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↓|title

ANGEL TONGUES

↓|company

CAMERA Ltd

↓|country

Bulgaria



producer: Dimitar Gotchev



author: Alexander Donev



author/direktor: Nikolay Akimov

title:

ANGEL TONGUES

name of producer:

Dimitar Gotchev

name of author:

Alexander Donev
Nikolay Akimov

name of director:

Nikolay Akimov

company:

CAMERA Ltd

country:

Bulgaria

summary of the project

The parallel, seemingly unconnected fates of two dysfunctional families during the rise and fall of Communism crisscross in the present stories of their sons, immigrants in Vienna.

project data

genre: family saga
length: 130 min. (feature) 2 x 90 min (TV version)
shooting format: 35 mm

costs

estimated development costs: 50.000,00 €
estimated production costs: 3.000.000,00 €
financing already in place: 2.556,49 € (screenplay
development support by Bulgarian National Film
Center)

What are you looking for in particular?

co-producer, dramatic-advisor, actor and
TV co-production or pre-sale, financing partner

contact

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synopsis

On New Year's Eve 2001, two young Bulgarians, Svetlyo and Iskren, accidentally meet at a Vienna cemetery. The gravestone statue of an angel with a mobile phone is the place for East European immigrants who have lost their hope in praying.

Returning to a Communist Bulgarian city at the end of 1960's, the family stories of the two boys unfold through to our days. Parallel, but seemingly unconnected, the two stories prove to be strangely interwoven through lust and revenge, unfulfilled love and delayed remorse. Twice, the lovers of one boy go to the other, without anyone knowing it. Svetlyo's father, the militiaman Jordan, hides from the anger of Iskren's father, Mladen Mladenov, the Communist Party leader of the county. Jordan becomes an agent of State Security. He turns into a »shadow« to spy and interrogate cultural figures. As an act of revenge, he spies on Mladenov himself and finds out about his love for the prostitute Isabella. Going further, Jordan even sends Mladenov's teenage son Iskren to her so that she sleeps with the boy. Once the love affairs of her husband and son together with the same woman are revealed, Iskren's mother goes crazy. Released from the asylum, she starts offering her body for a bottle of brandy. Svetlyo turns out to be one of her clients. Revenge does not make Jordan happy. Meanwhile, his wife decides to leave him and marry a young bus-driver. Jordan asks for her to delay leaving him during which time he kills his rival, keeping his tongue as a 'souvenir'. Both of the two boys escape from Bulgaria, Mladenov dies, rejected by Isabella. This disintegrating world is the ideal milieu for the Serbian drug dealer and pimp Miro – the graveyard angel from Vienna – and his Bulgarian associate Iskren. The magic metamorphosis of the gangster into a guardian angel for immigrants and of the State Security

agent Jordan into a healer and fortune-teller are only possible in the country of the 'angel tongues'. They symbolise the power of words, which creates reality despite people's actions and wishes, but cannot replace the absence of love. Standing before the graveyard angel Miro in Vienna, Iskren and Svetlyo are taking different paths, but still do not have any idea about their common past.

producer's note

The success of the book **ANGEL TONGUES** with critics and the public in the German-speaking part of Europe has made it one of the highlights of the contemporary Austrian literature. As a way of building on this accomplishment, the right choice from the producer's point of view is to locate the screen adaptation on the border between CINEMA D'AUTEUR and the sophisticated European film entertainment.

The plot of Dimitar Dinev's novel (which is almost 600 pages) is an intriguing mix of family saga based on the classical models of the 19th century and of modern epics in the style of Günter Grass, Gabriel Garcia Marquez and Milan Kundera. Therefore, the film's realization will be inspired by such successful adaptations as **THE TIN DRUM**, **CHRONICLE OF A DEATH FORETOLD** and **THE UNBEARABLE LIGHTNESS OF BEING**.

Another useful idea to keep in mind while working on this project concerns the principle of combining popular film genres with the most original narrative techniques as used in the contemporary popular CINEMA D'AUTEUR. For example, they are vividly expressed and fascinate a wide audience in the newest films by Pedro Almodovar (**TODO SOBRE MI MADRE, HABLA CON ELLA, LA MALA EDUCACION** and **VOLVER**) or Jean-Pierre Jeunet (**THE FABULOUS DESTINY**

OF AMELIE POULAIN and A VERY LONG ENGAGEMENT).

If we have to refer to some successful Balkan screen models which will guide us while working on the movie, the closest examples would be the early Kusturica movies such as **DO YOU REMEMBER DOLLY BELL?** and **WHEN FATHER WAS AWAY ON BUSINESS.** Our idea is still at the script stage to maximize the expression and, without reducing the local colour of the Bulgarian reality, to accentuate and even hyperbolize those aspects of this reality, which will give to the town of Plovdiv a mythic and poetic universality similar to Marquez' Makondo, Grass' Danzig or Kusturica's Sarajevo.

director's/author's note

One of the challenges that I found out in this gifted novel is the aspect of quantity. An enormous quantity, I would say. An enormous quantity of stories and characters, feelings and passions, prejudice and fate, and also of time – during the last thirty years of the last century. But also going back to the years of World War II and even before that – everything is mixed up in the two parallel plot lines of the two boys and their families that move towards one another, curve, twist and bend and come close to one another – but never touch until the end.

So we have small and, at first glance, seemingly unconnected particles of the lives of the two main characters Iskren and Svetlyo, particles of the lives of their fathers Jordan and Mladen, of the girl who is the girlfriend of both of them without knowing it, particles of the lives of their mothers, particles of the lives of their grand-parents...

Parts of the life-story of Iskren turn out to be the missing parts of Svetlyo's, which, together, build up the life-story puzzle of their common lives. Sometimes, you put the piece in a gap in

the puzzle and it fits. But, for you, it only seems to be a coloured spot and to understand what it means you have to take the similar part of the other boy's life. And then everything is OK? Not at all! Once you connect that particular piece with another one from the life of the father of the other boy, the picture in front of you becomes different.

That means our task was to arrange the possible puzzle...

Huge problems immediately confronted us:

We didn't know the picture we were trying to build up, we didn't exactly know the number of the particles, we didn't have the frame, perhaps there were particles of another puzzle, or even some other puzzles, we had particles with equal meaning and there were also meaningless particles... who guarantees that all the particles are present...

We tried to arrange a meaningful picture of Communist Bulgaria during the lives of the two boys and their parents and grandparents by using meaningless parts of their lives.

At that moment, it came to me that there wasn't a single solution for the puzzle. And it makes the task much more challenging – and complex, at the same time.

What if we find two or more solutions?

Company profile

Camera LTD is an independent production company with an absolutely professional and creative autonomy, human resources consisting of qualified employees and co-workers in all fields of its activities as well as the most up-to-date equipment in all its departments. The company is specialized in the production of feature films, documentaries, TV movies and series, animation, music videos and commercials.

Camera LTD was established in 2000 as a subsidiary of SIA Advertising with which it cooperates on most of its projects. The company actively participates in the development of Bulgarian film production as well as foreign cinema productions, serving as a producer or co-producer on the making of cinema films with serious artistic and technical specifications and a high level of production aimed at gaining international distinction and attracting an audience.

filmography of the production company

2006 **WARDEN OF THE DEATH**, 104 min., completed, feature film, written & directed by Ilian Simeonov (**THE BORDER, SOMBRERO BLUES, RAGE**) co-production of Camera Ltd. with Adkom Ltd, Bulgarian National Television, with the support of Bulgarian National Film Centre

2006 **NIGHT AND DAY**, 117 min., completed, feature film, written & directed by Krassimir Krumov (**EXITUS, WASTE, THE FORBIDDEN FRUIT, UNDER THE SAME SKY, THE MEANING OF LIFE**), co-production of Element Films with Camera Ltd., with the support of Bulgarian National Film Centre

2005 **THE SHIPS ARE FULL**, 63 min. & 52 min., feature documentary, directed by Konstantin Bonev (**WARMING UP OF YESTERDAYS LUNCH**), co-production of SIA Advertising with Camera Ltd., with the support of Bulgarian National Film Centre

2005 **DEATH AND THE WHOLE WAY BACK**, 63 min., feature documentary, written & directed by Zornitza Sofia (**MILA FROM MARS**), co-production of Camera Ltd. with Bulgarian National Television

Premiere at 9. Sofia International Film Festival, selected for the 11th International Sarajevo Film Festival.

2005 **CHRISTMAS PUDDING**, 30 min., completed, TV Christmas special for Bayerischer Rundfunk/Germany, directed by Josef Vilsmeier (**STALINGRAD, COMEDIAN HARMONISTS, MARLENE**), production of Collonia Media; filmed in Boyana

Film Studios, line producer Camera Ltd.

2004 **MILA FROM MARS**, 90 min., feature film, written & directed by Zornitza Sofia, co-production of All Things with Camera Ltd, Kirov Consult and Dolly Media, 2 Awards at Manheim-Heidelberg Film festival, 2 Awards at Sarajevo Film Festival, 2 Awards at Golden Rose National Film Festival

2004 **BURNED OUT**, 90 min., feature film directed by Stanimir Trifonov Co-production of Parallax, with Camera Ltd., Bulgarian National Television and Film Studio Vreme, 2 Awards at Golden Rose National Film festival

projects in progress:

HINDEMIDT, 90 min., feature film, directed by Andrej Slabakoff (**WAGNER, THE ERUDITE**), co-production of AS Film with Camera Ltd, Bulgarian National Television., with the support of Bulgarian National Film Centre, in post production

THE PHANTOM, 90 min., feature documentary, directed by Jovan Todorovic, co-production Serbia-Montenegro, Hungary, Bulgaria; supported by Eurimages, in post production

BONES, about 100 min., feature film, directed by Milcho Manchevski (**BEFORE THE RAIN, DUST**), co-production with Macedonia, Germany, Bulgaria, Italy, Spain – supported by Eurimages, in production.

NEZNAKOMKA/THE UNKNOWN WOMAN, about 110 min., feature film, directed by Mikhail Pandourski (**THE ONLY WITNESS, GOLGOTHA**), co-production Bulgaria, Russia, Germany, Austria, Greece – supported by Bulgarian National Film Centre, in development

THE FILE POPOV, about 100 min, feature film, directed by Georgi Balabanov, screenplay by Jean-Claude Carriere and Georgi Balabanov, co-production Bulgaria, France, other – supported by Bulgarian National Film Centre, in development.

**Connecting
Cottbus**

16.-17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

filmography of Nikolay Akimov (author, director)

2006 **A LITTLE NIGHT FAIRYTALE**, feature film 100 min.,
4 × 30 min. TV series, co-screenwriter and director, produced
by Bulgarian National Television, completed

2006 **NEZNAKOMKA/THE UNKNOWN WOMAN**, feature
film, co-screenwriter, in development

**filmography of Alexander Donev (co-author,
co-producer)**

2006 **JASTA PRASTA**, documentary, 80 min., screen-
writer, in development

2005 **I WANT TO LIVE**, documentary, 54 min., screen-
writer, completed

Connecting Cottbus

16.-17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

↓ | *title*

CHOKING HAZARD: THE GIANT

↓ | *company*

Brutto Film

↓ | *country*

Czech Republic



producer/author:: Marek Dobes

title:

CHOKING HAZARD: THE GIANT

name of producer:

Marek Dobes

name of author:

Marek Dobes
Stepan Kopriva

name of director:

Marek Dobes

company:

Brutto Film

country:

Czech Republic

summary of the project

In the vein of **CHOKING HAZARD**, this follow-up will explore the conflict between Good and Evil in a riotously funny fashion. As the film will be shot in English on a larger budget, it can attract an international cast.

project data

genre: black comedy
length: 89 min
shooting format: HDTV digital technology

costs

estimated development costs: 50.000,00 €
estimated production costs: 900.000,00 €
financing already in place: 100.000,00 €

What are you looking for in particular?

co-producer and actors

contact

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synopsis

East Berlin, German Democratic Republic, 1989. Thousands of East Germans flee through the Czechoslovak Embassy to reach the happier West German part of Berlin. A trio of soldiers in old uniforms are headed in the exact opposite direction. They are being magnetically pulled towards a small, old bunker dating from World War II. Sealed instructions stipulate that this bunker should be opened in precisely this year.

The information does not lie. The bunker opens and most of the relic seekers are sucked inside, never to return. Twenty years later, the sole survivor forms a new team.

Prager František, named after his German father Franz, is a born pacifist. Unfortunately, the only work he can find is in a military antique and surplus store. Franz must wear a uniform, sell bayonets and give his boss military salutes in the style of General Patton. His boss is none other than the lone survivor of the original expedition.

The new expedition team is formed with the aim of entering the Berlin bunker. Franz has been nominated by his boss to lead the group. The trip is made without any problems, but although Franz is trying to win back the heart of the boss's daughter, two sexy businesswomen (from France and Russia) attract the attention of the rest of the men, while a bisexual Satanist from America tries to convert everyone to his beliefs...

Berlin plays a wonderful host to our characters, but their fun soon comes to an end when the bunker is finally opened again.

Our heroes will have to confront such questions as: why is

such a small bunker nicknamed »The Giant«? Why are good and evil so intertwined? And where the hell did they get all those Undead with uniforms from the Wehrmacht and the Red Army?

The black comedy **CHOKING HAZARD: THE GIANT**, is an open continuation with international appeal of the original movie which took a humorous look at the meaning of life with the help of the dead – zombies. Only, this time it takes a look at the relationship between Good and Evil as well.

If they actually exist...

producer's note

It is a black comedy with an underlying appeal of philosophical proportions. It is a provocative subject, on the one hand, but, on the other, is also very funny and makes audiences think. It is a perfect subject for an international co-production. Not only because of the universal theme of Good and Evil. The casting itself suggests an international co-production. The heroes can be played by young European actors with whom the audiences can easily identify. The film **CHOKING HAZARD: THE GIANT** is set in our contemporary reality.

The authors of the script are young, but already well-established writers. After two seasons of the most-watched Czech TV series **A PLACE ABOVE** and the internationally successful black comedy Choking Hazard, they now are preparing **CHOKING HAZARD: THE GIANT** in a style that can win an international cinema audience.

director's/author's note

It's a grim comedy that builds on dry and ironic humor. Nevertheless, it doesn't mean that the film absolutely lacks serious

moments and food for thought. Even though the comedic part in the movie is dominant, the authors do realize that they are handling a serious topic.

Although this movie belongs to the horror genre, it takes place in our contemporary reality and no expensive costumes or special effects are needed. Most of the film will be shot in studio interiors, allowing for maximum control at minimum expense. The movie does not depend on special effects, but on situation ideas, dialogues and actors. The whole story depends on six main characters and gives them an opportunity to show their acting abilities to the full.

Direction will be at the service of the screenplay, to emphasize ideas and inject comedy scenes. However, this doesn't mean that there is no place for interesting directing ideas. The aim of the young director Marek Dobes is to merge a modern and dynamic style with an accessible style of storytelling, such as in classic comedies. Marek Dobes does not underestimate the role of actors. Filming in English will make the project accessible to the most talented of young European actors.

company profile

Established in 1999, Brutto company is involved in all phases of the film production. We already began making short fiction films in 1999. Our first short **I WAS A TEENAGE INTELLECTUAL** instantly became a cult hit in the Czech Republic where it was released theatrically by Warner Bros... It was also submitted to and invited by many international film festivals, and won prizes at festivals in Germany and at the World Fest Houston in 2000. The film has been shown several times on Czech National Television.

