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Connecting Cottbus

8.-9.11.2007

East West Co-production Market
at the FilmFestival Cottbus

↓ | *title*

THE RESCUED

↓ | *company*

ART ZONE

↓ | *country*

Bosnia and Herzegovina



producer: Rajko Bogdanovic



author/director: Srdjan Sarenac

title:

THE RESCUED

name of producer:

Rajko Bogdanovic

name of author:

Srdjan Sarenac

name of director:

Srdjan Sarenac

company:

ART ZONE

country:

Bosnia and Herzegovina

summary of the project

Orphaned Bosnian refugee Marko processes his war trauma by rescuing suicide jumpers on the bridge in Bosnia. Each time he saves a suicide jumper, he feels like he has saved his parents who were killed on the bridge in Sarajevo. Marko will save Ana and, through his love for her, he who worked as a rescuer will also be rescued.

project data

genre: love story – melodrama

length: 90 min.

shooting format: 35 mm

costs

estimated development costs: 15.000,00 €

estimated production costs: 800.000,00 €

financing already in place: 45.000,00 €

What are you looking for in particular?

co-producer, co-author, dramatic advisor

contact

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synopsis

Orphaned Bosnian refugee Marko (29) feels guilty about the loss of his parents during the war in Sarajevo. His parents were killed on the bridge in Sarajevo during the war. He works as a patrol on the River Sava controlling Branko's Bridge in Belgrade. In desperation, many Serbians try to commit suicide by jumping off Branko's Bridge which has become a popular suicide spot. In order to process his trauma, Marko rescues suicide jumpers, but it has a damaging effect on him. He is compulsively obsessed with rescuing and helping people. He has never lost a jumper. Each time he saves a suicide jumper he feels like he has saved his parents in Sarajevo. When he fails to rescue the suicide jumper Ana (24), his past comes back to haunt him and he feels compelled to find out who she was. He spends the next three days attempting to trace her, but his obsession gets him fired. When Marko discovers that Ana has in fact survived, he tries to help her get a visa for Canada. Ana wants to go to Canada to join Kokan, a businessman who was taking care of her and paying all of her expenses. Marko can get the immigration visa for Canada using his refugee status and the trauma he carries. Marko will help Ana to realise that she needs to be able to take care about herself and not to be dependent on Kokan. They gradually fall in love with one another, he begins to overcome his trauma. He who worked as a river rescuer is being rescued.

producer's note

This is to indicate our enthusiastic support for **THE RESCUED** film project to be directed by Srđjan Šarenac. ART ZONE reviews dozens of screenplays every year. The choices are quite competitive and only the best two are chosen to be produced. **THE RESCUED** is a unique script that captured our attention because not only is it a tale that has not been

told, but it is one that portrays a story of refugees who have a war trauma in postwar society. Nowadays, there are many such wounded people in Bosnia and, with our movie, we want to give them a voice and help them to overcome their traumas.

We look forward to producing and representing a film of such calibre. It is an important film that can have the effect of shattering myths and stereotypes whilst providing a voice to multi-dimensional and truly heart-felt characters that exist in today's society in the Balkans.

director's/author's note

THE RESCUED is a story about healing a war trauma in post-war society. When the war began in former Yugoslavia, I was in besieged Sarajevo, and, after I left town, I became a refugee in Croatia together with my mother and brother. My father stayed in Sarajevo until the end of the war. He was hit by a shell in 1995 and is now ninety percent disabled. My mother does not use the elevator, she still has a trauma from the war. The war trauma of my family inspired me to write the screenplay of **THE RESCUED**. Marko, the main character, is also a refugee from Sarajevo like me. He carries his war trauma deep within that he was responsible for the death of his parents on the bridge in Sarajevo during the war. Rescuing suicide jumpers, he pushes his war trauma inside himself and each time he saves one more person, he feels better. Saving people has a damaging effect on him. The movie will start in the depressing winter where everything is frozen and cloudy and Marko, as a traumatized person, will not have a shadow. Through his love to Ana, he will be able to face his past and he who worked as a rescuer will also finally be rescued. At the end of the movie when Marko is released from his trauma, the sun will appear in the sky, spring will melt the ice and Marko will finally have his sha-

dow as a healed person. With this movie I want to show what we have gone through. I want to give a voice to people living in postwar society and show that there is a solution to their inner problems caused by the war and the postwar chaos. Each man has to find his peace within himself instead of trying to find it outside. Toward the end of this story, the characters realise that, wherever they go, they will take their pain with them, so it is best to find a solution within themselves. We mustn't try to forget the past, we need to face the past in order to live today.

Company profile

ART ZONE is a company which has developed and evolved from its bigger sister company Art Company.

Art Company was established in 1998 and is co-owned by Vesna Tomicic, Antonio Beus and Rajko Bogdanovic.

Since 1999, the company has been an exclusive dealer and representative in this region for Warner Bros., 20th Century Fox and Columbia.

In 2000, the firm started working with TV rights distribution and had distributed more than 4, 000 hours of programming by 2006.

In 2001, the company's annual turnover had reached more than 1 million Bosnian Marks (app. 500. 000 €) for the first time.

In 2002, the firm started its business with cable TV networks and we had over 15.000 customers with 14 cable systems by 2006.

The firm started its production activities in 2003. So far, we have produced a few TV commercial spots, co-produced an

award-winning film **GO WEST** by a well-known Bosnian director Ahmed Imamovic.

GO WEST was screened at many festivals where it received several awards, including: Best Actress Award – Pecs Film Celebration, Hungary; Critic Award-Festival du Cinéma Montpellier, France; Audience Award-Festival du Cinéma Montpellier, France; “Don Quixote” prize of FICC jury, Audience Award, 46th International Thessaloniki Film Festival; Best European director- Indianapolis International Film Festival

We are currently engaged in the preparations for the making of two TV series and one film.

In 2004, the company started screening films in a modern cinema in the capital of Bosnia and Herzegovina, Sarajevo, called UNITIC.

In 2005, we renovated and rebuilt a cinema in another regional city centre in Bosnia – Tuzla, and now Tuzla is proud to have a very modern and well equipped cinema.

In 2006, we opened a movie theater in Bihac, the capital of the biggest canton in Bosnia, with three modern screens and 233 seats. The investment was worth more than 1 million Bosnian Marks (500.000,00 €). The firm has more than 50 employees and more than 30 consultants and part-time staff members. As mentioned above, at the end of 2006, this firm realised that it had grown into a successful company with a need to establish a new company. Thus, the firm was divided into two companies. Art Company continues to deal with film distribution, cable TV, and the cinema in Tuzla. A new company ART ZONE was established and operational in 2007. This firm is co-owned by Rajko Bogdanovic and Branko Bogdanovic. ART ZONE took over the UNITIC Cinema in Sarajevo, the UNA Cinema in Bihac and continues to work in production, distribution, exhibition, and concert organising activities. This firm has been working for the last couple of

months with 12 employees...

filmography of the production company

2005

GO WEST/fiction/director Ahmed Imamovic/Bosnia/
Best Actress Award – Pecs Film Celebration, Hungary; Critic
Award-Festival du Cinéma Montpellier, France; Audience
Award-Festival du Cinéma Montpellier, France; “Don Quixote”
prize of FICC jury, Audience Award, 46th International Thessa-
loniki Film Festival; Best European director – Indianapolis
International Film Festival

filmography of Srdjan Sarenac (author/director)

Born in 1977 in Sarajevo, Srdjan Sarenac received his Master
of Arts from the Film and TV Directing department.

In 2003, he wrote and directed **A PRESENT FOR SANJA**,
which was selected for 10 international film festivals and
broadcast on national television.

In 2004, he directed the documentary series **HOW WAS
MADE BOSNIAN TOP LISTS OF SURREALISTS**, which had
its premiere on a prime-time show for New Year’s Eve 2004.

In 2005, he directed the documentary **SELMA** – the best
ballad written by Goran Bregovic – which received an audien-
ce award for Best Film shown “out of official selection” at the
Documentary and Short Croatian Film Festival in Zagreb.
Srdjan has been developing his first feature **THE RESCUED**
at the Binger Filmlab in Amsterdam.

2006

MILE VS. EU TRANSITION/Comedy show, 2 episodes x 25
minutes/Director/B92, Belgrade, Serbia

SELMA/Documentary, 26 minutes/Director, Screenwriter/
Bosnian Television (BHTV1), Sarajevo, Bosnia

2004-2005

**HOW WAS MADE BOSNIAN TOP LISTS OF SURREA-
LISTS**/Documentary series: 1. **MEAT PIE IN SPACE (BUREK
U SVEMIRU)**, 48 minutes; 2. **WHAT WOULD SAY DOCTOR
ARSLA (ŠTA BI REKO DOKTOR ARSLA BA)**, 70 minutes;
3. **LOOK, SAHBAZ IS COMING (ETO BA ŠAHBAZA)**, 56
minutes/Director, Screenwriter/Bosnian Television (BHTV1),
Sarajevo, Bosnia

2003

A PRESENT FOR SANJA/Short narrative/Director, Screen-
writer/Faculty of Dramatic Arts (FDA), Belgrade, Serbia

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 | Notes:

↓ *title*

THE OTHER

↓ *company*

4 FILM Ltd.

↓ *country*

Croatia



producer: Anita Juka



author/director: Ivona Juka

title:

THE OTHER

name of producer:

Anita Juka

name of author:

Ivona Juka

name of director:

Ivona Juka

company:

4 FILM Ltd.

country:

Croatia

summary of the project

Two boys are practising football. They are of the same age, with the same interests, the same drill, always together. Their everyday life is almost identical. Until the game. At the game, we discover that both of them are goalkeepers. One is playing in the game, the other is sitting on the bench.

Five young people live in their micro-communities – couples. Their lives interweave at the party for the hundredth episode of a soap opera. On that occasion, their lives become as complicated as in a soap opera. After the outcome, they all have the feeling that they have been living their lives sitting on the bench, although there is a player also hiding somewhere inside them, but they don't know where.

project data

genre: drama

length: 90 min.

shooting format: 35 mm

costs

estimated development costs: 21.324,32 €

estimated production costs: 1.035.516,73 €

financing already in place: none

What are you looking for in particular?

co-producer from Germany and other European countries, funds, finances, pre-sales

contact

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synopsis

Two boys are practising football on an improvised field. The dark-haired and the blonde boy take turns at the goal, so that both of them get to shoot and defend. They shoot and defend almost with the same score, until the dark-haired boy concentrates and kicks the ball. The ball escapes the blonde boy who has thrown himself at it, shakes the net, darkens the frame and the inscription appears: **THE OTHER**

Ives (28) is lying in a bed, next to a fat old man who is sleeping. She is absorbed in thoughts. At the moment that she wakes up from her thoughts and decides to wake up the man sleeping next to her, a ball comes flying through the slightly open window of the basement apartment. She argues with the dark-haired boy who comes to the window, doesn't want to give him the ball: obviously, it is rather often that the ball flies into her apartment. The man has woken up and is now grunting at her to give the boy his ball back. Ives reluctantly gives the ball back and threatens that this will be the last time. During the scene, we realise that the old man is her father, Ivan. He is of poor health, suffering from many ailments and not particularly responsible toward himself and his health. She is tense, in a hurry. Getting ready to go out, Ives has to think how to get her father prepared for the visit to the doctor. After she gets ready and dashes out of the apartment, she runs into a woman pushing a baby carriage. She apologizes clumsily, but the woman doesn't hear her apology and yells after her... an accidental passer-by, a neighbour intervenes... and Ives loses her patience and foams with rage. In that rage she accidentally wounds herself and feels very bad after the whole incident. She is aware that she often fails to channel her tension, her dissatisfaction...

Her restlessness and destructive energy from the beginning of the story transmit themselves into all of the following

scenes, which introduce other characters.

Nataša (30), a producer of the soap opera, in a great mood, kisses her boyfriend who is driving her to work. Her mobile phone keeps ringing, but she refuses the calls, not wanting to take them. Due to a moment of distraction, they almost run down the boys on the pedestrian crossing. Luckily, Nataša's boyfriend Marin manages to hit the brake in time. The boys who were crossing the street are the two football players from the beginning of the movie. When the boys realize that the light at the crossing was green, they show them the middle finger and all other indecent signs and run away. After the initial shock and the boys' reaction, Nataša and Marin burst out laughing. Nataša's mobile phone keeps ringing. At that moment, a car crashes into them from behind.

Collecting the beer cans from under the kitchen table, Lidija (31) nervously throws away the mobile phone because nobody answers her call. Almost immediately, the mobile phone hits her on the nose. Her boyfriend Vedran gently explains to her that the mobile phone should not be thrown around even when she is in PMS. Lidija remains under the table and follows his movements around the apartment as if hypnotised. When he turns up the volume on the TV, she smashes the mobile phone against the floor.

Jostling around, a little girl bumps into an even smaller boy and overturns him. The boy screams, cries his lungs out. Their father, Vid (30), a language editor in a newspaper office, enters the room with a joint in his hand. He asks the little boy about the reason for his sobbing and leaves the joint on the table to hug the little one. At this, the girl takes the joint at the lit side and starts crying. Vid's wife Mare dashes nervously into the room. She accuses Vid of not being capable to

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watch the kids for five minutes, and then takes the joint from the table and pulls a drag. Vid responds by shouting at her. Mare comforts the boy, Vid leaves the apartment. He takes the bike in front of the building and drives through a not particularly new housing project. He passes by the football field where a group of young players are training. The darkhaired and the blonde boy are among them.

A detail of the child's legs kicking the football. Dario (33) has just finished shooting. He lifts his camera and asks the reporter if that is all. The reporter says the shooting is finished. At that moment, Dario's wife Antonija (35) calls him and asks when he is coming home. He answers he will be there in several minutes. In the meantime, his mobile rings again, somebody suggests another shooting somewhere else and Dario immediately accepts, without thinking about his agreement with his wife...

After the presentation of the main characters, their intimate stories follow. Every character, each one with his or her own different energy, determined by his or her temper, character and main traits, opens the stories of all other characters in his or her own tone. Just as Ives opens the film with her tension and restlessness, and thus determines what will happen to other characters who experience the things they do not provoke, at least not directly, with their own mood (for example, Nataša, who is in a great mood, has a car accident; Vid, who is relaxed, doesn't expect a family argument, and so on.), so every other character opens a new block by an energy of his/her own, and all other characters experience something in that new tone, in accordance with their own situation and nature. The characters in the story meet, their destinies interweave, but the main accent is on their lives as couples. Each one of them has someone with whom they are,

consciously or unconsciously, "one". And each one of them is, with their desires and needs, in conflict with their "one". The two football players appear throughout the story and, in those situations, we watch the two of them as "one". They pass through the identical training, they are always together, everything they do is identical. Their story is interpolated in the plot so that they are always directly or indirectly connected with the main characters of the film. A football game begins at the end of the film. We see the two boys coming out on to the field. The blonde boy approaches the goal, he is the goalkeeper. The darkhaired boy is his replacement. One is playing in the game, the other is sitting on the bench.

producer's note

THE OTHER is Ivona's first feature-length fiction film and we are all very excited to be working with her.

EMOTIONFILM from Ljubljana, Slovenia (Danijel Hocevar, Producer) and F.I.S.T. from Sarajevo, Bosnia and Herzegovina (Davor Pusic, producer) are also involved in the project.

We have applied for financing to the Ministry of Culture of the Republic of Croatia, where we expect approx. 400,000.00 € and to the Municipality of Zagreb Office for Culture, where we expect 80,000.00 €. We can raise approx. 100,000.00 € from Slovenia and Bosnia and Herzegovina. We also have the interest of Radio Television of the Federation of Bosnia and Herzegovina and Croatian National television.

director's/author's note

Two boys practise football. They are of the same age, they go through the same practice, share the same interests, hang around together all the time, and they are both talented. Still, when the game starts, one of them is playing and the other is

on the bench.

Is that predetermined, or just a combination of circumstances? Is the combination of circumstances predetermined as well? Do we choose the position ourselves? And which position is better – to be in the game, or to be on the bench?

We all live in a community, from the micro-community of a couple to much bigger communities. In each community, we are in conflict with the other because our needs and desires differ from his/hers. In order to fully realise our needs and desires, the other should give up on his/her needs and desires. Likewise, in order for the other to realise his/her needs and desires, we ought to give up on ours.

This is something that can be applied not only on the level of separate individuals, but also on the level of the ego.

We know all that, and we forget all that.

We often think that we are playing when we are sitting on the bench, and vice versa. We often have the feeling we are something different from what has been imposed upon us, or from what we are showing, or from how other people perceive us. In that case, is there the one? Without the one, there cannot be the other, but who is the one?

The wolf. Hiding in all of us. He has asked us something, but what?

company profile

4 Film Ltd. is a production company focused on creative, quality films and has earned a reputation as a prosperous and ambitious production company. Each of our projects is

approached individually, with respect to its uniqueness and its special needs. We all think of ourselves as creatives, either by being directors or screenwriters, or by making it happen. We also produce short films, documentaries, animation as well as commercials and advertising films.

Our services include film and video production, location scouting, casting, pr & event management.

filmography of the production company

2007

THE OTHER/feature fiction film/director: Ivona Juka/in pre-production

ELITE UNDERGROUND/feature documentary/director: Goran Rukavina/in pre-production

5 LESSONS ON LOVE/feature documentary/director: Tatjana Božić/in pre-production

BITTER-SWEET/documentary/director: Tomislav Fiket/in production

MRS. BEFORE/short film/director: Miroslav Sikavica

BAD BLUE BOYS/documentary/directed by Branko Schmidt/
Croatian Film Days 2007 – Best Screenplay Award

BEHIND THE DOOR/short film/directed by Ivona Juka

2006

FACING THE DAY/feature documentary, 72 minutes/director: Ivona Juka/6th goEast Film Festival – Best Documentary Award; Croatian Film Days 2006 – GRAND PRIX, Best Editing – Mr. Ivor Ivezić, OKTAVIJAN for Best Documentary – Croatian Film Critics Society Award; Sarajevo Film Festival – Heart of Sarajevo for the Best Documentary; Motovun Film Festival – Official Competition; Dokufest, Prizren 2006 – Official Competition; Libertas Film Festival, Dubrovnik 2006 – Official Competition; Montreal World Film Festival – Documenta-

ries of the World; 17th Ljubljana International Film Festival; International Sofia Film Festival; Sao Paolo International Film Festival – it will be in official competition (October 2007); Kalkuta Film Festival – it will be in official competition (November 2007)

NAFAKA/feature fiction/director: Jasmin Duraković/co-producers: FIST, Sarajevo and Croatian Television/Sarajevo Film Festival – competition programme; Rio de Janeiro Int'l Film Festival, 2006 – Panorama of World Cinema; Hamburg Film Festival, 2006 – Agenda 06; Zagreb Film Festival, 2006 – Official selection; Life Ljubljana International Film Festival, 2006; Cairo International Film Festival, 2006; New Bosnian Cinema 2006 London, 2006; Goteborg Film Festival, 2007; Prague International Film Festival Fabiofest, 2007

POSTCARD FROM CROATIA – EDITING/short film for European Film Academy Awards Ceremony/director Ivona Juka/Nashville Film Festival – Official competition; Rhode Island Film Festival – Official Competition; Palm Springs Short film Festival – Official Competition