We continued producing several fiction shorts, including one shot in English. Finally, in 2004, we produced our first full-length feature, **CHOKING HAZARD**, which had its world premiere at the Tribeca Festival (USA) in 2004. We have attended many other festivals including Pilsen, Pecs, Hamburg, Cottbus, Karlovy Vary, Ashdod (Israel) in spring 2006.

filmography of production company

1999 **I WAS A TEENAGE INTELLECTUAL**
 2000 **THE EXECUTIONER**
 2001 **EXPLICIT EVIDENCE**
 2003 **THE INTERVIEW**
 2003 **SPIDER-VERT**
 2004 **CHOKING HAZARD** (feature)

filmography of Marek Dobes (author and director)

1999 **I WAS A TEENAGE INTELLECTUAL**
 2000 **THE EXECUTIONER**
 2001 **EXPLICIT EVIDENCE**
 2003 **THE INTERVIEW**
 2003 **SEE AND DIE** (feature)
 2003 **SPIDER-VERT**
 2003 **A PLACE ABOVE** (TV series)
 2004 **CHOKING HAZARD** (feature)
 2004 **MONOCULUS** (feature)
 2005 **A PLACE IN LIFE** (TV series)

Connecting Cottbus

16.-17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

↓ | *title*

ENGLISH RHAPSODY

↓ | *company*

W.I.P. s.r.o.

↓ | *country*

Czech Republic



producer/director: Matej Mináč



author: Jiří Hubač

title:

ENGLISH RHAPSODY

name of producer:

Matej Mináč

name of authors:

Jiří Hubač

name of director:

Matej Mináč

company:

W.I.P. s.r.o.

country:

Czech Republic

summary of the project

Prague 1939. A 14-year-old Czech Jewish boy who dreams of being a concert pianist escapes to England on one of Winton's trains. There he finds security, romance and finally love – but loses his dream.

project data

genre: drama/tragicomedy

length: 90 min

shooting format: 35 mm

costs

estimated development costs: 80.000,00 € (supported by the MEDIA DEVELOPMENT)

estimated production costs: 1.500.000,00 €

financing already in place: 700.000,00 €

What are you looking for in particular?

co-producer/Germany, Great Britain, France

contact

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synopsis

A film about how a boy found a new life but lost a dream.

The story opens with the first big public concert of the young 14-year old musical prodigy, future concert pianist – David Stein at the Prague’s Conservatoire. He has an overwhelming success. Shortly afterwards in March 1939 Prague and the Czech lands are occupied by Germany. Judge Hugo Stein, David’s father, like many other Jews, is suddenly thrown out of his job. Fearing that worse is to come, he arranges for his son to escape to Britain. David’s famous German professor of music at the Prague’s Conservatoire disagrees with his student’s departure to England. He sees David’s great future. His brilliant playing has already caused a sensation. The professor is afraid that in England he won’t have the same opportunities to study and he insists that David must practice a few hours every day. He cannot understand what harm Germans can do to a boy wishing to play just classical music. But the decision of Hugo Stein is definitive. He is fully aware of what is happening to Jews in Germany. He assures the professor that his son will be going to a ‘musical family’. David is reluctant to leave his father, to whom he is very attached. His mother died years ago. Father has to promise him that he will join him later in Britain, although it seems almost certain that it won’t be possible. In May 1939 David and his cousin Egon join dozens of other Jewish children on one of the refugee trains from Prague organized by Nicholas Winton, a young London stockbroker (The story of this exceptional rescue operation was not known for 50 years and surfaced recently). Egon is taken in by an affluent aristocratic family, while David joins the modest household of Mr. Roberts, a small-town barber and organist in the local Catholic Church. The good-natured and cheerful Roberts, we soon

learn, is hoping David will take the place of his son Alan, whose recent death has left his mother in a state of nervous shock. David is caught between Roberts’ well-intentioned efforts to make him resemble the adored Alan, and his new foster-mother’s cold indifference. No one can take the place of her lost son.

With no piano, David is persuaded to take up the organ. In the church he meets the alluring but much older Christine, a lonely Frenchwoman with a mysterious past who inspires not only gossip but, in David and his classmates, wild adolescent fantasies. For David she has an additional attraction – a piano, and soon he is practicing regularly at her house. When Roberts finds out he is visiting this ‘loose’ woman he forbids all further contact with her. At this David rebels. He decides to run away and visit his cousin Egon. Having failed to find him, he is picked up by the police and brought back home. Roberts, whose wife is now in a psychiatric clinic, realizes how fond he has become of his surrogate son. He helps him to have piano lessons with the German emigrant musician, so he can prepare for the Trinity College of Music entrance examination. There Roberts hears his foster son to play piano for the first time. He is deeply touched and their relationship acquires a new dimension.

David passes with flying colours. Roberts is overjoyed – as is David’s school-friend Linda, who has quietly adored him since he first arrived. David immediately tells the great news also to the attractive Frenchwoman Christine. He is drawn to her and they have the same passion - music. Christine used to be a singer in Paris. Everything looks so wonderful, but the idyll is short-lived. David’s dreams are shattered by the outbreak of war. The music school, now short

of staff, no longer has a place for him. Roberts suggests he works as an apprentice in the barber's shop, promising to let him go to college as soon as the war is over and to continue his music career.

But the war drags on. In 1943 Roberts is called up to the army service and leaves David in charge of the business, the church organ, and the house. There is not much time left for him to practice music at Christine's house. David, now 18 years old, has a passionate love affair with her. But again the war intervenes. The Frenchwoman's lost husband is wounded from the front and Christine hurries to London's hospital to take care of him and thus ending the affair with David. He eventually finds solace in the arms of his »faithful« Linda.

After Roberts is killed in action, David together with Linda adjusts to their new roles in the barber shop, because it was Robert's wish. Linda is deeply in love with David. The war finally comes to an end. David immediately sets out to Prague to find his father with whom he did not have any contact for six years. Linda must stay in the barber shop and their parting leaves her uncertain, whether David will really come back, as he promised.

David is looking all over Prague to find his father or any news about him. Finally he tries his luck at the Conservatoire where he had his first public concert. He finds his German Professor whose joy at seeing his gifted student is tinged with difficult task, to give David parcel which his father left with him before his departure for the concentration camp and which he is supposed to give David in case he doesn't return. David is devastated. He opens the parcel where he finds father's golden watch and his photo albums

depicting him with his family from his early childhood, many of the photos illustrate his passion for music. He sees how fondly and with great care his father put these albums together. Tears run down David's face. Eventually David admits to the professor that his dream of becoming a concert pianist has failed. Sensing Professor's disappointment that such a rare gift has gone to waste, David tries to explain. Yes, he was lucky to survive the war – but survival has come at a price. For everything we must pay a price. Thanks to his father and Mr. Roberts he is still alive – and life is the greatest gift of all. Before leaving the Conservatoire David looks for the last time at the concert hall. We hear Mozart concerto he played here at his first – and last – public performance.

producer's note

We think that the tragicomedy **ENGLISH RHAPSODY** is interesting from the producer's point of view because it touches a few European countries, especially Great Britain, Czech Republic, Slovakia, Germany, France. The content of the story is original, the message is universal. Therefore, it will be easily understood not only by the Czech and Slovak audiences, but also elsewhere by a wider European public. The motive of leaving one's own parents and finding new ones in a foreign country deals with the very essence of human nature.

This film project is also a challenge for us because a major part of the film takes place in England. It is actually a certain confrontation between two cultures – one Czech–middle European and the other one – English. We hope that this cultural diversity not only helps to make the film more attractive, but that it will also be easier to arrange an international co-production to produce the film.

Since it will be a period film with special emphasis on the visual aspect, it will be very suitable for theatrical distribution throughout Europe. We hope to find major co-production partners in Germany, Slovakia, Great Britain, France, Hungary and Poland. Our preliminary negotiations regarding the co-production partners of this film in these countries showed that there is a real interest for such a project.

director's/author's note

I have already shot two films on the subject of the unique rescue of 669 Czech and Slovak – children by a young London's stockbroker Nicholas Winton before the outbreak of WWII (a feature film **ALL MY LOVED ONES** and EMMY winning documentary **POWER OF GOOD**). But there is still one important element of the story untold. The period when children got to Britain in 1939 and spent their childhood there till 1945. Each of 669 children has its own unique story. The scriptwriter Jiří Hubač (he wrote the screenplay of **ALL MY LOVED ONES**) and me decided that we will make the third film on the topic – the feature film **ENGLISH RHAPSODY**. The story of a Winton's child finding a new family, new roots, spending of his adolescent years in a foreign culture and country. We have found one very interesting story of a Winton's child. He had the great talent of a piano virtuoso like »Arthur Rubinstein«. Everybody predicted him a great future. But »history« completely changed his fate and, after the war, his musical dream was lost. The more we pondered on this tale, the more we realized that it offers us material for a profound film. It showed that although Winton's children saved their lives, many of them suffered »invisible« tragedies like, for example, the wasted musical talent of our main hero. At the same time, we wish to acknowledge that these children were saved only thanks to the goodness of British families who opened their »gates« and hearts to these unfortunate

children from middle Europe.

company profile

The company W.I.P. s.r.o. (Company with limited liability) came into being in 1997. It was founded by film director and producer Matej Mináč. Its main interest is the production of feature and documentary films. Presently our company works intensively on the development of the feature fairy-tale **THE HAPPY BUNGLER** which was supported by MEDIA programme. The film project **ENGLISH RHAPSODY** which is our main target, can be a success, because we have a good production and distribution experience with our documentary film **NICHOLAS WINTON – THE POWER OF GOOD** with the similar theme. Documentary film was successfully presented on more than fifty film festivals and sold to numerous televisions, received International EMMY award for the outstanding documentary and this year has been nominated in the American HBO/CINEMAX version for the EMMY for the outstanding historical programming. The award winning ceremony will take place on 25th Sep. in New York.

filmography of the production company

NICHOLAS WINTON – THE POWER OF GOOD documentary film, shot in English, 35mm Dolby Digital, 62 min. HBO/CINEMAX version 2005, prizes: nomination for NEWS and DOCUMENTARY EMMY AWARD 2006 for outstanding historical programming representing HBO/CINEMAX, WINNER of 2002 INTERNATIONAL EMMY, AWARD for outstanding documentary program, »Special Mention« at the 19th Troia Int'l Film Festival (Portugal), TRILOBIT Prize (Czech Republic), Slovak Film Critic's Prize and Prize IGRIC, Prix of the Nine Gates Film Festival (Czech Republic), the First Award – Warsaw Jewish Film Festival (Poland), the Audience Awards – Washington Jewish Film Festival, Miami Jewish

Film Festival

Most important film festivals: Closing night gala film of the Palm Springs Int'l Film Festival, USA, Official documentary competition Karlovy Vary Int'l Film Festival, Vancouver Film Festival (the 12th most popular film of the festival rated by the audience), Haifa Film Festival, Leipzig Film Festival for Documentary, Barbican Film Season, San Diego Jewish Film Festival, Phoenix Jewish Film Festival, Palm Beach Jewish Film Festival, closing film of Toronto Jewish Film Festival, Brighton Jewish Film Festival Vancouver Jewish Film Festival, Cleveland Int'l Film Festival.

filmography of Jiří Hubač (author)

ENGLISH RHAPSODY Jiří Hubač ranks among the most important playwrights, film and television screenplay writers. His films, theatre and mostly television plays have been presented in many European countries.

Television plays (major titles)

REPORT (FITES Prize for best screenplay)

PAGE FOR SCRAPBOOK (Main Prize at International TV Festival in Sofia)

A LONG AUTUMN DAY (Main Prize at International TV Festival in Prague)

THE FALL OF ICARUS (UNDA Prize at International TV Festival in Monte Carlo)

Theatre plays

KING RAT (based on the novel by J. Clavell)

A HOUSE IN THE SKY

STUDENT BAND

LADY GENERAL

Screenplays

A CHATEAU IN BOHEMIA

DANCE TEACHER

FANNY

ALL MY LOVED ONES (Slovak Republic nomination for the Academy Award Motion Pictures Arts & Sciences, for the best foreign film, OSCAR; XVI; Troia International Film Festival – Portugal – Prix of the Jury, Grand Prix – International Film Festival Sedona (USA), Annual Czech Film Prize (Czech Lion) for Jiri Bartoska for the best supporting actor (Czech Republic), Award of the Slovak Television, Union and the Literary Fund Igric 2000 for best editing and photography (Slovakia), ADIANCE AWARDS (Best Feature): Nortel International Palm Springs Film festival – USA (was rated by the audience as the second best film of the 180 films in the competition), Finale Plzen Czech Republic, Washington Jewish Film Festival, Sao Paulo Jewish Film Festival, Festivals of Festivals – Palm Springs 2001) and Würzburg Film Festival (Germany, 2002), Atlanta Jewish Film Festival (2002). European distributor has been Kirch Media and film was dubbed into German for ZDF TV. (Grand Prix at International Film Festival in Sedona – USA, Audience Awards at Palm Springs – USA, Special Prize at international Film Festival in Troia – Portugal, Audience Award at FILMWOCHENENDE, Festival in Wuerzburg, Germany)

AUTUMN SPRING (Czech Lion – Czech Film Academy Award for best screenplay, nominated for best film – Prix European Academy, Audience Awards at Saint Louis and Cleveland – USA) US. Comedy Arts Festival – Best Foreign Film). The film was bought by 15 countries for theatrical distribution. prizes: Slovak Republic nomination for the Academy Award

Motion Pictures Arts & Sciences, for the best foreign film, OSCAR; XVI; Troia International Film Festival – Portugal – Prix of the Jury, Grand Prix – International Film Festival Sedona, (USA); Annual Czech Film Prize (Czech Lion) for the best supporting actor (Czech Rep.), AUDIENCE AWARDS (Best Feature): Nortel International Palm Springs Film festival – USA (was rated by the audience as the second best film of the 180 films in the competition), Plzen Film Festival – Czech Republic, Washington Jewish Film Festival, Sao Paulo Jewish Film Festival 2001) Atlanta Jewish Film Festival (2002) and Wurzburg Film Festival (Germany, 2002).

filmography of Matej Mináč (director)

ALL MY LOVED ONES/VŠICHNI MOJI BLÍZCÍ feature film, co-production Czech Republic, Poland, Slovakia, Germany – with Rupert Graves

prizes: Slovak Republic nomination for the Academy Award Motion Pictures Arts & Sciences, for the best foreign film, OSCAR; XVI; Troia International Film Festival – Portugal – Prix of the Jury, Grand Prix – International Film Festival Sedona, (USA); Annual Czech Film Prize (Czech Lion) for Jiří Bartoška for the best supporting actor (Czech Rep.), Award of the Slovak Television Union and the Literary Fund Igric 2000 for editing and photography (Slovakia), AUDIENCE AWARDS (Best Feature): Nortel International Palm Springs Film festival – USA (was rated by the audience as the second best film of the 180 films in the competition), Plzen Film Festival – Czech Republic, Washington Jewish Film Festival, Sao Paulo Jewish Film Festival, Festivals of Festivals – Palm Springs (2001) and Wurzburg Film Festival (Germany, 2002), Atlanta Jewish Film Festival (2002)

NICHOLAS WINTON – THE POWER OF GOOD documentary, shot in English, 35mm Dolby Digital

prizes: TRILOBIT Czech Republic, Slovak Film Critic's Prize, the Audience Award at the Washington Jewish Film Festival WINNER OF THE INTERNATIONAL EMMY AWARD 2002)

Closing night gala film of the Palm Springs Int'l Film Festival, USA, Official documentary competition Karlove Vary Int'l Film Festival, Vancouver Film Festival (the 12th most popular film of the festival rated by the audience), Haifa Film Festival, Leipzig Film Festival for Documentary, San Diego Jewish Film Festival, Phoenix Jewish Film Festival, Palm Beach Jewish Film Festival.

↓|title

FAMOUS SAVIOURS OF BAMBERG

↓|company

A-FILM Productions

↓|country

Russia



producer/director: Matthias Aicher



author: Oleg Shiskin

title:

FAMOUS SAVIOURS OF BAMBERG

name of producer:

Matthias Aicher

name of author:

Oleg Shiskin

name of director:

Matthias Aicher

company:

A-FILM Productions

country:

Russia

summary of the project

Just before Christmas, Eckhart, a teacher from Bamberg, Germany, decides that the time has come to save Russia. Full of pity and inspired by the horrid TV stories about the dismal and starving town of Rzhev, he and his desperate friend load a Volkswagen bus with potato flour and other goods to come to the town's rescue. On this road trip to Russia, they realize that they are on the wrong track and yet accomplish their mission.

project data

genre: a winter fairy tale

length: 100 min.

shooting format: 35 mm

costs

estimated development costs: 50.000,00 €

estimated production costs: 1.200.000,00 €

financing already in place:

What are you looking for in particular?

co-producer, actor

contact

contact person: Matthias Aicher

adress: Arkhangelskiy per. 11/16 office 33 101000 Moscow

telephone (office): +7 495 6238156

fax: +7 495 6238156

email: matthias@a-film.de

synopsis

In the little town of Bamberg live two friends, two teachers – Eckhardt and Thomas. They are both just wonderful chaps. And they both have a dream. Eckhardt wants to buy himself a miracle oven that bakes its own amazing meals. And Thomas thinks of himself as the hope of German ballroom dancing and dreams of triumphing at the ‘Krasa Dunaya’ completion in Bratislava.

But to be honest, they both feel that life in this little town is missing something. Adventures perhaps? A purpose? Some kind of excitement? Maybe all of these. They still haven’t been able to find a remedy for their melancholy in this happy little world.

And then all of a sudden the Russian town of Rzhev becomes a kind of an antidote. Eckhardt has heard on the TV news that somewhere – very far away by the arctic circle – lies the city of Rzhev, which, due to some kind of misfortune, will soon freeze up entirely and turn into the capital of the Snow Kingdom.

Eckhardt decides that his hour has come and that he no longer needs his miracle oven. He plans to give up all his savings on potato purée and take it all by minibus as humanitarian aid to Rzhev. Thinking about his plan he arranges a plot to disrupt Thomas’s life and convince him to join him on his travels to the faraway and mystical land of Russia.

Thomas doesn’t think of himself as a saviour, the term used in the television programme. All he really wants is fame and a lot of attention from his girl-friend Christina. But Eckhardt comforts Thomas by assuring him that the girls in Russia are much more exciting and freer. Thomas’s interest in casual sex

however brings them into conflict on more than one occasion.

Eckhardt is a charismatic leader. And until a certain point he guides them on their travels. But at some point of their journey they have the sure feeling that they will never reach the distant, snowy Rzhev, and Thomas manages to convince Eckhardt to turn around. Along the way their different ideas about life clash, and they realise for the first time that their friendship could crumble.

There are many trials to their stability, such as their meeting with a beautiful Polish lady, or a strange nightly encounter in a Belarusian hotel, or a visit to the villa of a rich Russian and his scandalous wife. These encounters all become too much for them. At some point Eckhardt even tells his friend that this is all his fault and that he is the cause of all his unhappiness.

But by strange fluke, they happen to reach Rzhev nonetheless, that indeed is icy and snowy. But everything is all together different from what they expected. A rich, lustrous, and pompous celebration of Holiday-on-Ice is being staged in the town, that appears so shockingly unreal and mysterious to Thomas and Eckhardt that they understand they must leave... They realize that their mission to help the people of Rzhev is not only in vain – but utterly out-of-place.

On the way home, just outside Rzhev, Eckhardt happens upon a baby boy by the road side, wrapped in a blanket and a note with the words: »This is now your child. Natasha«. Eckhardt turns to the neurotic Thomas and says to him that even if they have only saved one human being on their journey, their mission will not have been in vain. The friends solemnly come to the conclusion that saving this child is much more important than any of their quarrels, and drive

off with the boy, leaving Rzhev behind them.

producer's note

The story is full of surprises and twists, depicting in full the many facets of the clash between the East and the West, the expectations, dreams, misinterpretations, misunderstandings, false knowledge people(s) have of one another. We do not want to criticize false views, but we want to entertain the audience and show two »losers« on a mission from Bamberg (an old university town in Bavaria) to Moscow.

Will their mission fail? Will they realize their aim? Will they learn? We are certain that this grotesque tragicomedy will be of great interest to people in the East as well as the West, and will entertain them with lots of humour and surprises...

director's/author's note

The movie **FAMOUS RESCUERS FROM BAMBERG** is not about a trip to Russia. This is a movie about a trip to a TV show about Russia. It is full of myths which can correspond with reality or not, but, all in all, these myths are a common place created by the media.

This defines the fairy-tale setting of the story, its exaggerated characters and almost improbable events. All this corresponds with the image system existing in TV folklore. Television that is common entertainment and tells us stories before we go to bed generates myths; that is why characters appearing on TV are of epic origin. But it often turns out that the more epic the story is, the more ironic the essence of the story seems. Cervantes tried to do something similar in his »Don Quixote« when the television of his times – the chivalrous novel – was emasculated and became full of stock phrases.

company profil

A-FILM Productions is a young German film production company based in Moscow, Russia. Founded in 2004 by Matthias Aicher (general director) and Franz Koch (technical director), A-FILM first concentrated on the development of documentary films. Today, the main focus of the company is on the project development and production of feature films. A-Film's stories are based in Eastern Europe with the main focus on the meeting points, clashes and exchanges between Eastern and Western cultures in all their facets. The company works with mixed Eastern and West European teams, authors, and directors.

filmography of the production company (director)

2006 **FOREIGN STUDENTS IN MOSCOW** director: Hannes Koehler, operator: Franz Koch; 22min. HDV documentary film for the Russian based English TV-Channel »Russia Today« This film describes the life of four foreign students in Moscow. What does Moscow offer them, a city which is not exactly known for being the most comfortable place in the world?

2006 **MODERN ART IN RUSSIA** director: Roman Romanov, operator: Walodja Barchwart; 22min. HDV documentary film for the Russian based English TV-Channel »Russia Today«

2005 **WHAT DOES IT COST TO BUILT A HOUSE** director: Matthias Aicher, operator: Franz Koch; 26min. HDV documentary film for the Russian channel »TWC«

Michail Bulgakow, already, wrote about the unsound and corrupt character of the Muscovites having its origin in Moscow's accommodation and homebuilding problem. The film is about Muscovite families that just celebrated moving into their new home.

2005 **FIRST RANGERS** director: Matthias Aicher, operator: Franz Koch; 26min. HDV documentary film for the Russian

channel »TWC«

2005 **MOSCOW DREAMS** director: Matthias Aicher, operator: Franz Koch; 52min. HDV documentary film for the Russian channel »Kultura«

The film depicts a model contest taking place in Russia. The film's ironic images and its satirical note put the model business into question; without making fun of the models themselves and their hard work...

2004 **BESLAN INSOMNIA** director: Matthias Aicher, operator: Franz Koch, Matthias Aicher; 18min color MiniDV Documentary film about the massacre in Beslan. The film is based on snapshots of families and people in the streets of Beslan a few days after the hostage-taking and massacre in September, 2004

festivals: Leipzig, Documentary Film Festival 2004, VGIK – Student Film Festival Moscow 2004, Festival of the Robert-Bosch-Foundation

filmography of Oleg Shiskin (author)

2006 **THE TRUTH PILL** screenplay, documentary

2005 **RED FRANKENSTEIN** screenplay, documentary, after his own book by same title.

2003 **RUSSIAN CLASSICS** screenplay

2002 **RUSSIAN PASSIONS** screenplay, documentary series

2002 **BURNT BY THE SUN 2** co-wrote screenplay

2002 **CHARLES DARWIN** screenplay, documentary

2001 **CONFESSION OF A DEAD MAN** co-author, screenplay, TV film

filmography of Matthias Aicher (director, producer)

2005 **MOSCOW DREAMS** director: Matthias Aicher, operator: Franz Koch; 52min. HDV documentary film for the Russian channel »Kultura«

The film depicts a model contest taking place in Russia. The

film's ironic images and its satirical note put the model business into question; without making fun of the models themselves and their hard work...

2004 **BESLAN INSOMNIA** director: Matthias Aicher, operator: Franz Koch, Matthias Aicher; 18min color MiniDV

Documentary film about the massacre in Beslan

festivals: Leipzig, Documentary Film Festival 2004, VGIK – Student Film Festival Moscow 2004, Festival of the Robert-Bosch-Foundation

2003 **TO MALMO, PLEASE!** Director: Matthias Aicher, operator: André Ritonale; 20 min., short film, Video, DV

2003 **IT'S A DOGS LIVE** director: Matthias Aicher, operator: Franz Koch, Matthias Aicher; 5min colour MiniDV

**Connecting
Cottbus**

16.–17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

↓|title

HERE AND THERE

↓|company

Media Plus and DAKAR

↓|country

Serbia



author/director: Darko Lungulov

title:

HERE AND THERE

name of producer:

Goran Djikic

name of authors:

Darko Lungulov

name of director:

Darko Lungulov

company:

Media Plus and DAKAR

country:

Serbia

summary of the project

Branko, a young immigrant, hires a jaded, middle-aged New Yorker Robert to marry his girlfriend for a visa. Since the girlfriend can't leave Serbia, Robert must go there to marry her. While in Serbia, Robert meets Branko's mother, Olga. The money Branko promised never arrives, but Robert leaves with something more valuable.

project data

genre: drama/love story

length: 90 min

shooting format: HD and 35 mm

costs

estimated development costs: 25.000,00 €

estimated production costs: 800.000,00 €

financing already in place: 100.000,00 € from City of Belgrade, Secretary of Culture Fund/12.500,00 € Equipment and post-production services

What are you looking for in particular?

co-producer, dramatic advisor, actor

contact

contact person: Goran Djikic or Goran Radakovic

adress: Media Plus Kralja Petra 54, 11 000 Beograd

DAKAR Ivana Cankara 28c, 11 080 Beograd, Serbia

telephone (office): +3811-2693058 or +38111-3034-037

fax: +3811-2693058

email: dakardg@yahoo.com, djile@mpl.co.yu

synopsis

Robert, a depressed middle-aged New Yorker, is being evicted from his apartment. He hires Branko, a young Serbian immigrant who does moving jobs with his van, to help him move out. Branko desperately wants his girlfriend Ivana in Serbia to join him in USA, but it is impossible for her to obtain a visa. Branko offers Robert a deal: he will pay him to go to Serbia and marry Ivana there so she can be granted a »Fiancé Visa«. Robert, desperate for cash, agrees. While waiting in Serbia for Branko to send him the cash, Robert stays in the apartment of Olga, Branko's mother. Olga is kept in the dark about the »marriage plan«. Robert is introduced to her as simply a good friend of Branko's from New York. At first, Robert is distant and cynical, even though Olga tries to take good care of »Branko's friend« in the best tradition of Balkan hospitality.

Meanwhile, as Branko is on a mission to earn the rest of the money, his van is stolen. In Serbia, Olga's kindness is melting Robert's depression. When Branko in desperation calls and asks Robert to stay in Serbia longer, Robert is secretly happy and agrees. After a series of awkward yet romantic situations, Robert and Olga find themselves falling for each other. One evening, they wind up making love. Their romance is disturbed the following morning when Ivana barges in, baring terrible news: Branko has been arrested in New York. The truth behind Robert's visit is revealed. Dismayed, Olga blames Robert for Branko's misfortune. Unable to defend himself, he angrily storms out of the apartment. Later on, after calming down, he calls a friend in New York and asks him to bail out Branko.

The next morning, Robert returns to Olga's apartment to pick up his things. Hurt, but thankful for getting Branko out of

jail, Olga coldly offers to pay what Branko owes. Robert is reluctant, but accepts the envelope with money. Ecstatic, Ivana rushes him to the wedding ceremony. After the ceremony, Robert returns to Olga's apartment to get the rest of his belongings before leaving.

When Robert and Ivana arrive in New York, Branko is waiting for them at the airport. All three of them ride in Branko's van to the city. While Ivana raves about the Manhattan skyline, Robert stares at it, sadly. Manhattan skyline slowly dissolves into skyline of Belgrade, which is the view from Olga's apartment. There, while unhappily cleaning Robert's room, Olga finds the envelope with her money that Robert left for her. She smiles.

producer's note

In 2004, together with writer/director Dusan Milic, I presented project **GUCHA** (AKA **DISTANT TRUMPET**) at various pitch-forums: Sarajevo CineLink, Rotterdam's CineMart. In 2005 we started the production. During the exciting days of filming **GUCHA** I have met Darko Lungulov. At that time, Darko pitched me his story **HERE AND THERE** and I found it fascinating. And after reading the first draft of the script I recognized its promise to reach the audience out of Serbia because of its universality. The story is simple and real, yet strong. What also attracted me to the project is the unique perspective of the main character, a foreigner who comes to Serbia and discovers its inner beauty. This is a truly Serbian film, yet in English, which in this case feels natural!

The project **HERE AND THERE** received 100.000,00 € from City of Belgrade Secretary of Culture and stands a good chance to also get support from Serbian Secretary of Culture.

I am co producing this film together with Goran Djikic of Media Plus. He have brought in a RTV Pink International – the most popular network in Serbia, as our co production partner. Goran Djikic is also approaching his corporate clients who are very interested in being sponsors.

I have learned a great deal about European co production in past two years. **DISTANT TRUMPET (GUCHA)** was a Serbian, German, Austrian, Bulgarian and Euroimages co production. In a meantime the film has been completed and it is been premiered as you read this.

I feel that **HERE AND THERE** will benefit greatly from creative interaction that erupts during such co production.

director's/author's note

HERE AND THERE is about the irony of always wanting to be somewhere else and always yearning for something better. Two stories are interconnected. While trying to make quick cash, Robert, a depressed New Yorker, ends up in bleak Serbia, where he finds his soul instead. At the same time, a young Serbian immigrant, Branko, is struggling in an unforgiving New York while desperately trying to bring his girlfriend from Serbia to USA. The film will have a slightly odd sense of humor and a bittersweet quality. While the New York part initiates the action, the heart of the story lays in Belgrade. It will show how Belgrade, in spite of all its disorder, has the spirit to heal Robert, depressed New Yorker. This »Belgrade spirit« is embodied in two characters: Olga – Robert's love interest and Tosha – Robert's new drinking buddy.

Attached to the project is Mirjana Karanovic, the best Serbian actress working right now (in my opinion). She will play Olga. Her latest films **GRBAVICA** won Golden Bear at Berlin

2006 and **DAS FRAULEIN** just has won the Golden Leopard at Locarno Festival. Other notable films of hers include Emir Kusturica's Father Away on Business Trip and Life is a Miracle. Tosha's character will be played by a terrific actor Lazar Ristovski, who is most known for his leading role in Emir Kusturica's **UNDERGROUND**. He just finished filming his part for the latest James Bond film Casino Royale. The New York part of the film will be produced by Vladan Nikolic who has produced three films shot entirely in New York City. His last film **LOVE** (co-produced and directed), opened at Tribeca Film Festival 2005 and it was screened at the Venice Film Festival 2005, Moscow 2006.

company profile

Media Plus was established in 1994. Today, it is one of the largest TV commercials production companies in Serbia. The company has produced well over 1000 TV commercials, some of which have aired across many European countries. Media Plus owns in-house post-production facilities. To **HERE AND THERE** project Media Plus also brings its long-time partner, RTV Pink International, with all its resources. RTV Pink International is the most popular network in Serbia.