BLUE ROSE GARDEN/documentary/director: Mladen Santric/22nd Catholic Festival of Film and Multimedia – 3rd Award; XI. International TV festival in Bar (Montenegro) – Best Documentary, – Best Directing; Document 5 – International Human Rights Documentary Film Festival (Scotland) – it will be in official competition in October 2007

OVERLOAD/animation/author: Stiv Cinik

LOOK AT ME!/documentary/directed by Vanja Juranić/Croatian Film Days 2006 – Official Competition

2005

LIFT/animated film/director: Zrinko Ogresta/Croatian Film Days 2006 – Official Competition; Amiens Film Festival 2006 – Official Competition; MedFilm Festival 2006 – Official Competition

filmography of Ivona Juka (author/director)

2006

FACING THE DAY (ŠTO SA SOBOM PREKO DANA)/feature-length documentary, 72 minutes/4 Film Ltd./goEast Film Festival, Wiesbaden 2006 – Best Documentary Award; Croatian Film Days 2006 – GRAND PRIX – Best Film of the Festival, OKTAVIJAN for the Best Documentary – Award by Film Critics Society; Sarajevo Film Festival 2006 – Heart of Sarajevo for Best Documentary; Montreal World Film Festival 2006 – Documentaries of the World; Sao Paolo International Film Festival – it will be in official competition (October 2007); Kalkuta Film Festival – it will be in official competition (November 2007)

EDITING/short film, 3 minutes/short film for European Film Academy Awards Ceremony/4 Film Ltd./Nashville Film Festival – Official competition; Rhode Island Film Festival – Official Competition; Palm Springs Short film Festival – Official Competition

BEHIND THE DOOR/short film, 2'13" minutes/4 Film Ltd.

2005

WELCOME HOME, BROTHER! (DOBRODOŠAO KUČI, BRATE!)/documentary, 28minutes/Academy of Dramatic Arts – ADU/Festival of documentary Film Ičići 2005 – Special Jury Award; "Croatian Movie Days" (DHF) 2005 – official competition; International Festival of Short Films, Mostar 2005 –

official competition; Dubrovnik Film Festival 2005 – official competition; International Festival of the Film Schools Munich 2005 – official competition

BLUE PONY BICYCLE (PLAVI PONY)/documentary, 23 minutes/ Academy of Dramatic Arts – ADU/1st International Festival of Documentary Films “ZgDox”, Zagreb 2005 – Special Jury Award; “Croatian Movie Days” (DHF) 2005 – official competition; Sarajevo Film Festival 2005 – official competition;

2004

NOTHING ELSE (NIŠTAVIŠE)/short film, 12 min, Academy of Dramatic Arts – ADU/Motovun Film Festival 2004 – official competition; The European Short Film Festival in Baden-Württemberg – official competition; International Short Film Festival in Mostar 2005 – official competition

2003

GARBAGE (SMEĆE)/short film, 5 minutes/Academy of Dramatic Arts – ADU/F.R.K.A. 2004 – Award for the Best Director; International Short Film Festival in Mostar – Special Jury Award; “Croatian Movies Days” (DHF) 2005 – official competition; “goEast” Festival in Wiesbaden 2004 – official competition; International Student Film Festival in Tel Aviv 2004 – official competition

workshops and lectures

2006

CINEMA OF TOMORROW – selected as a participant of European Film Academy conference in Warsaw

2005

BERLIN TALENT CAMPUS (a part of the Berlin International Film Festival)

SUNDAY IN THE COUNTRY – participant and selected from among Croatian students to make short film for European Film Awards ceremony

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 | Notes:

↓ | *title*

THE BALLETMASTER AND THE SEVEN ENEMIES OF THE PEOPLE

↓ | *company*

Film Tower Kuubis

↓ | *country*

Estonia



producer: Margus Õunapuu



director: Kilmi Jaak

title:

THE BALLEMASTER AND THE SEVEN ENEMIES
OF THE PEOPLE

name of producer:

Margus Õunapuu

name of authors:

Peeter Tammisto, Urmas Vadi

name of director:

Jaak Kilmi

company:

Film Tower Kuubis

country:

Estonia

summary of the project

When your President is imprisoned by Stalin, somebody has to free him. A simple fireman named Erik finds himself in charge of the rescue mission, with folk dancing as his only weapon.

project data

genre: epic adventure comedy

length: 110 min.

shooting format: 35 mm

costs

estimated development costs: 150.000,00 €

estimated production costs: 2.000.000 €

financing already in place: 10.200,00 €

What are you looking for in particular?

co-producer, sales and distribution

contact

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fax: +372 6 284 090

email: margus@filmtower.ee

synopsis

Erik is a fireman in Estonia. As a prelude to its war with Germany, the Soviet Union annexes Estonia and arrests Estonia's President. In these troubled times, Erik finds his friend and colleague Johannes murdered for being involved with the Estonian underground resistance movement. Swept along by events, Erik finds himself recruited to step in for his deceased friend and carry on the fight for independent Estonia. Unlike his predecessor, Erik has no training in covert methods. Erik receives the bare minimum of instruction – his mission is to join up with an operative group which will then travel to Siberia to liberate Estonia's President. The plan is to take him to neutral Switzerland where the government of Estonia can be formed in exile. Erik also inherits Johannes's false identity – the internal passport of an Estonian ballet master, yet Erik also knows nothing about ballet. Thus, he must improvise in two roles he knows nothing about – as a member of a secret operative group and as a ballet master. His group travels to Moscow under cover as a folk dance ensemble and they already have to prove themselves in the train. Against all odds, their performance is a success, arousing the interest of the mysterious and beautiful Jelizaveta Filippovna. She makes the group an offer they cannot refuse – to tour the Soviet Union with her as their manager. In the process, she falls in love with Erik. But, at the same time, she regularly reports to a stone-faced Red Army general, who follows the group's every move with great interest. Erik's team finally manages to make its way to the psycho-neurological prison, where the President has been held the whole time with a mental case who thinks he is the Russian Tsar Nikolai II. Jelizaveta organises their next show in town, and Erik's men use that as a diversion to break into the prison. The President has in the meantime been forced to take medica-

tion and this confinement has had an adverse effect on his psyche. By the time Erik's men reach him, the President refuses to go to Switzerland, denies the possibility of Estonia's independent existence without Russia, and proposes that they go to America instead, where the President claims to have millions stashed away. Sadly, Erik's men realise that they are too late to save the President, and they leave him in the prison. With nowhere to turn for further instructions, Erik takes up the role that the President can no longer fill. Yet instead of escaping to Switzerland, he returns to his homeland to secretly spread the spirit of resistance among the people. By holding on to their folk dance traditions, the people persevere through decades of occupation until the spirit of independence can again rise from the ashes.

producer's note

After first reading the script of the **BALLET MASTER** I was very positively surprised. I could immediately imagine the picture scrolling on before my eyes and I was especially impressed by the freshness and lightness of the script. After participating in the ScripTeast course between 2006–2007, the general impression has only deepened further. A small remark for everyone: please read the script, even if only the beginning and you will understand what I'm talking about. No synopsis or treatment can ever transmit the true charm and potential of this script, nor the exceptional lightness in it. Our director Jaak Kilmi is the most interesting talent of the new generation of filmmakers in Estonia. He has studied Film Directing at Tallinn Pedagogical University. While still in film school, he made several prize winning short films. After seeing his previous works I am absolutely convinced that I have made the best possible choice for the director. This project is in the script development phase. The script has deve-

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veloped a great deal and at least one more draft is planned. We have not artificially limited the number of drafts and will continue to develop it until it is the best it can be. Yet our goal is not to overdevelop it. We are looking to preserve the freshness and lightness of the script. At this point, it looks like the project could go into project development (pre-production) towards the end of 2007 or in the spring of 2008. At the moment, there is strong co-production interest from Finland and Sweden. Discussions are also ongoing with producers in Canada. With an eye to shooting locations, we are also presently exploring possibilities for co-production with Ukraine.

director's note

While this story may read as a comedy, at its core are events from real life that irreversibly changed the course of Estonia's history. The Soviet Union annexed Estonia just prior to the outbreak of war between the Soviet Union and Nazi Germany. Their plan was to eliminate all memory of the existence of independent Estonia. Part of this plan was the physical removal of Estonia's President to Russia where, in the ultimate act of cynicism, the President of an independent state was locked up in a prison for the insane together with mentally ill patients and subjected to intense brainwashing and forced medication. The President was told every day that he was mentally ill because he considered himself a president of a small country which, in reality, did not exist and had never existed. The nationality of that imaginary country also did not exist, and the fact that he had even made up his own language, imagining that it was the language of that imaginary country, meant that his illness was particularly serious. Added to this extremely unusual situation was the way Soviet society and life was organised, which, at its core, was thoroughly absurd. Thus, we are not making light of the situ-

ation or making fun of the people who suffered through this strange period of history. Rather, the events and characters depicted in our film are very serious. Yet the situation and circumstances in which they find themselves and must find a way to cope are absurd, and the humour in this film derives from how the characters must come to terms with the sheer absurdity of wartime and the incredibly backwards and ridiculously violent and cruel Soviet system. Thus, the action in the film is realistic. The audience will be distanced somewhat from the events of the film to give perspective to the viewpoint, thus enabling them to see the absurdity and hence the humour that is an integral part of this story.

company profile

Film Tower Kuubis Ltd is a production company which was founded in 2001. Film Tower Kuubis Ltd has made several prize-winning music videos. The company is now involved in documentary filmmaking with **CUBATON – EL MEDICO** and feature filmmaking with the Kung Fu film **JADE WARRIOR**.