DAKAR production company was founded in 1992. DAKAR produced Rasa Andric's film **THREE PALMS FOR TWO PUNKS AND A BABE**. It was the biggest box office hit in Yugoslavia in 1998 with over 400.000 viewers. DAKAR just have completed a film **DISTANT TRUMPET (AKA GUCHA)** by Dusan Milic – a co production between Serbia, Germany, Austria, Bulgaria and Euroimages. **DISTANT TRUMPET** just had its world premiere in Belgrade on November 14th 2006. Goran Radakovic of DAKAR company is in charge of facilitating the relationships with European co producers on **HERE AND THERE** film.

filmography of the production company Dakar

2006 **DISTANT TRUMPET/AKA GUCHA THE LOVE FAIR** by
Dusan Milic

**filmography of Darko Lungulov (author and
director)**

2006 **VIDEO POKER** feature length fiction/documentary (in
production), director

2006 **WALL OF LIFE** documentary (editor)

2006 **JUST NORMAL** documentary (editor)

2005 **2005** short film, director

prizes: Belgrade Summer Festival 2005, San Francisco-Oslo-
Belgrade video selection

2004 **ESCAPE** feature length documentary, director

prizes: Audience Award-Hamptons International 2004, IDFA
2005, Leipzig 2005, Belgrade 2005, Go East 2006, Santiago
de Chile International 2006

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16.-17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

↓ | *title*

LEAVING TOGETHER

↓ | *company*

SIA Advertising

↓ | *country*

Bulgaria



producer: Ivan Doykov

title:

LEAVING TOGETHER

name of producer:

Ivan Doykov

name of author:

Kamen Kalev

name of director:

Kamen Kalev

company:

SIA Advertising

country:

Bulgaria

summary of the project

A young couple arrives on a small and uninhabited island with the intention of spending a few quiet days away from the noise of the big city. There, they meet an older couple and soon unusual things start to happen. The young couple find themselves prevented from leaving the island. The initial idyll turns into a nightmare. Gradually, we start to find the reason – both couples are connected in a peculiar way.

project data

genre: drama

length: 91 min

shooting format: 35 mm

costs

estimated development costs: 42.094,00 €

estimated production costs: 700.000,00 €

financing already in place: 21.000,00 € (development

financing from MEDIA programme)

What are you looking for in particular?

co-producer

contact

contact person: Ivan Doykov

adress: 48 Shipka str., Sofia, 1504, Bulgaria

telephone (office): +359 2 946 38 65/66

fax: +359 2 846 73 84

email: doykov@sia.bg

synopsis

The film starts with the story of the 55 year-old Pavel. He describes the life of a young couple. His voice continues off-camera and we see pictures from the couple's life. Their courtship and the marriage that soon followed. He works a lot and travels a lot. She dreams about kids, but he wants to put that off. Nearly five years later, she finds out she's pregnant. She's alone during the months of pregnancy. He's always away. She loses the child in birth. And here's how everything changes. She begins to accuse him. The conflict between them gets deeper, but they still live together. With the hope of getting out of this vicious circle, they both leave.

The prologue comes to an end when another couple appears and the action is transferred to the present time. Daneil is a 30 year-old Bulgarian. His young French wife, pregnant in the third month, and he arrive in Bulgaria to spend some time on an island in the Black Sea. They've decided to be alone for a few days, away from the hustle and bustle. We realise that Daneil hasn't been back to Bulgaria for quite a while by his slight French accent. The island appears to be an unusual place. Vertical rocks, dark water and homeless dogs are the main part of the scenery. Nothing in common with the heavenly piece of land that the audience expects to see. They meet with an old couple that has been here for a long time.

Gradually, we understand that there is something in common between the two couples' destinies. We understand that Daneil is an abandoned child and Pavel and Irina are the couple we met at the beginning of the film, who lost their child thirty years ago. Daneil's attention is taken up fully by the old couple. The atmosphere on the island provokes a deep inner metamorphosis in him and he sees his parents in them. The labyrinth in which they all begin to search their way through

becomes even more complicated when Irina succumbs to the temptation of Daneil being her son.

Under the burning sun strange things start to happen. Little by little, the atmosphere becomes tense and anxious. Ana can't divine the complicated reasons for what is happening, all that she can see is her husband changing and becoming increasingly reticent. She panics. There is always something that stops them from leaving the island. They become embittered. The atmosphere on the island is unbearable. Everyone doubts the other one. New people seem to emerge from out of nowhere, others mysteriously disappear.

Gripped by his manic desire to solve his own problems, Daniel helps Irina and Pavel break free from their long-lasting problem. He helps Irina see the world again and takes her out of the dead-end street she's fallen into. Meanwhile, after hopelessly trying to bring Daniel to his senses, Ana leaves him, managing to get away from the island on her own. Daneil realizes he's going to lose her and starts searching for her. He leaves everything and goes after her. She takes him back again. This side of her character – to give and to turn her back on the past – will change him, showing him what their relationship needs.

producer's note

LEAVING TOGETHER is an arthouse project with international appeal whose theme is selfishness as the complete opposite of love. Due to the philosophical interpretation of this theme, we believe that the project has the potential to secure a wide festival presentation and even win at an A-film festival. Written and directed by the young director Kamen Kalev, who graduated from La Femis, and co-produced between Bulgaria, Germany and France with a well-known European cast,

LEAVING TOGETHER has the potential to become the next European arthouse film which not only appeals to the critics.

We want to tell an unique story which could happen anywhere in the world and deals with universal matters like love, jealousy and betrayal. We are aiming it at the 25–50 year-old age group with a crossover to 50 +. What makes it appeal to such wide age groups are the inner conflicts between both couples in the story, which will be appreciated by the young and older audiences. The psychological element in the story will keep the tension going until the end and leave the viewers with a philosophical conclusion raising and provoking universal questions.

The universal appeal of the story is one of the reasons for me to produce this film as a co-production and so make it accessible to a broader audience. The choice of France and Germany as co-producers is based on the well-established experience of film producing between Bulgaria and these countries in the past ten years and on the creative elements connected with the storytelling and the genre. We believe that, in this form, Leaving Together has a potential for a high profile presentation at film festivals, followed by a successful release on the local, European and world markets.

director's/author's note

A good example for the vision and the way of presenting needed for a more precise feeling of his story are the movies **SHAME** (Ingmar Bergman); **STEALING BEAUTY** (Bernardo Bertolucci) and **THE SHINING** (Stanley Kubrick).

The small rocky island is a unique setting. This unusual context, mixed with the characters' nightmares, provides for a stronger and memorable vision. The sun is burning, there is

water all around, the picture is somewhat deserted. The Cinemascope format, which gives priority to space (in this case – lots of water and sky), will create an interesting counterpoint contrasting the claustrophobic and terrifying feelings the film will evoke. This will stress the main idea that the characters are prisoners of themselves. Almost the whole film will be shot using steadycam in order to achieve a so-called floating effect. The picture looks stable, but its ends are constantly moving. This will create an increasing suspense, corresponding to the characters' inner feelings. I will often use subjective viewpoints without making it clear who's watching. On this small island everyone is hiding and watching the others.

The characters' visions and the memories will be mixed – without changing them visually – to form a complex jigsaw which captures our attention. This will lead the viewer to the chaotic world of the characters who are making their way through the twisted reality of their own nightmares and fears.

Probably, this is the reason why this story seems hard to understand on a screenplay level. The strength of this product is in its unusual structure. I'm sure that, even though it may look like a complex jigsaw puzzle at first sight, it will become a fine and beautiful network of human conditions and feelings in the context of a small island – an everlasting metaphor of the prisons that we build around ourselves.

company profil

SIA Advertising Ltd is one of the oldest production companies in Bulgaria, established in 1991 in Sofia.

At first, it operated as a regular advertising agency. In the

course of time, the company shifted the focus of its activities to creating and producing commercials and a variety of other TV productions and several film projects.

In April 1997, SIA's first television show appeared. **VKUSNO (DELICIOUS)** is a 10-minute cooking show still aired daily on Channel 1 of the Bulgarian National Television. It was followed by **THE JUKEBOX**, a weekly music show, and **CIRCLES**, a TV magazine covering art and cultural events. SIA's creations from the concept to the screen, all three shows have been on top of their competition ever since their first editions.

Since then, the scope of SIA's activities expanded significantly. The company entered the fields of music videos, computer design and animation, feature film and documentary film production. Meanwhile, SIA continued to be a leader in the production of TV shows and commercial spots. In addition, it gained some experience in the field of theatre performances, multimedia shows and radio production as well.

filmography of the production company

2005 **THE SHIPS ARE FULL** creative documentary, 63 min, Digital Betacam, writer: Vladi Kirov, Vladimir Ignatovski, director: Kostadin Bonev

filmography of Kamen Kalev (author and director)

2005 **Get The Rabbit Back** director and script-writer, short film – selected for 44th International Critics' Week Cannes 2005. Also selected for the Jameson Sort Film Award at 6th International Sofia Film Festival 2005, 1er Festival International de Film de Montreal 2005, 27e Festival international Cinéma Méditerranéen Montpellier 2005, 20e Festival International du Film Francophone de Namur 2005, Stockholm 16th International Film Festival 2005, Bursa 11 Festival of

European Films – Festival on Wheels, Berlin 21. International Short Film Festival 2005

2004–2005 Direction of advertising clips, Sia Advertising producing company

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↓ | *title*

PRINCIPLES OF LIFE

↓ | *company*

HI FILM Productions

↓ | *country*

Romania



producer: Ada Solomon



author: Razvan Radulescu



director: Radu Jude

title:

PRINCIPLES OF LIFE

name of producer:

Ada Solomon

name of author:

Razvan Radulescu

name of director:

Radu Jude

company:

HI FILM Productions

country:

Romania

summary of the project

A minimalist slice-of-life story about a father who, little by little and in just one day, loses the respect and love of his teenage son and the love of his wife without noticing it and while fulfilling his whole agenda. A story about how much we forget about the beauty of everyday life.

project data

genre: drama

length: 90 min

shooting format: 35 mm

costs

estimated development costs: 30.000,00 €

estimated production costs: 500.000,00 €

financing already in place: 10.000,00 €

What are you looking for in particular?

co-producer, world sales agent

contact

contact person: Ada Solomon

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synopsis

A day before departing with his family (his second wife, Ruxi, and his three year-old boy) on the summer vacation, Marian Velicanu (47) has to solve a busy agenda: he has to check the status of building on his new house in the Bucharest suburbs; he has to convince Catalin, his 14 year-old son, who lives with his mother (Velicanu's ex-wife), that he intends to take the kid along with him on the seaside vacation; he has to go to the company where he works to finish a delayed contract; he has to buy the things his new wife Ruxi had written down on a list (mostly preventive medicine for his young son); he has already promised Catalin that he will buy him some diving gear; he has to buy a present for the housewarming of his boss' new villa to which he was invited that evening; he has to stop at the bank and withdraw the holiday money, and he has to pack all his stuff because he plans to leave the next morning at six o'clock.

At every stage, he is a little bit late, a little bit more tensed and angry. In the end, every item on his agenda has been ticked off, and he leaves for the seaside the way he wanted, but without noticing that he is about to lose everything that matters – the love of his son and the respect of his wife.

producer's note

Today, Romania is facing transition and new relationships at all levels with the countries in Europe. Contemporary stories from here are ones that can't ignore these changes and, at the same time, are stories which can be understood by all Europeans. **PRINCIPLES OF LIFE** tells such a story. It is a story about how people have changed during the last 15 years. A story about how power and money can change a human being. A universal story, in fact, don't you think? This story will be told in a strong personal way, making it unique

and leaving the viewer with the thought of »what about me, am I OK in this new world? Am I relating to my loved ones and caring about them as much as I care about myself?«. As it is such a universal story, I think **PRINCIPLES OF LIFE** will attract all kinds of viewers and be the perfect subject for an international audience.

director's/author's note

I'm 29, I have a one year-old kid, and Marian Velicanu, the main character of this film, is around 50. I'm afraid to say that he is a projection of myself 20 years from now because I hope that I will be happy, rich, healthy, very successful, serene and smart as far as all of my social relationships are concerned. But as I don't know what the future will bring and how life will change me, I prefer to regard Velicanu as a possible me in the future. It is a kind of worst case scenario, but, to be completely honest, I know it could be even worse.

The film will be an exploration into the life of a man who's fifty, seems pretty successful, but doesn't know how to cope with the people around him: his wife, his ex-wife, his boss, and, most of all, his 14 year-old son. I'm interested in really understanding this loss of communication in every detail, and the style of the film will be correspondingly: cold and minimalist; we'll shoot the film in long takes to give the viewer the chance of understanding what's happening and judging the actions and the characters for himself. It is a sad story, full of observations about life in today's Romania, but told with a lot of humour because, usually, the dramatic moments of life are also quite ridiculous when seen objectively from outside.

company profil

Hi Film is an independent Romanian company involved in

local films, international co-productions as well as production services. Among the projects of Hi Film one can find features, documentaries, short films as well as television series. Hi Film covers the whole range of activities from casting to location scouting and from research to postproduction. Working in the industry for the last 13 years on films involving Charlotte Rampling, Franco Zeffirelli, Quincy Jones, Nae Caranfil or Jeremy Irons, Ada Solomon opened her own production company two years ago. Ada is aiming to develop and produce projects made in Romania, although designed for the world. Hi Film is also servicing international co-productions or participating in European co-productions. In this short period since founding Hi Film, Ada managed already to co-produce with France & US and is currently developing two feature length projects with international partners.

filmography of the production company

A JOURNEY INTO FEAR a Les Films d'Ici & ARTE project of the well known documentary director Judith Kele- executive production.

BLACK SEA by Andrew Reuland, co-production. The film was selected among the 8 most representative films of the year for Columbia University, Seattle Film Festival, Palm Springs Film Festival

STRANTED WITH CASH PETERS IN TRANSYLVANIA production services for Travel Channel.

MARILENA FROM P7 by Cristian Nemescu – co-production, medium length feature. Selected in Cannes Film Festival – Semaine de la Critique, Vila do Conde, Telluride, Transilvania Film Festival- Best Short Film Award

work in progress:

Documentary:

COLD WAVES by Alexandru Solomon, co-production with Geppert Productions Germany

COLD WAVES tells the story of the strange alliance between a nationalist-communist dictatorship and international terrorism. It is a film about Ceausescu and the Carlos-Weinrich gang, that waged a war against the Romanian department of Radio Free Europe. The project has Media II Film Fund support and is subject to a Nipkow grant, Romanian CNC support & Romanian National TV participation, Jan Vrijman Fund.

LOW COST by Nora Agapi & Stephan Lucon, co-production with SEPPIA Film France & Dans Le Meme Bateau France for ARTE TV – in post production.

A French factory owner told his employees that they will be fired unless they move to Romania & work for 110 €/mth. We took this indecent proposal to the word & set out to understand how globalization influences the lives of ordinary people.

Short film:

THE BULB WITH A HAT by Radu Jude, in post production – with the support of Romanian CNC

A little story about the journey of a boy & his father from their village to the big City in order to get the boy's precious TV set fixed.

Feature film:

PRINCIPLES OF LIFE by Razvan Radulescu & Alex Baciu, script in development with the support of Hubert Bals Fund
A minimalist slice-of-life story about a father who, little by little, in only one day, loses the respect and love of his teenager son, without noticing it & while fulfilling his whole agenda.

BABY PHOTO by Andrei Codrescu & Ted Thomas, in development. In this tragicomic tale, an imaginative boy survives a surreal childhood in Communist Romania & escapes for America with the help of his extraordinary mother.

filmography of Razvan Radulescu (author)

2006 **HIRTIA VA FI ALBASTRA** directed by Radu Muntean (in collaboration with Alex Baciu)

2004 **MOARTEA DOMNULUI LAZARESCU** Prix Un Certain Regard, Cannes 2005; nominated for best scriptwriting at the European Film Academy, Berlin 2005

2002–2003 **OFFSET** directed by Didi Danquart

2000 **NIKI ARDELEAN, COLONEL IN REZERVA** by Lucian Pintilie, selected in Cannes Quinzaine des Realisateurs (2003)

1999 **MARFA SI BANII** in collaboration with Cristi Puiu, selected in Cannes Quinzaine des Realisateurs (2000)

filmography of Razvan Radulescu (author)

2006 **PRINCIPLES OF LIFE** feature film, in development, written by Razvan Radulescu and Alex Baciu

2006 **THE TUBE WITH A HAT** a TV series and many advertising commercials.