filmography of the production company

2007

DANCE IN THE CONVENT/a documentary/in development – scheduled to be completed by November 2008

THE BALLET MASTER AND THE SEVEN ENEMIES OF THE PEOPLE/a feature film/in development – scheduled to be completed by September 2009

CUBATON – EL MEDICO/a musical documentary film with Röde Orm Film (Sweden) and New Danes Productions (Denmark)/in production – scheduled to be completed by September 2008

2006

JADE WARRIOR/a feature film with Blind Spot Pictures (Fin-

land), Fuworks (Netherlands) and Ming Productions (China)/
Toronto Film Festival (Vanguard programme)

FOR THE EQUAL OPPORTUNITIES/a documentary

filmography of Jaak Kilmi (director)

2006

Producer and co-director of the documentary **MÜÜMISE KUNST (THE ART OF SELLING)**/87 minutes, video/together with Andres Maimik/Award for the best Estonian documentary at Pärnu International Documentary and Anthropology Film Festival, 2007

Director and co-writer of the short feature film **TABAMATA IME (ELUSIVE MIRACLE)**/26 minutes, video/Von Krahli Theatre/the film is a part of a short film collection based on the same text

2005

Director of the TV feature film **KOHTUMINETUNDMATUGA (TOUCHED BY THE UNKNOWN)**/88 minutes, video/Estonian Television/Award of the Estonian Film Journalists' Union: Film of the Year

2004

Co-director of the feature film **SIGADE REVOLUTSIOON (REVOLUTION OF PIGS)**/100 minutes, 35 mm/Rudolf Konimois Film/together with René Reinumägi/Jury Special Prize at Moscow International Film Festival 2004; Vienna Synchro-Films Laboratory's Prize at Arsenals, Riga 2004; 2nd prize at Warsaw International Youth and Children Film Festival, 2005; Award of the Cultural Endowment of Estonia for the best feature film 2004

2003

Co-director and producer of the documentary film **ETERNAL SMILE**/33 minutes, video/Kuukulgur Film/together with Andres Maimik

Co-director of the documentary film **ELAV JÕUD LIVING FORCE**/56 min, video/Exitfilm/together with Andres Maimik/Award of the Cultural Endowment of Estonia for the best documentary film 2003; Award of the Estonian Film Journalists' Union: Film of the Year 2003; Award for the best Estonian documentary at Pärnu International Documentary and Anthropology Film Festival 2004

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 | Notes:

↓ | *title*

SUSA

↓ | *company*

Caucasian FILMODROM

↓ | *country*

Georgia



producer: Rusudan Pirveli



producer: Nino Gamrekeli



author/director: Giorgi Chalauri

title:

SUSA

name of producer:

Rusudan Pirveli, Nino Gamrekeli

name of author:

Giorgi Chalauri

name of director:

Giorgi Chalauri

company:

Caucasian FILMODROM

country:

Georgia

summary of the project

Hope and expectations can make you strong, but when reality destroys illusions, a twelve-year-old boy grows fast.

Low budget film based on a true story. To be shot in a documentary style, close to real life.

project data

genre: drama

length: 85 min.

shooting format: HD

costs

estimated development costs: 64.000,00 €

estimated production costs: 218.000,00 €

financing already in place: 45.000,00 € (Georgian National Film Centre); 5.000 € (DAB Hubert Bals Fund Award for Development)

What are you looking for in particular?

co-producer, dramatic advisor, sales agent

contact

contact person: Rusudan Pirveli, Nino Gamrekeli

address: 28 Kipiani, 0108, Tbilisi Georgia

telephone (office): +995 32 934 713

email: forrusiko@mail.ru; gamrekeli@expogeorgia.ge

synopsis

This is a story based on true facts, which is very likely to happen in today's Georgia.

He is a 12-year-old boy. Like any other boy, he likes to collect stickers with images of cars and pieces of stained colorful glass. He lives with his mother on the outskirts of a town. His daily life consists of working at the illegal vodka distillery. His mother labels the bottles while his job is to deliver the ready vodka bottles to the town. His client can be anyone – small cafes and little booths, a prostitute here and a drunk there. Everyday, he's obliged to pay a share of his income to street criminals and tries to stay away from the eyes of the policemen.

The street for Susa is the place where he works and also place where he plays his bizarre childish games.

Susa's only friend and his hero is Juja. Slightly older than Susa, he used to work for the same distillery, but has managed to quit and move to the city. He teaches the boy the wisdom of street life and tricks that help him to survive, while the boy shares his childish secrets and dreams.

One day, the mother tells the boy that the father will be arriving in a few days after a long absence. The mother assures him that the father's arrival will mean that they will be back to the normal life they once used to have.

Susa spends the next few days getting ready for his father's arrival: he works hard to sell more vodka bottles. Assuming it is his last day of work, he refuses to pay the street criminals and escapes from them. He successfully frees himself from the police station and promises that he will never appear

working on the street again.

The day when his father is expected, he goes to the city – this time to put himself in order. He visits the barber to have a haircut and goes to the public baths. In spite of his efforts, he is beaten up by street criminals and stripped of all the cash he had as he walks back home late at night.

He enters the home and his father is already there. After a short conversation, it becomes obvious that the father cannot take him away immediately and any big changes are not going to happen soon.

The boy goes back to work. In the backyard of the dirty distillery, he meets the big, fat boss of the plant and unexpectedly attacks him. He fights with all his strength, but his still weak and naïve fighting only induces pity and compassion from the boss.

producer's note

We have known Giorgi Chalauri, author and director, since his short film **CLOTHES** and have been looking forward very much to his next projects. Eventually, at the beginning of 2007, he contacted us with his first full-length feature film project **SUSA**. After reading the treatment, we decided to join the project as the producers.

The story of a small boy with his naïve hopes and bizarre street games impressed us a lot. The life of a working child is shown through his emotional world and human values. The issues the author is addressing in his script are interesting and important for us.

Giorgi's previous short film showed us the way he works and

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expresses himself – his minimal and highly expressive style. In addition, the preliminary location scouting made the visual side of the film clear to us. At the moment we are in production of his short film **THE HAN**, with a small boy as a main character.

The film **SUSA** is meant to be shot in a documentary style, on the outskirts of Tbilisi. The style enables us to use digital video technologies (HD) and keep the shooting crew as small as possible. This will also help us to keep our budget quite low.

As for fundraising, we are planning to apply not only to foreign bodies, but also to domestic funds and organizations based in Georgia.

director's/author's note

SUSA is a small boy and he still believes in miracles. Because of his age, he starts posing serious questions. His main desire is to leave the workshop which is taking his childhood away. People around him offer him different solutions:

1. The mother, who is under pressure from her daily life, makes the boy believe that everything will be different when the father gets back.
2. The simple, rude supervisor tries to make the boy stay at the workshop. There aren't any miracles, the boy can't trust anyone except himself. His clear motivation is to keep his workers, but hidden motivations derive from his compassion for the boy since he went through severe conditions himself and so identifies himself with the boy.
3. The boy's only friend, 16-year-old Juja, is encouraging the boy to leave the factory. Juja left the factory and hardly survives by selling empty bottles, but he refuses to go back to workshop. For the boy, Juja is an idol and this seems a real solution.

The boy has various options:

Trust the mother – the hope and the miracle.

Believe the boss when he says that life is ruthless and one should not trust anybody – stay at the factory.

Believe Juja, free himself from the factory by his own initiative.

The main character believes his father's arrival will change everything. His choice is based on the still childish character and on the hope for a saviour from outside.

The return of his father and the realisation that he is just a regular man, and the fact that leaving the factory is not possible, are painful for the boy.

In the end, it seems the boy doesn't have any choice left. He heads for the factory, there are no illusions there, his choice was wrong. He is deceived and destroyed. Reality is ruthless. But when he approaches the factory and sees the boss, unconsciously and unplanned, he attacks him. It is his insides bursting out. He cannot harm the boss, but his protest is probably not completely in vain; he acts according to his own volition and there is the possibility that he might leave the factory sometime on his own.

The attraction of the film lies in the main character, Susa. His aim is – freedom. He should make the decision. He still believes in miracles. He is fighting for his dream. Despite his age he opposes fears and difficulties. He is defeated, but, with his last actions, he continues his small struggle in spite of his weakness and mistakes. There is a feeling of compassion for him because of the irreconcilability with reality.

company profile

Caucasian FILMODROM is a relatively young company based in Tbilisi, Georgia, established by film-director/producer Rusdan Pirveli and producer Nino Gamrekeli, as an independent film company, aimed to support young Caucasian filmmakers. The company develops and produces short, documentary and feature films, trying to cooperate with international partners both in creative and executive respect.

filmography of the production company

2008

SUSA/full-length feature/co-production with Georgian National Film Centre/development, fundraising

STALBER/documentary/development

2007

REVERBERATION OF INTERRUPTED SILENCE/documentary/Georgian-Australian co-production/post-production

2005

THE WINDOW/short film/Swiss-Georgian co-production/Best Georgian Short Film, Tbilisi IFF 2005/Honorary Diploma, Isfahan ISFF 2005/Script awarded in Avanti – Training for South Caucasian Film Professionals

Production Assistance to

2007

REVOLUTION/short film

2006

TWO MUSICIANS/short film/Georgian National Film Centre

filmography of Giorgi Chalauri (author/director)

2008

SUSA/full-length feature film/Caucasian FILMODROM/development, fundraising

2007

THE HAN (working title)/short fiction/in production

BEFORE DIPLOMA/documentary

2004

THE CLOTHES/short film/Prize for Debut – ISFF Sesily 2005; Grand Prix – International Audiovisual Festival Baku 2004; Nominated Best Young Director's Film – All Georgian Film Festival, Channel Mze

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 | Notes:

↓ | *title*

MISS KOSOVO

↓ | *company*

Power Cuts Productions

↓ | *country*

Germany



producer: Carsten Happe



director: Florian Gottschick

title:MISS KOSOVO

name of producer:Carsten Happe

name of authors:Christoph Honegger, Karl-Dietmar Möller-Naß

name of director:Florian Gottschick

company:Power Cuts Productions

country:

Germany

summary of the project

On their way from a holiday in Greece, three young Germans leave their ferry one stop too early and get stuck in Durrës, Albania. When the girl of the trio apparently gets kidnapped to neighbouring Kosovo, the other two start a desperate, yet humorous rescue mission through a wounded country...

project data

genre: feature film, road movie/comedy

length: ca. 90 min.

shooting format: HD

costs

estimated development costs: 73.000,00 €

estimated production costs: 1.170.000,00 €

financing already in place: 262.000,00 €

What are you looking for in particular?co-producer, dramatic advisor, broadcaster

contact

contact person: Carsten Happe

address: Bahnhofstraße 1–5, 48143 Münster, Germany

telephone (office): +49 251 162 5450

fax: +49 251 162 5459

email: happe@powercuts.de

synopsis

Actually, Tom, Fabian and his girlfriend Lara just wanted to have a holiday in Greece. But on their way back home, the three young Germans inadvertently land in Albania where their worst fears come true: they get intoxicated, robbed, and, into the bargain, Lara gets kidnapped. Into neighbouring Kosovo, a “crisis area”, as Fabian continuously emphasizes. Since Fabian and Tom mistrust the local authorities and they can’t tell their story in a plausible way to the German KFOR troops, they start the search for Fabian’s lost girlfriend on their own – without money or papers, in a completely unknown country. But Lara’s trail goes cold, and the two friends are increasingly at loggerheads with one another. When Fabian finds out that Tom had had a secret affair with Lara, they break up in conflict. They come to discover different sides of a country still licking its wounds after the war, but aspiring independence and a new beginning: they get to know the poverty and the hard work, but also the strong sense of community in the countryside. And they experience the urban Western-influenced side of the country, the longing for European standards with all their amusements and infatuations. Finally, the two friends track down Lara, and “free” her from the supposed kidnappers. With their exuberance, they almost blow up a Kosovar wedding...

producer’s note

The film project **MISS KOSOVO** – the first feature film co-production between Kosovo and Germany – is attracting a lot of interest, even in this development stage. The renowned German actors Max Riemelt, Fabian Busch, Stipe Erceg and Anna Maria Mühe have expressed their interest in starring in this film as well as actors Enver Petrovci and Arta Dobroshti, two of the most famous faces in their region.

The first Kosovar-German Co-Production since the war in 1999 takes a look into the future and leaves the sad history of the country behind, but without forgetting it. The present Kosovo longs for independence and Western ideals and standards, although it is still entangled in very old traditions. This balancing act makes **MISS KOSOVO** a fast-paced, comedic, yet thrilling road movie against the backdrop of a politically important social change.

director’s/author’s note

I am delighted to see the progress of the film project **MISS KOSOVO** as a co-production between Kosovo and Germany. Since our first visit to Kosovo in the summer of 2004, the plans for a film project taking place in Kosovo but – in the end – screening throughout Europe have grown with every step. The cooperation with Concordia Pictures, Pristina, has become closer with every project we have accomplished together. The great success of the first German Film Week at the beginning of last year and the second one in May this year in Pristina showed that there are great prospects for our future collaboration. As the director of **MISS KOSOVO**, I’m thrilled to show the beautiful yet controversial region of Kosovo from a perspective the TV news coverage always omitted. To show an interest in the people behind this huge ethnic tragedy, and to take a closer look at a country torn apart by a brutal war, that is struggling to get back on its feet, with all the bizarre situations and occasions that come with a post-war society. Under the cover of a fast, youthful and fresh story, the film takes a straight look at present Kosovo with all of its facets, the aspiration for independence, the affinities to Western Europe, but, at the same, the moral and ethnic connection to the old traditions. The film takes a look at a politically insecure future, and leaves the serious past behind, although without forgetting it – it’s

not a war movie, but a stock-taking with a clear sign of hope. As it is a road movie, the film itself doesn't stand still for a moment, every new climax leads to another. This is being underlined by a restless camerawork that leaves the audience as clueless as the protagonists, and the fast-paced editing, combined with speedbox sequences and freeze-frames by our requested editor Patricia Rommel round off the picture. By aiming at a young target group – especially with these actors and the genre-mix – we can succeed in showing politically and culturally significant changes in a country not so far away from Western or Central Europe, and also get rid of some of the prejudices against Kosovo-Albanians – something the film, of course, also deals with.

company profile

Power Cuts Productions GmbH i.G., established in July 2006, emerged from netz|werk|film GbR which was founded in 2003 by the partners Sylka Böhme, Florian Gottschick and Carsten Happe. The intention of the company was to connect young and old filmmakers, shorten development procedures, establish film infrastructure especially in Münster, shoot inhouse films, but also be a place for other filmmakers and production companies. Among others, netz|werk|film has worked on several productions such as **TATORT** or **WILSBERG**, the ZDF Saturday evening crime series.

Since 2003, netz|werk|film has produced various inhouse short films such as **BIZARRE LOVE TRIANGLE**, **KALTER MÄRZ** and **LOST SON**. In 2005, their first feature film **CAMPING DELUXE** was made. Carsten Happe wrote the screenplay, Florian Gottschick directed.

Together with Concordia Pictures, netz|werk|film organised two German Film Weeks in Kosovo, supported by the German Liaison Office in Pristina and the Goethe Institute. In Novem-

ber 2006, a German-French film week was presented in four cities in Albania, in cooperation with the German Embassy in Tirana, and the next film week is already being planned.

filmography of the production company

2007

BARKING THROUGH THE NIGHT/Albanian-Kosovar-German co-production

2005

CAMPING DELUXE

LOST SON/Kosovar-German co-production

filmography of Florian Gottschick (director)

2007

BARKING THROUGH THE NIGHT/Co-Producer/Assistant Director/Albanian-Kosovar-German co-production

2006

META CUISINE

2005

CAMPING DELUXE

LOST SON/Kosovar-German co-production

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 | Notes:

↓ | *title*

AGLAJA – WHY THE CHILD IS COOKING IN THE POLENTA

↓ | *company*

Inforg Studio

↓ | *country*

Hungary



producer: András Muhi



author/director: Krisztina Deák

title:

AGLAJA – WHY THE CHILD IS COOKING IN THE POLENTA

name of producer:

András Muhi

name of author:

Krisztina Deák

name of director:

Krisztina Deák

company:

Inforg Studio

country:

Hungary

summary of the project

The film is about a family of circus artists, their enforced interdependence, and the family's eventual falling apart – seen from the viewpoint of a little girl. In this unusual story all the enriching and impoverishing parts of a family relationship occur, we see both the greatness and the curse of belonging together.

project data

genre: drama

length: 100 min

shooting format: 35 mm

costs

estimated development costs: 40.000,00 €

estimated production costs: 2.000.000,00 €

financing already in place: 310.000,00 €

What are you looking for in particular?

co-producer, actor, co-financier, sales agent, distributor

contact

contact person: András Muhi

address: Kinizsi u. 11., H-1092 Budapest, Hungary

telephone (office): +36 1 219 0961

fax: +36 1 219 0961

email: muhi@inforgstudio.hu

synopsis

In the hope of a better life, the Hungarian-Romanian family escape from Ceaucescu's dictatorship at the beginning of the 1980s, leaving Eastern Europe for the West. Here no-one speaks in their mother tongue, and they are surrounded by an atmosphere of mistrust. If they want to stay in the ring they have to come up with an act as exotic as the languages they speak. The special act is thought up by the mother, Josefina, but its success depends on the whole family; what's more, it has to be kept completely secret. Every evening Josefina hangs by her hair in the circus dome, all the while throwing flaming torches to her husband, Tandarica the clown, down in the ring. At the same time Aglaja, their seven-year-old daughter, balancing on one leg on the shoulders of Anika, her half sister, lifts her arm high in the direction of her mother.

Every evening Aglaja is terrified her mother will have an accident or fall down from the trapeze. Aglaja should never wander off, speak loudly, sing, or make friends with others. She isn't even allowed to cry. She mustn't talk about her fear. Because all these things could cost her mother her life. And she doesn't want to live if her mama is dead. And that, of course, could happen any day. Aglaja doesn't get up until mid-day so as to shorten the time of her fear. The rest of the day she waits until the night: if her mother doesn't fall off the trapeze, they all eat chicken soup after the performance. But she can only really stop worrying when her mother is fast asleep in bed.

While Josefina is hanging by her hair up in the dome, Anika tries to comfort Aglaja by whispering to her the story of the child who was cooking in the hot polenta. If Aglaja imagines how much that must hurt the child, she stops thinking for a moment of her mother crashing down from the trapeze.

The audience is aghast by the constantly restless Josefina's extraordinary act. On the other hand, Tandarica's classical clown number, which always ends in his falling on his bottom, cheers the audience up. Josefina never forgives Tandarica for getting more applause than she does. Competing with each other for success ruins their relationship. Although they travel all over Europe with the wandering circus, and artistes are speaking languages from all over the world around them, their thoughts never extend further than the narrow path between the caravan and the circus tent. If Tandarica is angry, he mixes up languages to such an extent that probably even he doesn't know what he is saying.

Having been given a permanent contract they almost feel secure at last, when one night, Frau Schnyder, a commissioner for refugees, whose life's ambition is to improve the conditions for refugee children, turns up in the circus. She threatens the terrified parents with prison for allowing their children to work and not sending them to school.