2004 **THE BLACK SEA** screened at Berlinale Talent Campus

2003 **WRESTLING** short fiction film, selected in over 20 international film festivals- including Montpellier, Huesca, Trieste, Mediawave, Transilvania Int'l Film Fest, Amiens and awarded at Viena Independent Film Fest and Brno Film Fest

↓|title

SOME OTHER STORIES

↓|company

SEE Film Pro

↓|country

Serbia



producer: Nenad Dukic



author/director: Ane Marija Rosi

title:

SOME OTHER STORIES

name of producer:

Dunja Klemenc, Anita Juka, Alem Babic, Tomi Salkovski, Nenad Dukic

name of author:

Hanna Slak, Ivona Juka, Ines Tanovic, Marija Dzidzeva, Ana Marija Rosi

name of director:

Ane Marija Rosi (among others)

company:

SEE Film Pro

country:

Serbia

summary of the project

Fifteen years ago, in a country that used to be called Yugoslavia, no one asked women whether it was necessary to wage wars or whether it was necessary to kill, while today, in those same regions, some other women do have a say on whether, and to what extent, there is any sense in giving birth to »a new life«.

project data

genre: drama

length: 100 min

shooting format: 35 mm

costs

estimated development costs: 10.000,00 €

estimated production costs: 1.045.000,00 €

financing already in place: 10.000,00 €

What are you looking for in particular?

co-producer, actor, possibly, composer

contact

contact person: Nenad Dukic

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synopsis

Five feature stories will deal with the present-day problems of young people in countries that once made up Yugoslavia, against the background of the consequences of war: the crisis of the society and the crisis of morality which affect the formation and development of young people's minds. The five intertwined stories would reflect the sensibility of the new generation, its temperament, dilemmas, doubts, hopes and fears.

In order to have the film form a whole, the five stories would be united, in the dramaturgical sense, at three levels: The thematic thread linking all the stories is maternity, pregnancy and, in a metaphorical way, »the birth of a new life« in the new countries of old Yugoslavia. The formal link between the stories will be a one-minute collage of documentary archival material from ex Yugoslavia, material that precedes each story and which will relate to the country from which the story originates. The joint motive in all the stories (a short and discrete leitmotiv sequence).

*A one-minute collage of documentary archival material from ex-Yugoslavia concerning Croatia and Zagreb: Zagreb, Croatia, 2006

Marija lives with her daughter Juli, a smart, educated and self-conscious young woman, who is already 35 years old. She offers her the warmth of a single parent and the devotion of a true friend. Juli does not manage to find anything in common with her peers, friends and boyfriends. She knows exactly what kind of things and values she wants to be surrounded by, but she also wants to share them with someone. She wants to love. However, in such a world with which she has nothing in common, she does not manage to find a partner. One day, while watching from a park bench as children play,

she realizes what she wants. She wants to have a child and share with it her world. She decides to find a man with whom to conceive her child.

*A one-minute collage of documentary archival material from ex-Yugoslavia concerning Serbia and Belgrade: Belgrade, Serbia, 2006

Tanja, now a mother, brings her daughter to the Emergency Medical Center. The daughter is pregnant and has attempted suicide after learning that her boyfriend had been killed. In the hospital room, she learns by chance that the man lying in the bed next to hers is the killer of her boyfriend whose child she is carrying. Milena decides to take revenge and, thus, becomes a murderer herself. She leaves the hospital without any feeling of guilt.

A murder without a guilty conscience in an environment deprived of spirituality, in a world of superficiality and pseudo-values.

*A one-minute collage of documentary archival material from ex-Yugoslavia concerning Macedonia and Skopje: Skopje, Macedonia, 2006

At a hospital, prior to childbirth, the young future mother, Irena, is informed by social workers that they want to take away her baby (or to induce her to give the child up for adoption) because she is a drug addict without any profession and, thus, without any realistic possibility of taking care of herself and the newborn child. Furthermore, Jelena, her mother, does not want to take on the child. Irena refuses to sign the consent for adoption. And then, an opportunity arises for her to offer her child a life of prosperity which she could only dream of. She switches her child with the baby of a rich pregnant woman who gave birth on the same day, and she then signs the consent for adoption.

*A one-minute collage of documentary archival material from ex-Yugoslavia concerning Bosnia and Sarajevo: Sarajevo, Bosnia-Herzegovina, 2006.

Ibrahim is disabled. He lives with his wife in a friend's apartment since their house was destroyed in the shelling of Sarajevo. Their son, Haris, a student, is in love with Hana, a German girl working at the German embassy in Sarajevo. Hana thinks she is in love with Haris, but when she learns that she is pregnant, she takes a rational decision to terminate the pregnancy. The story reexamines the conflict between Haris's deep emotional attachment and Hana's love game, which only occasionally exceeds the boundaries of mere erotic pleasure. Two ways of perceiving a family, two psychological and cultural patterns which only true, mutual emotions could reconcile. Haris cannot accept their parting.

*A one-minute collage of documentary archival material from ex-Yugoslavia concerning Slovenia and Ljubljana Munich, Germany, 2006

A hospital in which the doctors and other medical staff members come from practically all parts of the former Yugoslavia. The supporting characters are already known from some of the previous stories. A young Slovenian woman whose father is a Serb, mother a Muslim and grandmother a Croat, and who was born in Slovenia, is being taken to the operating room through the hospital halls. Realistic dimensions are lost in this situation. A white room. Operating tables. A complicated, bloody abortion is to ensue.

producer's note

The film project **SOME OTHER STORIES** rests on the conviction that it is possible and desirable to conceive and reanima-

te the cultural space of ex-Yugoslavia on new foundations which would not be sabotaged by the burden of the violent wars of the 1990's. The idea is to make an omnibus that would be directed by young female directors from Bosnia-Herzegovina, Croatia, Macedonia, Slovenia and Serbia. The film will deal with the problems of today's youth against the background of the consequences of war and each of the five stories contains details revealing the nature of the current political and social events, the reflections of a grey or pink everyday life are refracted.

In order to have the film form a whole, the five stories would be united, in the dramaturgical sense, at three levels. A team of screenplay supervisors has been assembled, composed of well-known and experienced scriptwriters, directors and dramaturgs: Srdjan Karanovic, Rajko Grlic, Ademir Kenovic, Jasmina Njaradi, and Vladimir Blazevski.

As the lead producer, SEE Film will be the general coordinator in all phases of the preparation process, providing contacts, creative consulting and script doctoring, and monitoring the work of all the participants from five countries in such a way as to develop and advance the project towards a final screenplay and production. (Nenad Dukic, front producer)

director's/author's note

We were born in the same state. When I carefully recollect my childhood, I can almost remember that country. While I contemplate in this manner, there isn't any nostalgia, but only certain simple facts like, for instance, that the distance between Ljubljana and Belgrade is the same as between Marseille and Paris. I do not see this omnibus as either a pathetic reconciliation drenched by the tears of nostalgia or

as an archeological discovery of the fossil of that died-out state. Perhaps, it would be more precise to say that one part of Europe's body is somewhat under-developed, so it needs to be shaken up and some of its small vital bones need to be strengthened so that, taken all together, they would be able to move better... Films are like X-rays, they can at least help diagnose where something is broken, and where it is whole. (Ana Marija Rosi, director)

company profil

SEE Film was founded in Belgrade by a group of film professionals at the end of 2001. The founder and director is film critic Nenad Dukić. SEE Film is specialized in work on cooperation among countries of South Eastern Europe in various spheres of filmmaking activity. New Projects Laboratory which comprises: Screenplay Development Assistance, Creative Production Supervision with European film funds.

SEE Film Pro – founded in 2005 – for production of feature films in Serbia and within SEE filmmaking countries.

in pre-production:

WHITE ROSES by Aleksandar Fotez

In developing:

SOME OTHER STORIES directed by five women directors

special events program:

Festivals and reviews of quality film exchanged between SEE film and European film: British Film Festival, Belgrade

festival promotion:

Contacts and promotion of films of the SEE region at international festivals: San Sebastian Film Festival – Critic's Choice

program/Copenhagen Film Festival – Former YU film/Intl. Film Fest. of India – programming films from SEE region

Creative Information, Publications and Education Program:

This program implies: Data base – the collection and analysis (in the form of a Bulletin) of quality information about the potentials and topical issues in the filmmaking of the SEE region. The foundation (in the future) of a film magazine (SEE Film Magazine) as a result of the previous cooperation among magazines in the SEE region. Organization of domestic and international panel discussions, seminars and professional workshops. Opening of the Art Cinema in Belgrade. The project has been planned with Centar Film, Belgrade and with support of Media Plus program. The main goal is to support and promote quality European and domestic cinema.

filmography of the production company

2006 **SOME OTHER STORIES** ex YU project by five women directors, in developing

2005 **WHITE ROSES** by Aleksandar Fotez, in pre-production

filmography of Hanna Slak (author)

2006 **TEAH** Slovenia-Poland-Denmark co-production, now shooting

2002 **BLIND SPOT** feature, festivals: Locarno IFF, Chicago, Thessaloniki, Rotterdam, Ghent, Pusan

2000 **DOUBLE LIFE** documentary

filmography of Ivona Juka (author)

2006 **FACING THE DAY** long documentary, festivals: Wiesbaden 2006, best documentary

2005 **POSTCARD FROM CROATIA/EDITING** short film for the European Film Academy, presented at European Academy

Awards ceremony

2005 **WELCOME HOME, BROTHER!** documentary

filmography of Ines Tanovic (author)

2006 **ENTANGLEMENT** feature length film, developing of script

2002 **SUGAR-FREE** short film

filmography of Ines Tanovic (author)

2005 **YOU ARE ALIVE** feature film, 40 min

2004 **TONI MANDZA'S LIST** documentary film, 31 min., festivals: Balkanblackbox (Berlin), Sarajevo, Bitola, Zagreb, Belgrade

filmography of Ana Marija Rosi (author)

2005 **MIKI** long documentary on actor Predrag Miki Manojlovic.

2004 **NIKITA** long documentary on the theater director Nikita Milivojevic

Connecting Cottbus

16.-17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

↓ | *title*

THE DEVIL'S WORK

↓ | *company*

AMP POLSKA

↓ | *country*

Poland



producer/director: Edward Porembny



author: Francis Turnly

title:

THE DEVIL'S WORK

name of producer:

Edward Porembny

name of author:

Francis Turnly

name of director:

Edward Porembny

company:

AMP POLSKA

country:

Poland

summary of the project

Medieval Thriller Fantasy. A rite-of-passage story. A young girl must confront her past in a Medieval village beset by witchcraft and a savage beast.

project data

genre: Medieval European thriller

length: 100 min

shooting format: 35 mm

costs

estimated development costs: 87.000,00 €

estimated production costs: 3.000.000,00 €

financing already in place: 1.200.000,00 €

What are you looking for in particular?

co-producer, actor

contact

contact person: Edward Porembny

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synopsis

1349. The village of Ravenscroft. Following the suicide of her widower father, MARY, a dairy-maid, is taken in by ARTHUR and BESS, who run the village tavern. Ominous portents are reported in the village; a calf is born with two heads, chickens peck each others' eyes out and there is increasing talk of THE BEAST, a creature which is thought to live in the forest. BELLOWS, the village-blacksmith, discovers his wife has fallen ill; soon, more and more villagers are being struck down by a mysterious plague. The Beast kills two villagers, leaving behind their headless bodies and SCOWCROFT, the village Steward, offers a reward to whoever kills it. Bellows and KETCH, the village poacher, search the forest and discover pagan symbols carved in the trees. The village PARSON surmises that the Beast is being 'controlled' by someone in the village.

Bellows's wife dies from the plague, as more and more villagers fall ill there is increasing talk of the Devil and witchcraft. When Mary collapses it is thought to be the plague, but Bess discovers Mary is pregnant by her own father. Bess takes her to see ALICE, a cunning woman, who gets rid of the child. The Beast kills the Parson during the night. Looking for a scapegoat, the villagers blame Alice for causing the plague.

GREGOR, a mendicant monk, arrives in the village. Scowcroft, eager for someone to replace the Parson, has him put up at the tavern. The rats desert the village. Mary visits Gregor at the plague pits when the Beast attacks before suddenly fleeing. Scowcroft suspects Gregor's cross frightened it off, although Gregor is not so sure. Later, the village church is set on fire and Gregor is badly burned.

A suspicious Gregor questions Mary about her childhood and discovers she was never allowed to go to church. Mary men-

tions a burn-mark on her back, an accident that happened when she was a child. Gregor asks to see the mark and is filled with sorrow, he tells Mary that she has had a great wrong done to her. Gregor dies.

With Gregor's death, people think that God has deserted them and the village descends into paranoia and madness. Scowcroft tells Mary that he has decided to flee and asks her to come with him, when Mary refuses he rips her dress, revealing the burn on her back, the pagan symbol. Scowcroft accuses Mary of bearing the Devil's mark and says she must have been controlling the Beast which always fled when she was there. Scowcroft tries to strangle Mary, but the Beast arrives and attacks Scowcroft. Mary runs back to the tavern where she discovers Bess praying to the Devil. Bess tells Mary that her mother had promised her to the Devil as a child and, together with Bess, had branded her with the Devil's mark - only, Mary's father found out and drowned his wife, something Mary had always been told was an accident. Mary refuses to join Bess, there is a struggle, and Mary kills Bess with a dagger.

Ketch and Bellows discover a trail of blood in the forest. On hearing a noise Bellows fires his cross-bow; they discover Arthur, naked and with an arrow in his side. Bellows realises that the Beast was Arthur, a changeling. Several months later a HORSEMAN is passing by and discovers that only Mary has survived the plague. The horseman takes Mary to a convent where Mary decides to dedicate her life to doing God's work. (© AMPPolska www.amppolska.com)

producer's note

THE DEVIL'S WORK could best be described as a Medieval version of **THE HOUND OF THE BASKERVILLES**, grounded in

Gothic works such as Edgar Allan Poe's **THE MASQUE OF THE RED DEATH** and more metaphysical works, specifically Albert Camus's *La Peste* and Ingmar Bergman's **THE SEVENTH SEAL**. It is our intention to have a film that will capture the atmosphere of such works, whilst at the same time following in the footsteps of European films such as *The Name Of The Rose* and *The Brotherhood Of The Wolf* which have proven that there is a considerable audience for this type of film.

director's/author's note

Coming from a theatrical background, I am very interested in storytelling and the works I enjoy most are those that transport the audience to a world they are not familiar with, where anything is possible. I wanted to write a period piece set during the Middle Ages, specifically the Black Death, which is a period not many people know about, although its very mention has always been a source of fascination which can be traced back to Giovanni Boccaccio's **THE DECAMERON**.

With **THE DEVIL'S WORK** I also wanted to write a 'rite-of-passage' story which would speak to all generations, across all cultures. It is not often, if ever, we see a female lead in this type of film and I believe this approach will give the film a uniqueness which will intrigue and delight a wide audience. From the beginning, I always intended **THE DEVIL'S WORK** to be a European film; although a medieval thriller film on the surface, I feel that its setting and themes will appeal to a European audience.

company profil

Based in Warsaw, AMP Polska is a film production company which benefits from the recent enlargement of the European Union. The main aspect of the company is to produce quality, commercially viable European feature-length films using the

world-renowned expertise of a Polish film crew.