The two girls are sent to a German children's home. Aglaja is illiterate; she only speaks her mother's native language, Hungarian. She has never been away from the circus in her life. She hasn't been brought up to live in the outside world. In the home, she tries to cling to her older half-sister. Anika speaks Romanian and German too. Because of her limp she knows more about life. Aglaja is frightened of losing her too.

Her parents divorce, and Tandarica steals Anika from the home. Aglaja sees them escape and realizes that her father is only interested in her sister. Now she is completely on her own. Frau Hitz, the religious principal of the home, pays special attention to Aglaja's upbringing. Her teachings are the

complete opposite of anything that Aglaja has experienced so far in her life. She learns German out of necessity even though she considers it pointless to learn a language that her mother doesn't understand. German will become her written mother tongue. Aglaja longs for her mother to come for her. By the time Josefina finally comes, Aglaja has grown into a teenager. Her mother is the same as ever – full of plans. She will hang from a helicopter, and she even has a contract for the Eiffel Tower. Aglaja's dependence and fear carries on from where it left off years previously. Josefina, however, has an accident during the shooting of a shampoo commercial. She doesn't die, but she can never perform again.

Josefina's misfortune brings liberation for Aglaja. She happily pushes her mother – who is rapidly putting on weight – around in a wheelchair. She feeds, washes and dresses her. "God doesn't like those who want to stand out from the rest," says Aglaja, repeating Frau Hitz's words.

Josefina wants to pass on to her daughter the one thing that she alone knows: the secret of hanging by her hair. But Aglaja has no wish to be the "Steel-haired Woman". Their money is running out. Josefina tries without success to get a job in the world of show business. However the owner of the Variety Theatre has his eye on Aglaja. He offers her a job, and she starts work in a live show. The teenage Aglaja is glad that men's attention is finally directed solely on her. Josefina becomes her manager, but she spends most of her time trying to keep paedophile men away from her daughter. Without much success. After a romance ending in tragedy Aglaja lands up in hospital. After her recovery, in order to win her mother's forgiveness and regain her love she learns the special act. Josefina is again in her element, she is happy to teach Aglaja the philosophy and know-how of hanging by her hair.

In the final sequence Aglaja revolts. She has her long hair cut off short. Though she won't have to hang by her hair ever again, she will never rid herself of the shades of her childhood, the fear and the yearning.

producer's note

Aglaja is a story covering the whole East-Central-European region. It describes a fate that starts in Ceaucescu's Romania in a travelling circus and continues in Western Europe, in Switzerland and Germany. The protagonist's (the writer's) personal destiny (from the circus through the Children's Home and her life among the 'creatures of the night' and then on) and her relationship to her mother give real dramatic strength to the story and foreshadow the dramatic end to the writer's life later on. The story has an excellent and real European co-production potential, with Romanian, German, Swiss, and Hungarian involvement. The screenplay has a potential to blossom into a successful art film that can attract bigger audiences and arouse the interest of television stations as well. The story is comprehensible in all corners of Europe and around the world. The director Krisztina Deák – judging by her most recent films – has matured enough and is ready for an international production of this magnitude.

director's/author's note

The film is based on the novel *Why the Child is Cooking in the Polenta* by Aglaja Veteranyi. In 2000 this novel won Aglaja Veteranyi the Adalbert Chamisso Prize in Germany. This is a literary prize awarded to non German native speakers who also write in German. Apart from the novel, I was inspired by 8 mm amateur films, video recordings, family photographs and other writings from Aglaja Veteranyi's legacy. After Aglaja Veteranyi's suicide, this legacy was made available to me by her life-partner, actor and writer Jens Nielsen.

I would like to make a 100 minute, 35 mm feature film from her story.

The beginning of the film is set in Eastern Europe and it finishes up in the West. Towards the end of the story, the Communist regimes are falling one by one and the frontier between East and West is beginning to be less defined. On the other hand, the economic differences are still evident along with the insecurity of people coming from the East, their lack of knowledge of foreign languages, the uselessness and exoticism of their mother tongue, the mistrust with which they are surrounded, and their feeling of homelessness.

We see the story of the Hungarian-Romanian family of circus artists from the viewpoint of a little girl. The story is related in the first person by Aglaja; but she doesn't look back on her life, she relates it as it is happening. At first Aglaja speaks in her native language Hungarian, later on, in the children's home, she speaks German. She doesn't learn Romanian, but she never forgets the songs of her father's mother tongue.

The years spent in the children's home are tough for Aglaja. The religious upbringing and atmosphere are entirely different from anything she has experienced so far in her life. The change of character will take place here. When Aglaja arrives at the home she is a little girl of about eight, and when her mother comes for her she is a 13-year-old teenager. I propose to solve this with two child actors. When she arrives at the home, Aglaja is illiterate and has never attended school. There she learns to read and write, and German becomes her written language. Her German sentences are short and terse, as they are in her novel. She always speaks Hungarian with her mother.

The main motif of the film is Aglaja's fear that something will happen to her mother. The climax of her mother Josefina's life as a trapeze artist is the deadly dangerous act she performs every evening in the circus. Aglaja's own life begins with her mother's accident. Their relationship is reversed: Aglaja becomes the grown-up who has to look after her mother, and now it's Josefina who worries about her daughter. The film is about the close bond between them, Aglaja's revolt against being dependent, her liberation and her solitude.

A minor recurring motif is the ever-present rivalry between the trapeze artist mother and the clown father. Josefina risks her life every evening and this oppresses the audience; you can almost feel the tension in the circus tent. No one can escape the effect it has. On the other hand, the clown's act of her father Tandarica is a source of joy, cheerfulness and liberated laughter. What is success? How should we live and have an influence on people? In this family of artistes there is no stopping, no holidays, no rest, no self-satisfaction. One has to be famous! And even more famous! Aglaja has absorbed this enforced yearning with her mother's milk. Yet in the home she has been brought up to believe that God punishes those who want to stand out from among the crowd. Because of these opposing influences, her excessive love for her mother and Josefina's wretchedness, Aglaja's revolt comes too late.

Alongside all of this, I expect to make a really entertaining circus film with two world standard circus attractions. One is Josefina's feat when she hangs by her hair. The other is Tandarica's famous waiter act. A special element of the film will be the casting of the circus artists which I intend to film in a documentary way.

company profile

INFORG STUDIO's fields of activity are film production (including short films and documentaries), television servicing, educational and reference films, CD-ROMs and book publishing, other productions and educational activities.

filmography of the production company

as producer

2007

BAHTALO! – GOOD LUCK!/directed by Robert Lakatos/in post-production

2006

HERMINAFIELD APPARITION/directed by Peter Halasz/Syracuse IFF 2007 – Best Experimental Film; 37th Hungarian Film Week – Best Experimental Film; Jenjou IFF (Korea) 2006

BIRDRELEASER, CLOUDS, WIND/directed by István Szaladják/Shanghai IFF – Panorama 2006; Lagów IFF 2006; Rotterdam IFF – Time and Tide section 2007; Syracuse IFF 2007; Green Film Festival, Seoul 2007

2005

BEFORE DAWN/short fiction/directed by Balint Kenyeres/European Film Academy Short Film 2006 – Prix UIP

2003

DEALER/by Benedek Fliegauf/Uruguay IFF, Montevideo – FIPRESCI Prize; Spirit of Fire IFF, Khanty-Mansiysk – Golden Taiga Award for the Best Film, Special mention for the Best DOP (Péter Szatmári); Opening Nights IFF, Athens – Golden Athena Award; Go East Festival, Wiesbaden – Best Director; Lecce Film Festival – Best Director; Mar del Plata Film Festival – Argentine Film Critics' Jury: Best Film, FIPRESCI Jury: Best Film, Cinematographers' KODAK Jury: Best Cinematography,

Official Jury Prizes: Silver Astor to Best Director, Special Mention to **DEALER** for the quality and coherence of its images and music score; 54th Berlin Film Festival – Forum section – Berliner Zeitung Prize; 35th Hungarian Film Festival – Best Director, Best Screenplay, Best Sound, Students' Jury Special Prize

as co-producer

2007

THE WORLD IS BIG AND SALVATION LURKS AROUND THE CORNER/directed by Stefan Komandarev/in co-production with Pallas Film (Germany), RFF International (Bulgaria), Vertigo (Slovenia)

2004

BAB' AZIZ/directed by Nacer Khemir/in co-production with Cyriac Auriol (Les Films du Requin – France), Karl Baumgartner (Pandora Film – Germany), Mehran Haghghi (Behnegar – Iran)

BLACK BRUSH/directed by Roland Vranik/in co-production with FilmPartners (Hungary)

PATHS OF LIGHT/directed by Attila Mispál/in co-production with Eurofilm (Hungary)

filmography of Krisztina Deák (author and director)

career milestones, films and awards

2007

Hungarian State Award "Artist of merit"

2005

WHO THE HELL'S BONNY AND CLYDE (A MISKOLCI BONIÉSKLÁJD)/feature film/director and co-scriptwriter

2000

JADVIGA'S PILLOW (JADVIGA PÁRNÁJA)/feature film/
director and co-scriptwriter/based on Pál Závada's novel of
the same title/Festival Monte Carlo 2003 – Best Director
(Golden Nymph); Salerno Film Festival 2001 – Best Film;
Hungarian Film Week 2000 – Jury's Special Prize

1995

Awarded Béla Balázs Prize

1995

MÁRAI'S DIARIES (MÁRAI NAPLÓI)/television film

1993

MIST (KÖD)/feature film/director and co-scriptwriter/
Salerno Film Festival 1994 – Best Director

1989

THE BOOK OF ESTHER (ESZTERKÖNYV)/feature film/
director and scriptwriter/Hungarian Film Week 1990 – Best
First Film

**Connecting
Cottbus**

8.-9.11.2007
East West Co-production Market
at the FilmFestival Cottbus

 | Notes:

↓ | *title*

THE PHOTOGRAPH

↓ | *company*

KONCEPT MEDIA
Radek Stys

↓ | *country*

Poland



producer: Radek Stys



author/director: Maciej Adamek

title:

THE PHOTOGRAPH

name of producer:

Radek Stys

name of author:

Maciej Adamek

name of director:

Maciej Adamek

company:

KONCEPT MEDIA Radek Stys

country:

Poland

summary of the project

A story (coming of age drama) of 16 year old Adam, who finds a well hidden photograph of his pregnant mother and a stranger. This photograph will reveal the truth about his parents and Adam himself.

project data

genre: drama (coming of age)

length: 90 min.

shooting format: HD (blow up to 35 mm)

costs

estimated development costs: 30.000,00 €

estimated production costs: 750.000,00 €

financing already in place: 600.000,00 €

What are you looking for in particular?

co-producer, dramatic advisor

contact

contact person: Radek Stys

address: Krasinskiego 42/17, 01-779 Warszawa, Poland

telephone (office): +48 504 064 037

fax: +48 22 639 89 20

email: radekstys@wp.pl

synopsis

The main character of the film is Adam, a 16 year old boy. The story consists of three parallel plots. The main plot is dealing with the disintegration of Adam's family. He is a witness of his parents quarrel where it is insinuated that his dad is not his real (biological) father. Adam's suspicions get deeper when he accidentally finds an old photograph of his pregnant mother with a strange man. In the beginning of his summer vacations Adam is taken to a youth camp. He doesn't like it there and runs away. He comes back home very early in the morning to find his dad in bed with a strange woman and her small child. Unnoticed, he leaves and goes to his grandmother, who lives in the seaside town of Gdynia. She works in a cemetery and introduces Adam to a 50 year old grave digger, Kazimierz. Since the photograph was taken in Gdynia (there is a stamp of a photo shop on the back) Adam starts his quest to find the man accompanying his mom on the photograph. After some time Adam finds out that the man he searches for is Kazimierz. When the old grave digger sees the photograph he confirms that Adams Mother was pregnant by him but the child died soon after birth. From that point, however, Kazimierz is observing Adam. When Adam returns home, his dad leaves the boy and his mother.

The second plot goes around Adams friendship with 18 year old Przemek. He is Adams opposite: not shy but extravert, his head full of unconventional ideas. Unfortunately, he often lies and steals things. One thing he does not like to talk about is his parents. Przemek introduces Adam to the colours of teenage life. Their friendship is disturbed by a 17 year old beauty – Eva. Adam likes her a lot but is too shy to tell her. Przemek does not have barriers of this sort. One day Adams grandma gets very ill and sends him for medicine. Instead of bringing the medicine Adam spies on Przemek and Eve and

by accident finds out that Przemek lives in an orphanage. Following a big quarrel Przemek beats Adam up. When the boy comes home his grandma is taken to hospital and dies soon. Adam feels guilty. At the funeral we see all characters of the film.

The third important plot of the film is Adams passion – filming. The boy doesn't film people, only places and objects. We get the impression that humans do not interest him at all. Talking to an old photographer he realizes that people are a much better subject to film. The camera is also connected to Adam's fascination with Eva. Once he lends the camera to her. When he gets it back, there is a cassette left in it. On the tape he finds Eva's monolog, some sort of love confession. Adam is sure it was recorded for him. Later he finds out that it was meant for her boyfriend he had no idea of. Adam also films his own love confession and edits it together with Eva's, creating a conversation that never happened, but was his dream.

THE PHOTOGRAPH is about growing up, maturation. Not only biologically or mentally but also artisticwise. Observing Adam editing we see an artist being born.

producer's note

THE PHOTOGRAPH by Maciej Adamek is developed with co-production in mind. It will be Maciej's feature debut.

We plan the principal photography for July 2008 and delivery for May 2009. The remaining time we want to use to improve the international market potential of the project in order to attract a potential co-producer, international sales, international distributors.

The estimated production budget is at 750.000 euros with roughly 600.000 envisaged (some already confirmed) from Poland (TVP, Polish Film Institute, producer, co-producers, sponsors, etc.) and a Polish distributor already to be attached. The remaining part of production financing (150.000/20%) needed for this film I hope to secure abroad (co-production, presale, etc.).

I am convinced **THE PHOTOGRAPH** has an international potential thanks to the quality of the script, interesting (coming of age drama) story, award winning (documentaries) talent of Maciej Adamek and the rest of our crew.

director's/author's note

The action takes place in a contemporary seaside town, where Adam arrives in secrecy from his parents. His goal is to find out who his real father is. So far Adam has been kept 'wrapped in cotton wool'. Now he enters the world which is much more complex than he expected and he has a hard time being himself in all of this. Adam, for the first time in his life, experiences the death of somebody close (perhaps this has been partly his fault) and the first naive and blind love, which is never reciprocated. All this makes him a bit disillusioned with life; he finds comfort in art. For the time being, this fulfilment is just putting together two pieces of tape, but it may just as well be the beginning of Adam as an artist. The boy becomes aware that photography is mostly an extraordinary means of retaining time, and of creating something that has never actually happened in reality. For our protagonist this is comforting, it is a substitute of the things he has never found in the real world. It does not mean, however, that our protagonist totally withdraws from reality into the world of illusion. He simply discovers that this is where he can find some comfort and temporary refuge.

The story is aimed at viewers who like to take some time and reflect upon things. However, I hope that thanks to the humorous elements it may also be a film for much wider audiences.

The film is told from the perspective of the main protagonist and the narrative structure reflects that. The viewer knows just as much as the main hero and we discover all the secrets by following him. Although the film has several storyline threads, all of them concern the main hero. Of course, the most important one is the thread with the hero searching for his real father and that is what carries the story and the drama forward. The other story line threads are supposed to complement the main thread.

The visual style of the film is based for the most part on the title photograph: The film is going to be made in the style of photographic frames, somehow still and stylized – resembling the title sepia-toned photograph. Just as if the time became still in this title frame. There will be little camera movement, rather careful observation of the protagonists' faces. Along with the main hero, who observes the people and gradually discovers their beauty, we are going to use more and more close-ups of people and their faces.

company profile

Based in Warsaw, Poland, Koncept Media Radek Stys is a small production company engaged in the development of film projects (creative documentaries and theatrical features) of young and talented Polish film makers: Anna Jadowska, Maciej Adamek, Xawery Zulawski and Lukasz Palkowski. Recently Koncept Media has been engaged in co-production with German, Hungarian and British producers. In Poland Koncept Media Radek Stys co-operates with the

Polish Film Institute, TVP and other broadcasters, Polish distributors.

filmography of the production company

2007

THE FACTORY (FABRYKA)/TV film, 30 min./drama/directed by Maciej Adamek

2006

CHAOS (CHAOS)/feature theatrical film, 122 min./directed by Xawery Zuławski

ON THE ROAD (W DRODZE)/creative documentary, 30 min./directed by Maciej Adamek

2005

IT'S ME, NOW (TERAZ JA)/feature theatrical film, 85 min./directed by Anna Jadowska

2004

I AM WITH YOU (JESTEM)/creative documentary 25 min./directed by Maciej Adamek

2003

A LIFE TO LIVE (ZYCIE PRZED TOBA)/creative documentary, 20 min./directed by Maciej Adamek

In 2005 and 2006 two features produced by Radek Stys (**IT'S ME, NOW** by Anna Jadowska and **CHAOS** by Xawery Zuławski) were awarded Best Debut Director Awards at the Polish National Film Festival (Gdynia, Poland). **IT'S ME, NOW** was then invited to Warsaw, Moscow, Rome and Mannheim International Film Festivals.

CANNES Film Festival 2007 invited 2 films produced by

Radek Stys: **CHAOS** and **THE FACTORY** (short drama by Maciej Adamek) to be screened in the Tous Les Cinemas Du Monde section.

filmography of of Maciej Adamek (author/director)

Born in 1968 in Poland. Graduated from Gdansk University (Polish literature) and Lodz Film School (film directing). Member of the European Film Academy.

feature film scripts

THE PHOTOGRAPH (ZDJECIE)/debut feature film screenplay/Grand Prix at the Hartley-Merrill script contest (Polish edition), Warsaw 2006; 3rd Prize at the Hartley-Merrill script contest International Edition, Cannes 2006

films (documentaries)

2006

ON THE ROAD (W DRODZE)/documentary, 29 min./Best Documentary Award at Toronto Worldwide Short Film Festival, 2006; Audience Award for best documentary film Belo Horizonte International Short Film Festival, Brasil 2006

2004

I AM WITH YOU (JESTEM)/documentary, 25 min./Silver Award at Aljazeera International Television Production Festival, Qatar 2006; Best documentary Award at DocuDays Beirut Documentary Film Festival, 2005; Finalist at New York International Television Programming Festival, 2005; Best documentary (Golden Award) at Roshd International Film Festival Iran, 2005; Best documentary at The End of The Pier International Film Festival, UK 2006

COMPETITION (KONKURS)/documentary, 26 min./Best Documentary Award at Shanghai Television Film Festival,

China 2004; Best film about children at Auburn Children Film Festival, Sydney 2006