The people behind the company had a successful career making documentaries for leading broadcasters around the world. They then moved to drama, focusing on film projects. **SPADEK** aka **INHERITANCE**, was their first collaboration with the leading national Polish broadcaster TVP, as well as with other European production companies, such as Audley Films and Blue Sky Motion Pictures. As a result of this experience, the company has developed business partnerships with production companies, private investors, as well as distribution and sales agents in Germany, France, and the UK.

filmography of the production company

AMP Polska successfully completed its first feature length film, the drama entitled **SPADEK** aka **INHERITANCE** in 2005. Since then, the film was presented at three festivals, picked up by a sales agent and sold to two national European broadcasters. The company currently has two feature films in development. *Best Served Cold*, a culinary thriller, co-produced by the award-winning producer Timothy Burrill. The other is entitled **THE DEVILS WORK**, a Medieval European thriller written by the Irish author Francis Turnly and supported by the Moonstone Script Lab 2005 and the Media New Talent 2006 programme. These projects will strongly establish the company as the leading Polish production company specializing in high quality European co-productions.

filmography of Francis Turnly (author) last 3 years

2006 **BELONGING** television-drama, in development for BBC, drama

2006 **THE DEVIL'S WORK** Film-script, selected for Moonstone Screenwriters' Lab

2006 Selected to represent the Lyric theatre, Belfast, for

»The 50«, a year-long collaboration between The Royal Court Theatre and BBC Drama
 2006 **HEART BEAT** football television-series, produced by Hewland International
 2006 **LOCK AND KEY** television series, in development with BBC Drama
 2005 **BALDI/SHELTER** fourth series of the popular detective Drama, BBC, dir.: Lawrence Jackson
 2005 **HIDING** selected for Directors' Week at the National Theatre, London
 2005 **HIDING** short-listed for The King's Cross New Writing Award, to be produced at Watford Palace Theatre in June 2006.
 2005 **CONTAGIOUS** film script, optioned, Focus Films
 2005 **THE WITCHING HOUR** stage play, supported by Northern Ireland Lottery Fund, in development, Big Telly Theatre Company, (2005) to be produced at the Belfast festival 2007
 2003 **A SAMURAI IN SOHO** produced at Birmingham Rep Theatre
 2003 **PRESSING THE FLESH THE SATURDAY PLAY** BBC Radio 4 dir.: Tanya Nash. Short-listed for the Writers' Guild, Richard Imison Award 2004

filmography of Edward Porembny (director)

INHERITANCE 90 min., feature film, starring Tomas Norström, Kristof Kolberger and Anna Powierza, a co-production between Amp Polska (Poland) Audley Films, Arcadia Moving Pictures Ltd and Blue Sky Motion Pictures Ltd (UK) and TVP (Poland's premier TV broadcaster).

This modern Oedipal myth, a tale of voyeuristic sexual obsession, sees a middle-aged recluse reunite with a friend from his teenage years only to be shocked by modern day reality and horrified by the revelation that the porn star he becomes entangled with is his daughter, festivals: selected for Vitoria

New European Film Festival, sold to Canal + TVP.

TRACE TV Series 20x5 min., series of documentary films, dedicated to urban trends and fashion, based on the idea of Trace Magazine. Trace TV, France, aired on Trace TV, TV5 France, ABN America, Dish TV India and MCM Africa.

DEATH LEAP 52 min., documentary about »Jumpers« from the Golden Gate Bridge in San Francisco. festivals: selected for the 15th Film Festival of Independent Cinema in San Francisco and Freaky Film Festival in Illinois, co-production MBC, Arcadia Pictures and Carlton International, aired on BY TV USA, Cineplex Thailand

ANGLETERRE UNDERGROUND 52 min. an Anglo-French co-production: Tilt-Productions, Lombard Productions, France 2, Channel 4, aired on Channel 4 and screened internationally. It was selected by Time Out as one of the best documentary films of the year.

SPACE TRAVELLER 26 min., co-production Canal +, La 5, CNN, aired on Canal + France, Canal + Belgium, Canal + Spain, festivals: won the top award of the International Film Festival in Lectoure, France

**Connecting
Cottbus**

16.-17.11.2006
 market forum for the film industry
 at the FilmFestival Cottbus
 Festival of East European Cinema

↓|title

THE JESOSKERO NILAJ

↓|company

ALEF Film & Media Group

↓|country

Slovak Republic



producer: Marian Urban



author/director: Agda Bavi Pain



author: Gejza Dezorz

title:

THE JESOSKERO NILAJ

name of producer:

Marian Urban

name of author:

Gejza Dezorz, Agda Bavi Pain

name of director:

Agda Bavi Pain

company:

ALEF Film & Media Group

country:

Slovak Republic

summary of the project

THE JESOSKERO NILAJ is the story of a young thief White who comes back after a ten-year involuntary imprisonment to take vengeance on all those who had him put in jail. He is determined to do what he plucked up courage to do long ago. He has no other alternative but to murder and satisfy his hate and lust for revenge. White has no future. His past swallowed him up and it needs to be got even with.

project data

genre: thriller

length: 2990 m

shooting format: 35 mm

costs

estimated development costs: 42.000,00 €

estimated production costs: 820.000,00 €

financing already in place: 98.000,00 €

What are you looking for in particular?

co-producer, dramatic advisor, actor

contact

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email: alef@webdesign.sk

synopsis

THE JESOSKERO NILAJ is the original Slovak film making reference to a favorite cops-and-robbers genre. Yet, it also inclines to other genres of the world cinematography such as film noir, spaghetti western. Considering the environment of the Slovak cinematography, it is a courageous attempt to make a genre film whose aim is not only to entertain, but also to spotlight on those sides of society in the present-day Slovak towns which we do not want to see in ordinary life.

THE JESOSKERO NILAJ is not supposed to moralize, much less to pointlessly philosophize or psychologize. This film is primarily a simple linear story about betrayal and revenge set in Kosice and the exotic environment of the Roma reservation Lunik IX. The story brings us into the waxwork environment of small-time crooks, losers, and corrupt cops, the micro-world of characters of insignificant thieves, tattooed dealers, incorrigible habitual criminals, naïve bullies, peculiar darkish pimps and hookers of the criminal environment of one small Slovak »metropolis« on the edges of our country. It portrays the lives of people repudiated by society long ago.

THE JESOSKERO NILAJ is the story of a young thief called White who comes back after a ten-year involuntary imprisonment to take vengeance on all those who had him put in jail. He is determined to do what he plucked up courage to do long ago. He has no other alternative but to murder and satisfy his hate and lust for revenge, though he knows he's going to die. White has no future. His past swallowed him up and it needs to be got even with.

Every dramatic character of the film is subject to a chance event and its accurately fabricated system. Although the deformed characters always move within its grasps without

erring as wax dummies yelling in dark hallways of the terror waxworks, one only has to hit the wooden stalk of the blood red rose and the shooting gallery will give him/her back the prize. The same thing as the stuffed coin-crammed slot machine does.

There is almost no room for love in **THE JESOSKERO NILAJ**. Pretence, distrust and debts are repaid by cruel violence. Assault is a stroke. A kiss becomes raw, carnal sex. Only money has its value, and echoes of fatal shots fill up the empty lives of the characters. A mixture of languages that contributes to the unconventional exotic nature of the film resounds there. Pithy and spicy dialect is supplemented by an overexposed bodily expression. The communication of bodies in distinctive and charismatic gestures sometimes seems to be a dance on the background of Roma pop, gentle pop, rock music and mainstream melodies of the 1980s.

White carries out his bloodstained samurai pilgrimage submissively and even ritually. There is no way out and his face flashes with not a single trace of doubt. But everything comes to an end; the bad ones are punished and the protagonist dies reconciled with his fate and with a smile on his face, while leaving a rather considerable fortune for his son whom he never knew.

producer's note

This project has come about as a result of our company's search for original work written by young authors, which contains a Slovak theme and is a story that would be universal. After undertaking a dramaturgical analysis with the Czech production house Bionaut Ltd. (the producer of several feature documentaries and feature films such as **SMRADI/BRATS**, **RALOK V HLAVE/SHARK IN THE HEAD** and

SILNÉ KAFE/BITTER COFFEE – all three successful at international film festivals and in Czech distribution), we are now continuing on further development of the screenplay and the financing. Modifications to the screenplay are expected to yield an even clearer crystallization of the genre as well as a greater depth to the main characters.

This collaboration proved to be very positive. Our Czech partner considers the work of Jozef Gaál (Agda Bavi Pain) and Robert Šuchta (Gejza Dezorz) to be one of the most original and promising texts to appear recently.

At the same time, we have acquired distribution partners in Slovakia (Continental Film – theatrical, FilmService Slovakia – DVD, VHS) and in the Czech Republic (Bontonfilm Inc.). At the end of this year, we will present the project to the Slovak Grant Commission with a request for funding to cover 40% of the budget. We are now looking for the third partner for a co-production to cover between 25%–35% of the estimated budget.

director's/author's note

THE JESOSKERO NILAJ »INDIAN SUMMER« in Roma language – is a vivid look into the microcosm of characters of petty thieves, tattooed dealers, irreclaimable recidivists, corrupt cops, naive brutes, quirky pimps and easy women of one small eastern Slovak city's underworld. It is delivered in rich colours of the warm autumn sunlight.

We find our hero amidst the joyless locations of the renowned Roma reservation Lunik IX, moving inconspicuously but with resolve between airless pubs, flickering arcades, pawn shops, train stations and crammed apartments of concrete apartment complexes. In his hands, he is holding nothing but

his own, inevitably non-existent life with fate unmercifully following in his tracks. His heart has drowned in vengeance. His gaze, seemingly uninterested, is blazing with hatred. But his soul is at peace. A huge wall-sized photograph of the autumn woods comes into view from behind our hero's tattooed back. Seven dead bodies underline this picture. Among them, he gives an impression of a worn out rag woven from the corpse of a dead white dog. The characters' absent lives have been replaced by echoes of gunshots.

In this story, everyone falls victim to chance and its precisely constructed system, though its characters move around infallibly like wax figurines from a horror freak show. All it takes is to get the red rose into its wooden stem at the amusement parks' shooting range and the prize is yours, just as if it is spat at you from an overstuffed slot machine. Love no longer exists. Deceit, distrust and debt are paid off by ruthless violence. Here a blow takes the place of a caress. A kiss becomes rough physical sex. The only thing of value is money.

The setting's exotic flavour comes from a cacophony of different languages spoken here. The characters' exaggerated physical expressions are supplemented by their juicy dialects. At times, their body language resembles a dance, with Roma pop, light pop, rock, and 80's mainstream as the backdrop.

The day comes to an end only when the punishment is due for all the condemned – when the sun leaves for the tropics and gives out its final breath. At last, we find an old, calculating yet wise Gypsy staring contentedly at this digital picture. With the kind of wisdom in his eyes that only shamans possess, he is indulging in the beauty and hideousness of life. The future belongs to the children...

company profile

ALEF Film&Media Group, Ltd. The basic goal – the development and realisation of our original film projects in the genre of fiction, documentary and animated film. One of the main methods - co-operation and co-production with various partners both in Slovakia and abroad (UNLIMITED Films Schillingheim, DOR Film Wien, ZDF Mainz, TotalHelpArt T.H.A. Prague, Barrandov Biografia and others). ALEF provides high quality services, both domestically and internationally, for the realisation of projects of all kinds and genres by using the whole spectrum of visual formats. Thus far we have provided our services to a number of clients all over the world (La SEPT/ARTE, Epo-film Wien GmbH, SBS Sydney, sFs FILM GmbH Bad Wildbad, Devine Entertainment Toronto and many others) and our films were selected and awarded on many festivals and competitions, e. g. IFF Hong-Kong, IFF Karlovy Vary, IFF Mannheim-Heidelberg, AFI Fest Los Angeles, IFF London, Cottbus FF, IFF Palm Springs. The most successful production: **PAPER HEADS** – e.g.: GOLDEN SPIRE 40. IFF San Francisco, **RUNNER UP** Prize 8. IFF Yokohama and **ZELARY**(2003) e.g.: The nomination for the best foreign language film – The American Academy Awards »Oscar« – 2004. In postproduction: **MUSIC** – comdrama; Slovakia, Germany; Director: Juraj Nvota, Producer: Marian Urban, Co-producer: Andreas Eicher, Cast: Lubomir Kostelny, Tana Pauhofova, Jan Budar, Dorota Nvotova.

filmography of the production company

2004 **ELARY** directed by Ondrej Trojan, prizes: OSCAR – The American Academy Awards nomination for the best foreign language film (2004), Czech Lion for the best actress, Czech Lion for the best sound, The Prize of the Slovak film critics, The Prize for the Best Film Music, IFF Karachi, The Prize for Ana Geislerova - The Best Woman Actress, IFF Bangkok, Thailand, 2005, The Prize

of Audience, IFF Sydney, festivals: Sydney Intl. Film Festival, Australia, 2004, IFF Karlovy Vary, 2004, IFF Edinburgh, Great Britain, 2004, World Film Festival Montreal, Canada, 2004, IFF Warsaw, Poland 2004, Cottbus FF, Germany, 2004, FF Seville, Spain, 2004, Czech Film Week, Budapest, Hungary, 2004, FF Black Nights, Estonia, 2004, IFF Karachi, Pakistan, 2004, IFF Bangkok, Thailand, 2005, FF Cairo, Egypt, 2005, IFF Sofia, Bulgaria, 2005, Czech Film Week Berlín, Germany, 2005, Filmové dny v Erfurtu, Germany, 2005, FF Taipei, Taiwan, 2005 and many others/Cinema and TV release: USA, Canada, Israel, Australia/New Zealand, Sweden/Scandinavia, Greece, Cyprus, etc.

2003 **FORREST WALKERS** directed by Ivan Vojnar, prizes: The Main Prize of Minister of Culture of CR, The Visegrad Country's Film Competition/IFF Zlin, festivals: IFF Rotterdam, 2003, IFF Praha (Febiofest), 2003, IFF Karlovy Vary, 2003, IFF Zlin, 2003, IFF Jerusalem, 2003, IFF Sao Paulo, 2004, IFF Calcuta, 2004, FF New York, 2004/Cinema and TV release: Czech and Slovak Republic.

2002 **CRUEL JOYS** directed by Juraj Nvota, prizes: Igric – The Best Slovak Film, 2003, The Prize of the Slovak Film Critics, 2002, The prize of spectators IV. FF Cran Gevrier 2003, Silver Arrow – the Best Man Actor Ondrej Vetchy, IFF Faces of Love Moscow, 2004/festivals: IFF Karlovy Vary 2003, CR, 2003, Finale Plzeň, CR, 2003, MECCA, Fort Film, Terezín, CR, 2003, IFF, Jeruzalem, Izrael 2003, Novoměstský hrnec smíchu, Nové Město n/Metují, CR, 2003, 20-th JIFF, Jeruzalem, Izrael, 2003, 8-th PIFF, Pusan, Korea, 2003, IFFI New Delhi, India, 2003, Denver IFF, Denver, USA, 2003, LIFF 2003, London, Great Britain, 2003, Kyiv IFF 2003, Kijev, Ukrajina 2003, Cottbus FF 2003, Cottbus, Germany, 2003, Medfilm Festival 2003 Rome, Rím, Italy, 2003, IFF Faces of Love 2003, Moskva, Russia, 2004, and many others/Cinema and TV release: Czech Republic, Hungary, Belgium

Connecting Cottbus

16.-17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

filmography of Gejza Dezorz (author)

2006 **THE JESOSKERO NILAJ** co-author of the script –
debut for cinema release

2005 **FAMILY SECRETS/RODINNÉ TAJOMSTVÁ** co-author
of the script of a 34-episode soap opera performed by STV
and co-director

filmography of Agda Bavi Pain (author and director)

2006 **THE JESOSKERO NILAJ** co-author of the script –
debut for cinema release

2005 **FAMILY SECRETS/RODINNÉ TAJOMSTVÁ** co-author
of the script of a 34-episode soap opera performed by STV
and co-director

Connecting Cottbus

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Festival of East European Cinema

↓|title

THE LEAVING ROOM

↓|company

PEBUNE FILM – S.R.L.

↓|country

Romania



author/director: Radu Potcoava

title:

THE LEAVING ROOM

name of producer:

Daniel Burlac

name of author:

Radu Potcoava

name of director:

Radu Potcoava

company:

PEBUNE FILM – S.R.L

country:

Romania

summary of the project

Romania, 1994. Andy and Dana find out they are HIV positive. They are forced to move out to an isolated house far outside Bucharest, desperately trying to protect the future of their unborn baby.

project data

genre: drama

length: 120 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

contact

contact person: Daniel Burlac

adress: 191, Blvd de la Republique, Bucarest, Romania

telephone (office): +331 468 96 446

fax:

email: danburlac@gmail.com

synopsis

Romania, 1994. Andy (25) has just found out he has been infected with HIV during Ceausescu's vaccination campaigns. He's devastated because he realizes he had also infected Dana (25), his girlfriend. Both of them are rejected by society and friends because of their HIV status. Dana is ordered to abort the child they desperately want. They move out from Bucharest to an isolated house, far away from all those threats, as they see it as the only way to save the unborn's child life. Isolated there, in the countryside, they rediscover the love for each other. Happiness lies in this house, away from interfering parents, heartless friends, and the hostile intolerant society. These days are short lived though, because Andy's condition soon deteriorates. They are forced to move back to Bucharest, to get medical support. But now their relationship is stronger than before, and they will do whatever it takes to save the baby's life. Miraculously, Dana gives birth to a little girl who is HIV negative. Unfortunately, Andy doesn't have much time to enjoy these precious moments. Soon he passes away to The Leaving Room: the place where we all go on our way to Heaven.

producer's note

I have chosen to work with Radu Potcoava because the cinematographic project... it is very interesting. I think that the young generation's problems in Roumania in a society still in transition can be a very strong subject. Roumania will join European Union in January 2007 there for this subject can be attractive for the world of cinema and also, not the least, for the all the people who likes discovering the problems and the mentality of the new young Roumanian generation. Radu Potcoava is a very talented director and his experience accumulated in different workshops in Europe purpose him like a new talent of »Roumanien nouvelle vague«.

director's/author's note

It's a story about falling apart vs reconnection, about help vs discrimination in a non-tolerant society as Romanian's was back in 1994, and most of all it's about the main characters struggle to survive in such a hostile environment. And it's not easy. It's not easy to find out that the person you love accidentally infected you with HIV, so you probably won't make it until your sixties and go out walking with your grandsons. It's not easy when Police is knocking on your door, telling you that, according the Romanian laws, you are not allowed to give birth to the child you've waited for such a long time, just because you're HIV positive. It's not easy when all your friends are suddenly turning into strangers or, worse, into your enemies. It's not easy to loose your job just because your HIV status. And even your parents, who claim to be near you, they really don't understand what you're feeling. It's just you and the person you love. You have two choices: you could spend the rest of your life and hate him from the bottom of your heart for what he accidentally did, or you could try to reconnect with him and struggle against all odds. People say that love always win. Sometimes they are right...

Company profile

PEBUNE FILM it is an independent production company also documentary and TV series. It was created by Dan Burlac after the workshop EAVE 2006 and after the successful collaboration as a producer with 42 KM Film Company (Camera d'Or at Cannes 2006) with **12:08 EAST OF BUCHAREST**. Its purpose is to discover new young Roumanien directors, making documentary, Art House movies for the promotion of the Romanian independent cinema.

filmography of Radu Potcova (author and director)

2002 **THE SAME STATION FOR TWO/ACEEASI GARA PENTRU DOI** co-writer, director, Romania, 13min., 35 mm. Color, festivals: Mannheim IFF 2002, Hull IFF 2003, Wunsiedel FF 2003, London FF 2003, FIFF Namur 2004, Malesco FF 2005, Dakino FF, 2002 and Cinemaiubit FF, 2002

2007 **HAPPY END** Romania, 2007, 83min., 35 mm color, in post – production

Connecting Cottbus

16.-17.11.2006
market forum for the film industry
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Festival of East European Cinema

↓|title

TILT

↓|company

Chouchkov Brothers Ltd.

↓|country

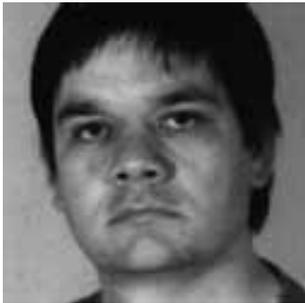
Bulgaria



producer/author: Borislav Viktorov Chouchkov



author/director: Viktor Viktorov Chouchkov



author: Dimitar Konstantinov Kotzev-Shosho

title:

TILT

name of producer:

Borislav Viktorov Chouchkov

name of author:

Dimitar Konstantinov Kotzev-Shosho, Viktor Viktorov Chouchkov, Borislav Viktorov Chouchkov

name of director:

Viktor Viktorov Chouchkov

company:

Chouchkov Brothers Ltd.

country:

Bulgaria

summary of the project

TILT is a love story set against the backdrop of the rapidly changing political and social environment of Bulgaria in the late 80's and early 90's. Against all odds this love survives the challenges of emigration, a violent homeland and immoral social atmosphere thanks to a gang of good friends and their adventurous spirit.

project data

genre: romantic/comedy/drama

length: 100 min

shooting format: 35 mm

costs

estimated development costs: 73.000,00 €

estimated production costs: 845.600,00 €

financing already in place: 380.000,00 €

What are you looking for in particular?

co-producer, co-author, dramatic advisor, actor, distributor

contact

contact person: Borislav Viktorov Chouchkov

address: 34, Tzar Ivan Assen II Str., ap. 13, Sofia 1504, Bulgaria

telephone (office): +359 2 9463410; +359 2 9463411

fax: +359 2 9463410

email: tilt@sif309.com; office@sif309.com

synopsis

1988, Sofia, Communist Bulgaria. Stash is a bright 18 year-old boy just out of school whose life revolves around his hunger for adventure. A spectacular skateboarding incident gives Stash the chance to meet a beautiful girl – Becky. They fall in love with each other, but her father, an ambitious totalitarian era police officer, doesn't like the free-spirited boy. Stash and his gang of friends – resourceful Angel, opportunist Gum and high flying Gogo – demonstrate a youthful recklessness which annoys the policeman. Stash and Becky persist with their affair in spite of the often brutal attempts by Katev, Becky's father, to separate them. In the meantime, the Iron Curtain falls. New horizons open to the youngsters, new opportunities and a chance for the two lovers to escape from the grip of Katev's control. They decide to flee to Germany and two of their friends – Angel and Gogo – join them, swept along by the nationwide urge to emigrate. Germany has long been the average Bulgarian's dreamland and so they set out on this adventure together. Only the Gum doesn't join the group because he wants to study to become an engineer. The gang of young people is apprehended at the state border by Becky's father. Becky is sent home. Stash wants to stay with her, but Katev threatens to plant a heroin package inside his luggage. And so Stash's choice is jail or freedom. He has no other option but to join his friends and leave the country. Upon leaving, he accidentally helps Snake, a small time smuggler, to escape from the police. Stash, Angel and Gogo reach an immigration camp in a small German town where they surrender their passports. They believe that getting their German passport would be a piece of cake, but are confronted with the prospect of at least several years of waiting and working on community service. They think they'll find an easy way out by going to a big city where there's lots of opportunities. Stash dreams of saving enough money to send

an airplane ticket to Becky, while Angel dreams of opening a bar. Gogo wants to win a big skateboarding competition, but ends up instead with a broken leg. In a freak incident involving an illegal currency exchange, Gogo is arrested and spends a few days in jail. This leads him to decide to return to Bulgaria. Stash and Angel descend into petty crime. All of a sudden, Stash learns that, back in Bulgaria, Becky is involved with another man. He realizes that there's no other way but to return to Bulgaria and win her back. Angel decides to join him. They perform one last sting for a lot of cash, but on their way through former Yugoslavia, they are beaten and robbed by highway bandits. They return home broke, but happy to reunite with their childhood friends – Gogo is still the artistic graffiti writer and the Gum has become one of the craftiest car lifters in the city. Stash soon succeeds in claiming Becky back from a gangster who turns out to be her father's favourite. Katev, the former keeper of the Communist morality, now serves the new morality of the day – money. He doesn't hesitate in betraying Stash's whereabouts when the robbed bandits from Germany turn up in Bulgaria looking for their money and revenge. But Stash is saved by his acquaintance Snake who has become a big mafia boss. Snake's influence provides protection for the reunited couple and a job for Stash in the drug dealing business. But drug dealing takes its toll on Stash and he's soon out of touch with reality. Becky is pregnant, but Stash is completely unaware of this. He fails to notice the signs of frustration in her behaviour. She decides to have an abortion. In the meantime Katev, her father, finally takes advantage of an abrupt shift in the criminal hierarchy – Snake is killed and the protection is gone. Katev manages to arrest Stash and the Gum and get his revenge. But, at the police station, the three of them realize that Becky's about to have an abortion. They rush for help and manage to reach the hospital. There, they find out that

Becky has given up the idea of an abortion at the very last moment.

Relieved, the three of them leave the hospital. Suddenly, Becky's father recognizes a familiar face in a car driving by – it's the bandit from Germany who's back to have his revenge now Snake is gone. The bandit draws out a gun and shoots down Katev and Stash. Only the Gum manages to jump behind a fence. The bodies of Katev and Stash lie next to each other.

In a final episode six months later, we see Becky having birth contractions and the Gum driving her to the hospital. There we see Stash waiting for her, having survived the shooting after all...

producer's note

TILT is a feature film project in the »Romance/Comedy/Drama« genre and I believe that this script offers real opportunities for making a movie with great marketing potential not only for Bulgaria and the co-production country (Germany), but also for Europe. My aim will be to cover as many countries as possible with the distribution of this project.

As for the financing of the development process of the project, we already received the support of the MEDIA Programme, Bulgarian National Film Center and the Nipkow Programme. Our production budget amounts to 845.600,00 €. We already received the subsidy from Bulgarian National Film Center. Soon, we will go to the Committee of Ways and Means which will define the exact amount of the subsidy, but the sum will be between 350.000,00 € and 400.000,00 €. Receiving this support makes the Bulgarian National Television obliged to become our national co-producer. Their par-

ticipation will be with approximately between 80.000,00–120.000,00 €. As far as the rest of the financing of the production is concerned, our goal is to make a European co-production between Bulgaria and Germany.

director's/author's note

TILT is a feature film that reveals the life of a whole generation of young people – presented through the characters of four friends. The story covers 1989–1995. The period when they grow up and shape their personality coincides with the transition to democracy – after 45 years under the Communist totalitarian regime. The story of a couple in love Stash and Becky and their friends Angel, the Gum and Gogo starts in Sofia and gradually moves onto an international plane. They are skilled players and set the rules of the game themselves. Later on, they understand that even the best ones reach their limits which are actually determined by the game itself. Reality is compared to a game of pin-ball, everything seems possible when you have the necessary concentration and intuition, but if you are pushing too strong, the game is blocked and you get a tilt – the game is over. There might be more tokens, but there is a price that must be paid by each of them. For us, the Bulgarian people, Democracy was something new and hard to understand; still, it was something we dreamed of. To begin with, it was not so well understood. Our characters want to experience everything new and they want to do it straight away. Their years of puberty coincide with the puberty of the state. We needed time to realize the values of democracy – I want to show exactly that period of time. In the script, there is a scene covering the day when the regime of Todor Jivkov collapsed. The characters travel in a bus and ask the driver what will happen next. The driver replies that everyone will be free to do whatever he wants – he will not stop at the bus stops, for example. Someone does

not stop at the bus stops, some others find the right direction. All that will be humorously presented in the film through the prism of each character's personal story. Today, with Bulgaria on the threshold of the European Union, the subject matter and the problems covered in the film should be relevant and interesting not only for the Bulgarian audience, but also for the audience of all the former Communist countries because we see what we have just gone through. On the other hand, the Western European audience will learn more about us in order to understand us.

The means of expression will be evocative and contemporary. Generally speaking, I think of a modern film, narrated through the eyes of modern city boys and different from the typical Balkan stories of deserted villages or gypsy weddings. If I was to dare to search for parallels with famous artistic achievements, I would point to the spirit of change and the sense of humour revealed in the German film **GOOD BYE, LENIN!** and the dynamic narrative of the Brazilian film **CITY OF GOD**.

company profile

The company was created in 2003 by Borislav Chouchkov. The years of experience in film and music production services in his first company SIF 309, since 1992, were incorporated into this new company. With over four hundred and fifty successfully executed original film score recordings, two features and a number of documentaries and music videos behind, Mr. Chouchkov shifts his interest and concentrates his efforts into making own productions.

The main activity of the CHOUCHKOV BROTHERS Ltd. is to develop and produce film and television productions. In the company, which has 5 employees and many free-lance profes-

sionals, hired for the specific purposes of various project, consists of two principal departments: film productions, television productions. The company is a member of the Association of Bulgarian Independent Producers and the Association of the Film Producers, Bulgaria.

filmography of the production company

film & TV productions:

- 2006 **LAUGHTER IN THE HALL** weekly TV show, DVC Pro, color, 23 min., directed by Viktor Chouchkov, Jr.
prizes: Award for Best TV Show at Golden Umbrella 2006 – XII International Media Events
- 2006 **34** drama short, DVC Pro 50, color, 11 min, directed by Liubomir Mladenov
- 2006 **ATM** drama short, DVC Pro 50, color, 11 min., directed by Viktor Chouchkov, Jr.
- 2006 **SECOND FLOOR** drama short, DVC Pro 50, color, 15 min., directed by Chavdar Zivkov
- 2005 **D-2 & DEO** documentary, DVC Pro, color, 27 min, directed by Viktor Chouchkov, Jr.
- 2004 **THIS IS ME** concert-performance, DVC Pro, color, 57 min., directed by Viktor Chouchkov, Jr.

music and commercial videos:

- 2005 **STAY WITH ME** music video, DVC Pro, color, 4 min., artist: Deo, directed by Alexander Mollov
- 2005 **THIS IS US** music video, 35 mm, color, 4.30 min., co-production with »Colar« Ltd. (Bulgaria), artist: D-2 and Deo, directed by Valery Milev
- 2004 **YOU BETTER DO NOT** music video, DVC Pro, color, 4.30 min., artist: Deo, sirected by Viktor Chouchkov, Jr.

**filmography of Dimitar Konstantinov
Kotzev-Shosho (author)**

2006 **ATM** scriptwriter short film, video, colour, 22 min.

2003 **THE OTHER BULGARIA** as a Director TV show broadcasted weekly on bTV (up to now)

2002 **MM TV**, as an Artistic Director for the Musical Television (up to now)

**filmography of Borislav Viktorov Chouchkov
(author)**

2006 **ATM** short film, video, colour, 22 min., producer and scriptwriter

2006 **34** short film, video, colour, 18 min., producer

2006 **SECOND FLOOR** short film, video, colour, 25 min., producer and scriptwriter

2005 **D-2 & DEO** documentary, video, colour, 27 min., producer

2005 **LAUGHTER IN THE HALL** TV Show for stand-up comedians, producer, conception, Prizes: Award for Best TV Show at Golden Umbrella 2006 – XII International Media Events (up to now)

2005 **STAY WITH ME** music video, producer

2005 **THIS IS US** music video of the artists D-2 & Deo included in the soundtrack of the film »The Struggle of El«, producer, Prizes: 2 nominations at the Annual Awards of MM Television, the first Bulgarian music video broadcasted on MTV

2004 **YOU BETTER DO NOT** music video of the artist Deo, producer, Prizes: 3 nominations at the Annual Awards of MM Television

2004 **THIS IS ME** concert-performance, video, colour, 57 min., producer

**filmography of Viktor Viktorov Chouchkov (author
and director) last 3 years**

2006 **ATM** short film, video, colour, 22 min., producer and scriptwriter

2005 **D-2 & DEO** documentary, video, colour, 27 min., director

2005 **LAUGHTER IN THE HALL** TV Show for stand-up comedians, broadcasted every Friday in the prime-time of bTV, director (up to now)

2004 **THIS IS ME** concert-performance, video, colour, 57 min., director

2004 **YOU BETTER DO NOT** music video of the artist Deo, 3 nominations at the Annual Awards of MM Television, scriptwriter and director

2003 **WHO WANTS TO BECOME A MILLIONAIRE** director, over 300 completed shows, Bulgarian version of the TV Show (–2005)

Connecting Cottbus

16.-17.11.2006
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Festival of East European Cinema

↓|title

YOU, MY JOY

↓|company

Ma.Ja.De. Filmproduktion

↓|country

Germany



producer: Heino Deckert

title:

YOU, MY JOY

name of producer:

Heino Deckert

name of author:

Sergej Loznitsa

name of director:

Sergej Loznitsa

company:

Ma.Ja.De. Filmproduktion

country:

Germany

project data

genre: drama

length: 100 min

shooting format: 35 mm

costs

estimated development costs: 100.000,00 € (15.000,00 €
already received from MDM)

estimated production costs: 1.400.000,00 €

financing already in place: 530.500,00 € (Russian Ministry of
Culture, not in writing)

What are you looking for in particular?

co-producer (german tv-stations), financial partners in
east-europe

contact

contact person: Heino Deckert

address: Pohlstr. 44, 10785 Berlin, Germany

telephone (office): +49 30 84 30 61 66

fax: +49 30 84 30 61 67

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synopsis

A cargo train moves along the tracks towards a big gate. There are soldiers, heavily armed, on the platform and on top of the train. The wagon doors are opened. Detainees are counted off into groups, they march through the gate into the camp. They are divided up for work. A man crawls out of a pipe leading from the camp to the river and jumps in the water. Immediately, a soldier starts shooting at the fugitive from the watchtower. The fugitive swims for his life. The detainees follow the attempted escape with expressionless faces. A boat is launched. Soon, they have caught up with the fugitive. An officer has drawn his gun, aims it at the fugitive's head. The fugitive reaches the shore with the last of his strength, takes a few first steps. The officer jumps ashore and shoots the fugitive – first in the leg, then, very calmly and quickly in the head. The soldiers drag the body into the boat. The detainees curse and go back to work.

Title: YOU, MY JOY

A boy is sitting in a farmyard, dispassionately observing a fight between two already completely exhausted men. A woman looks just as bored as she watches the two men struggle. A truck driver crosses the yard, smiles at the kid and the woman and drives off.

The driver returns home to find his wife on the sofa with her back turned towards him. He makes some sandwiches, leaves the flat and drives off. His wife informs her lover about his departure.

On the street, the driver follows a truck loaded with potatoes. He tries to alert the driver to the fact that he is losing potatoes. The driver gives him the finger.

An old woman picks the potatoes up. A silent crowd gathers around her. The woman says that she is collecting the potatoes for her son. Someone in the crowd murmurs: her son has been shot and all traces have been erased.

At a traffic checkpoint, the driver observes how the inspectors harass a young woman. As all their attention is focussed on the woman, he can quietly pick up his papers and drive off.

An old man now sits in the car. He talks about his journey home after World War II and about how he was robbed by a military patrol on his first day back in his home country and subsequently shot the officer. He has been roaming the country ever since – without a name and without a future. At a petrol station the man is suddenly gone again. Georgi, the driver, sets off on his own. He gets stuck in a traffic jam, picks up an underage whore and tries to give her a lift home. Feeling humiliated by his kindness she responds with scorn. At a market, a man brashly bumps into him. The perpetrator walks into the forest, meets a young man, asks him for a light, then suddenly stabs him with a knife. He sits down next to the dead body, eats the food he had brought and walks off, grinning happily. Meanwhile, Georgi is looking for the right way. His car breaks down in the middle of a field. He has to spend the night in the car. He dreams of a beautiful woman singing a sad song.

Three crooks come walking across the field, wanting to rob the car, but have their attempt thwarted by Georgi. They retreat and roast potatoes in a fire. Georgi sits by the car with a metal bar in his hands. The crooks lure Georgi over to the fire and beat him up. After they see that he is only carrying flour they disappear angrily into the night, leaving a mute man behind. The mute man stays with the injured dri-

ver, rocking to and fro and humming a song.

Looking dishevelled and hurt, Georgi sits in a farmhouse and escapes into his dreams. The beautiful woman who had sung the sad song has taken him in, he is being looked after, loved, he works on the market. But he has lost his speech and his memory. And again violence breaks into even his imaginary world. Again, he is beaten up and arrested. Freed from jail, he fights his way back to Maria and sees her, the beautiful woman involved in some kind of deal or other. By night, as Georgi lies sleeping on her lap, she makes up a tale: they are to buy a house in the south and go away from here and live where the sun always shines. The next morning, she has disappeared. Georgi searches everywhere for her, but everybody claims that no Maria had ever lived around there. Now a strange man, sitting in the house where he lived with Maria, beats him up. An old man picks him up from the snow and takes him with him. The next morning the old man lies dead in the yard.

Georgi gets a lift in a truck. The driver explains his philosophy of life: Don't get involved! Under no circumstances – this is the only way to get away unharmed.

During a traffic check, they watch as a family is being harassed by the militia. As the driver tries to mediate, Georgi loses it. He shoots in a frenzy, killing everyone in the room, even the driver, as he tries to escape. Then he walks over to the truck and falls into a deep sleep.

producer's note

Sergey Loznitsa is one of the best known and most successful documentary filmmakers in Eastern Europe. I have come to know and appreciate him in the course of a cooperation

lasting many years that included the distribution of almost all of his films and the joint production of *Landscape* in 2003. His unusual films with their unique stylistic approach have received awards at many international festivals. His formally minimalist way of shooting, his restrained compositions and erratic images have over the years granted his films a considerable following across Europe. A comprehensive retrospective of his filmic works in France has recently completed a successful tour of 12 cities. Together with the *Mitteldeutsche Medienförderung*, we would now like to enable Loznitsa to take what we consider as the necessary next step into fiction. We see the film as a reflection of the situation in present-day Russia, dark and harrowing.

director's/author's note

»Each bullet has its target« (**JACQUES THE FATALIST AND HIS MASTER**, Denis Diderot)

This is a fairy tale: A man left his home. Something happened to that man. Nobody has seen him since. Or at least he was not recognised as the person he was when he left that house. He had changed. Or rather: he had been changed. Changed beyond recognition. Changed until the world he found himself in appeared alien to him. Maybe he had stepped on a path he was carrying within himself. Or a path that had been waiting for him? Of course, the circumstances led him to do what he did, but are not the circumstances a continuation of something we already carry within ourselves? Or put differently, are there not things that happen to us that are a continuation of our own or some other story that we in our turn continue to continue.

Recently I read the following in a newspaper article: »Just like one hundred or four hundred years ago, Russia is once more a

mixture of misery and mystery.« I would remove the word »once more« from the quote as this might suggest that there was a time when this was not the case. I also would not necessarily claim that the scenario describes Russia, but this notion of »misery and mystery« is certainly one that is close to the script. Everything happens very easily, smoothly and without effort – almost making it seem as if life's circumstances should always be so simply and straightforwardly arranged. Even the air, the whole atmosphere is saturated with this effortless simplicity. The simplicity of barbarism.

In human beings the instincts of barbarism lie dormant beneath a very thin layer of civilisation. Protective mechanisms that have developed over thousands of years are so fragile that they can sometimes – under different circumstances – be easily overturned. Our animal instincts, however, are not thousands, but millions of years old.

This idea is not new, but despite having been discussed by many thinkers, artists and historians, it has not lost any of its significance in the present day. This does not mean that I am trying to draw any particular conclusions or to prove anything. That is not my intention. All I want is to describe this situation, the atmosphere of the place where the circumstances I describe no longer cause any shock or surprise, where they have come to be seen as being as natural as the clouds, the wind or the rain are when a sudden thunderstorm gathers. And just as it is important and at the same time impossible to talk seriously about such things I sometimes resort to irony in order to save myself from insanity, which – once one gets sucked into the spiral of the unfolding events – is sometimes inescapable.

In the script, I have tried to keep some distance to the events

and I only use irony where it is appropriate – that, in itself, is already a way of distancing myself. And just as the script contains some scenes of burning passion despite my, the author's, emotional distance – I aim to keep my distance in the film, too. For me, the whole script developed out of a story that I heard a while back and I remember being very surprised by it. This story is also what the first episode, the attempted escape from the camp, is based on. In this episode, there is a scene in one continuous, seemingly never-ending take that, on the one hand, is very concrete, yet, on the other, also takes a shape that makes it possible to consider this moment as the moment of truth.

A fleeing detainee is swimming in the water, two metres behind him is a boat with a soldier and a guarding officer who have long ended the chase and caught up with the fugitive. His arm extended, the officer holds a gun above the fugitive's head. And for some time, quite a while, in fact, this whole group - the fugitive, the boat with the soldiers and the officer with his arm stretched out – have been moving against the current of this wide and wild river towards the shore. Upon reaching the shore, the officer shoots the fugitive, as was inevitable – as this is the law. As everybody knows. If the officer had shot the fugitive in the water, the body might have been carried away by the current and could then not be used as evidence of the victory that has been achieved. The fugitive lives, for as long as he swims, even though he is swimming toward his final shore – shortening his life with each stroke. But still hope remains – but then? And so life goes on. At such moments, time and eternity are one.

When I was thinking about the title, a few lines from a poem by Alexander Pushkin came to mind: »There is no joy on earth, but quiet and freedom are...« And when you take free-

dom away from people the only thing that remains is the need for quiet.

»Leave me alone, why are you insulting me?« Akaky Akakye-vitch, the hero of Gogol's **THE OVERCOAT** said quietly to his tormentors. »Why are you insulting me?« – I often hear this question quietly reverberating through the space that the heroes of my script inhabit. There is a special genre of fairy tale – the horrifying fairy tale. This is a horrifying fairy tale. Horrifying because many of the circumstances it describes are not a tale, but have, in fact, happened. »How did you meet? – By coincidence, like everybody. – And what's your name? – What business is that of yours? – Where have you come from? – The neighbouring town. Where are you going?« The following pages will tell...

company profile

Ma.ja.de. filmproduction was founded in 1991 and counts among the few production companies in Germany specialising in the production of high-profile international documentaries. The company is based in Leipzig and has a second office in Berlin. Ma.ja.de. has recently become involved in the production of international feature films which have led to the founding of ma.ja.de. fiction in 2005. Under the label »Doc filmmakers go feature« we could win directors like Peter Brosens, Jessica Woodworth, Thomas Heise and Sergej Loznitsa to realise their first feature film projects with ma.ja.de. fiction. With KHADAK by renowned filmmakers Peter Brosens and Jessica Woodworth, a first very ambitious feature film project takes the form of a contemporary fairy tale set in Mongolia. Premier was at Venice Filmfestival this year. The film won the »Lion of the Future« in connection with a money award of 100.000,00 \$.

filmography of the production company

2006 **HOLE IN THE SKY-THE SCARS OF 9-11** director: Katja Esson

Five years passed since New York was shaken by the attacks on the World Trade Center. It seems superficially regarded, as if the city would have recovered better, than ever expects. But many chapters of this story of New York remain in secret. Katja Esson makes these chapters hidden so far accessible for us, by looking exactly and looking behind the fronts of the real estate metropolis.

2006 **HARBOURS** Gateways to the World

A documentary series about escape and wanderlust, high-tech and homesickness, shore-leave and boredom. The series portrays legendary and extraordinary harbours (New York, Shanghai, Vladivostok, Dubai, Hamburg) around the world by accompanying people for whom the harbours are home.

2006 **LUCKY/NIGGERS** director: Thomas Heise

A film from Berlin. 1999 to 2005. These are children that have just come of age. Vulnerable. This is about their lives. The closeness is as intense as the loneliness. There are processes, images, texts, letters, theatre, requests, administrative acts, looks, oaths, pleas.

2006 **TAILOR MADE DREAMS** director: Marco Wilms

Issar, the unique Indian tailor, sets off on an adventurous trip across Europe to his once faithful customers, in hope of new orders, the reunion with old friends and in hope of love. This final journey is also Issar's last chance to fulfill a secret wish: his first role as Bollywood star – in Europe's first Bollywood documentary!

2006 **DRESSCODE – HOW TO DRESS WELL** director: Caterina Klusemann, co-production Germany, France, Italy

In **DRESSCODE** Caterina Klusemann adopts the role of secret agent in her search for hidden dress codes that still do not seem to have lost their relevance. Klusemann follows hot on

the heels of the rich and famous and consults scientists and designers.

2005 **GAGARIN'S PIONEERS** director: Vitalij Manskij, co-production Germany, Russia

Anti-Semitism at the hands of the Soviet Union state made many families in the 70's emigrate. Vitalij Manskij makes for Israel and other countries in search of those he once knew so well, for their mutual past and for discussions about dreams and disappointments, discrimination and dominance, homeland and happiness.

2005 **MS VÖLKERFREUNDSCHAFT** director: Ulrike Knorr, co-production Germany, Belgium

The documentary film voyages along the Baltic coast to the Soviet Union on the GDR maiden cruise ship the MS Völkerfreundschaft (MS International Friendship). Author Ulrike Knorr confronts the promises of distant destinations and the reality of limitations within the GDR.

2005 **MEIN BRUDER. WE'LL MEET AGAIN** director: Thomas Heise

My brother is a cook. He left the city and his favorite bar in Berlin's Prenzlauer Berg district. He has been living in France for the past year, in the mountains. My brother works for Micha and Yvonne. He cooks for them and for the few summer guests. I want to talk with my big brother about Micha, his friend. The man who spied on us for the Stasi.

filmography of Sergej Loznitsa (author and director)

2006 **BLOCKADE** producer: St. Petersburg Documentary Film Studios/Russia

Impressive visual material of the siege of Leningrad as a breathtaking reanimation of reality. The images comprise only material Sergei Loznitsa found in the archives in Moscow about the siege of Leningrad during the World War II. By providing the originally silent images with a meticulously

reconstructed and almost perfect soundtrack, the scenes from everyday life under siege seem to be set in the present. By not intervening in the montage but giving the scenes room to tell a story, the scenes transcend the specific historic events and lead a new life. They do not evoke memories of the past, but become a breathtaking reanimation of reality.

2006 **FACTORY** producer: St. Petersburg Documentary Film Studios/Russia

This film depicts one day of an operating fabric. It consists of two parts: the first one is called Steel, the second – Plaster. This film is about a human being as a part of the machinery world or a machinery world as a part of human world. Metal produced by people enslaves them and reduce their lives to pure reflexes.

2003 **LANDSCAPE** producer: Ma.Ja.De. Filmproduktion/ Germany

Winter. A bus stop in a small town in Russia. People wait. They talk about their lives. Through snippets of conversation we gain an insight into their world. People and places, mindsets and actions all meld into a single tranquil camera movement.

2002 **THE PORTRAIT** Producer: St. Petersburg Documentary Film Studios/Russia

Static cinematographic portraits of common Russian people revealing time and its passing obscurity

**Connecting
Cottbus**

16.-17.11.2006
market forum for the film industry
at the FilmFestival Cottbus
Festival of East European Cinema

Contact

medienboard.
Berlin-Brandenburg GmbH



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.

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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.

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MEDIA Antenne 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 Antenne Berlin-Brandenburg is the information office for the regions of Berlin-Brandenburg and Central Germany and is a significant contact point for the professionals.

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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.

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