2003

A LIFE TO LIVE (ZYCIE PRZED TOBA)/documentary, 22 min./Best Short Film at Chicago International Children Film Festival, 2005; Best Documentary Award at Palm Springs International Film Festival, 2004; Grand Prix (Golden Gate Award) at San Francisco International Film Festival, 2004; Second Prize at Munich Film Festival WAY WE LIVE, 2003; Best documentary at Buster International Film Festival, Kopenhagen, 2004; Best documentary at Flickerfest International Short Film Festival, Sydney, 2005; First Prize at Amber Arch, Vilnius, 2004; First Prize at Blue Sea Film Festival, Finland 2004; Audience award for best documentary short at Documentary Film Festival Silverdocs, Washington DC, 2004; Audience award at Dawson International Film Festival, Canada, 2005; Audience award at High Falls Film Festival, New York 2005; Second Prize (Silver) International Documentary Film Festival, Stockholm, 2005

 | Notes:

**Connecting
Cottbus**

8.-9.11.2007
East West Co-production Market
at the FilmFestival Cottbus

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**Connecting
Cottbus**

8.-9.11.2007

East West Co-production Market
at the FilmFestival Cottbus

↓ | *title*

THE HAPPIEST GIRL IN THE WORLD

↓ | *company*

HI FILM PRODUCTIONS

↓ | *country*

Romania



producer: Ada Solomon



producer: Yvonne Irimescu



author/director: Radu Jude

title:

THE HAPPIEST GIRL IN THE WORLD

name of producer:

Ada Solomon, Yvonne Irimescu

name of author:

Augustina Stanciu, Radu Jude

name of director:

Radu Jude

company:

HI FILM PRODUCTIONS

country:

Romania

summary of the project

An unexpected and expensive advertising prize triggers a re-evaluation of the relations within a lower-class family.

project data

genre: fiction

length: 90 min.

shooting format: 35 mm

costs

estimated development costs: 44.450,00 €

estimated production costs: 650.000,00 €

financing already in place: 320.000,00 €

What are you looking for in particular?

co-producer, sales agent, distributors

contact

contact person: Ada Solomon, Yvonne Irimescu

address: Traian Street 179, Bucharest, 024043

telephone (office): +40 2 1 252 4867

fax: +40 2 1 252 4866

email: ada@hifilm.ro

synopsis

Delia Fratila (18) comes from a poor family living in a small Romanian town. She is the winner of an advertising campaign: she sent three juice bottle labels and won an expensive car.

Delia and her parents have to come to Bucharest for the promotion testimonial – a video showing Delia to the whole country as proof that the refreshments company keeps its promises and grants the awards. After the long journey to Bucharest, the family finally arrives at the shooting place – a big square in the middle of the city.

She spends the day doing the shooting. What she has to do seems quite easy: she has to sit in the car in front of the wheel, to drink juice and thank the organising company. The shooting goes on with the ordinary problems: Delia keeps forgetting the text, the soda doesn't look good enough for the client, they have to freshen up her make-up all the time, the shooting angle needs to be changed, some spotlights break etc.

During the shooting breaks, Delia has long talks with her parents – which eventually turn into ugly arguments. The discussion is about what they should do with the car: Delia wants to keep it for herself, while her parents would like to sell it and escape in this way from poverty.

The argument becomes more tense while the shooting becomes more stupid and absurd. What seemed at the outset to be a happy event becomes an extreme and emotionally painful situation for Delia in which she has to rethink and question her family relationship.

producer's note

Radu Jude is definitely the new voice in the Romanian cinema. His short film **THE TUBE WITH A HAT** has won over 25 awards from Sundance to Bilbao-Zinebi, Brussels, IndieLisboa, Cottbus and Aachen through DaKino in Romania and Aspen or San Francisco in US and was selected to over 50 festivals.

All around the world, his work is well received and everyone is asking about his feature film. Meanwhile, he is living from advertising since, despite the international success of his short film, as the Romanian Film Fund only few weeks ago awarded him for his first feature.

So, we looked for a story that continues the topic of family relations, pointing to the incompatibility of teenagers and parents' thoughts, but, at the same time, portraying the world of fake glamour of advertising, the artificiality of the "on screen" success and the superficiality of consumer goods manufacturers being involved in a better life for their customers.

Such an apparently banal event as winning an expensive car in an advertising campaign turns a family's whole existence into a complete new situation, too hard to be handled by simple, non-sophisticated people.

My interest in the story comes from this very personal approach to the human relations in an era when the media are invading our intimate life, pretending to help us live better, but in fact just putting in fake glitter.

A story with emotions, humour, a topic raising questions and creating awareness – this is the kind of cinema that I'm interested in. This is the kind of cinema I strongly believe that Radu Jude can bring to the public.

Nevertheless, it is a story with a quite a low budget, and we are considering completing the financing by co-production, pre-sales & own investment.

director's note

This film project is meant as an attempt to re-evaluate some notions that people in Romania – the country where moral values got mixed up during the so-called “transition” – must endlessly define: between right and wrong, true and false, rich and poor, center and province.

By choosing to tell the story of a family whose unity is questioned not because of an unpleasant event but, on the contrary, because of one that is as happy as possible (the 18-year-old daughter won an expensive car as a result of an advertising campaign), we think we can talk about important things without being melodramatic or making a sterile demonstration. The film will be a realistic one, comedy and drama will interweave all the time; the authors' intention is just to present certain moral problems and let the audience judge them and tell right from wrong.

Besides, the story the characters are involved in takes place in almost real time, as long as it takes to shoot an advertising video; this is an opportunity for the film to become an example of meta-cinema since it is going to bring up questions about how the filmed image can capture the truth. Moreover, there hasn't been any other honest representation of a shooting team and the ethical problems this job implies in Romanian fictional cinema since Alexandru Tatos's **SECVENTE** which was made in the '80s.

The film will be shot in a cine-verite style, we are going to shoot in Bucharest's streets, the middle ground will always be

a documentary, with no direction whatsoever, which will help this film to be an authentic document about how people live in contemporary Romania.

company profile

HIFILM is a Romanian independent company dealing with local films, international co-productions as well as production services. Among the projects of Hi Film one can find features as well as documentaries, short films, and 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 three years ago. Ada is aiming to develop & produce projects made in Romania, though designed for the world. Hi Film is also servicing international co-productions and/or participating as co-producer. In this short period since founding Hi Film, Ada already managed to co-produce with Germany, Luxembourg, France and the US, and currently is developing three 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/a co-production with Columbia University/the film was selected among the eight most representative films of the year for Columbia University as well as for Seattle IFF, Palm Springs IFF

STRANDED WITH CASH PETERS IN TRANSYLVANIA/production services for Travel Channel

MARILENA FROM P7/by Cristian Nemescu/co-production with Media Pro Pictures/feature, 45 minutes/selected to Cannes Film Festival – Semaine de la Critique and 25 other international festivals such as Vila do Conde, Telluride, Edinburgh, Namur, Florida, Swansea Bay UK, Belgrade IFF, Montpellier, Los Angeles/Best Short Film & Best Actress – Molodist, Grand Award Milano IFF; Transylvania Film Festival – „Romanian Days“ Award; Audience Award for Foreign Film in Paris Tout Court; Best Int'l Short Film in Syracuse/sold to ARTE France/world sales: Media Pro Distribution

THE TUBE WITH A HAT/by Radu Jude/feature, 23 minutes/with the support of Romanian CNC & Romanian National TV/selected to over 50 festivals such as Telluride, Gijon, Rotterdam, Santa Barbara, Tampere, Fribourg, AFI Dallas, Ashland, Tetouan, Washington, Sarasota, Atlanta, New European, Oberhausen, Toronto WSFF, Norwegian SFF, Seattle, New Directors-New Films/ MoMA, Art Film, Monterrey, Sao Paolo, IMAGO Film Festival, Namur/Jury Award for Best Int'l Short Film in Sundance IFF; Great Award in Zinebi, Bilbao IFF; Best Short Film in Trieste IFF; Great Award for Short Film Montpellier IFF; Best Short Film Award in Cottbus IFF; Best Short Film Award in Constanta Int'l Producers Film Fest; Great Award in Dakino IFF, Bucharest; Best Foreign Film in Foursite IFF; Special Jury Recognition in Aspen IFF; Grand Prize at IndieLisboa IFF; Jury Prize for Remarkable Artistic Vision in Aarhus IFF; Best Narrative Short in San Francisco IFF; Best Short Fictions Prize in Mediawave IFF; Great Award in Brussels IFF; Best Short Film in Silver Lake IFF; Second Prize at Almeria en Corto IFF; Best International Short at Cittadella del Corto IFF; The Silver Dragon for Best Fiction

Film at Krakow IFF; The Jury Prize at Hamburg IFF; The Great Award at Huesca IFF; Special Mention of the Jury at Arcipelago IFF; Best Short Narrative at Los Angeles IFF; Best Short at Transylvania IFF; Second prize for Short Film at Ludwigsburg IFF; 1st Prize in Benicassim, Spain/world sales except Japan: Some Like It Shorts; Japan sales: Gauguins Int'l

110 EU BRUT/by Nora Agapi and Stephan Lucon/co-production with SEPPIA Film France and Dans Le Meme Bateau France for ARTE TV

ACASA/by Paul Negoescu/feature, 15 minutes/selected to London IFF, Milano IFF, Montpellier IFF

COLD WAVES/by Alexandru Solomon/co-production with Geppert Produktions Germany & Paul Thiltges Distribution, Luxembourg/the project has Media II Film Fund support and is subject to a Nipkow grant, Romanian CNC support, Romanian National TV participation, the support of the Jan Vrijman Fund/opening film for ASTRA Documentary IFF Sibiu; selected in Dok Leipzig and IDFA- Amsterdam

work in progress

CIAO BAMBINA/documentary/by Razvan Radulescu/in post production/A family story about family values, belonging & happiness

KAPITALISM – THE SECRET RECIPE/documentary/by Alexandru Solomon/co-production with Seppia Prod., France/project selected to Pitching du Reel, Nyon/A feature-length documentary on the contribution of former secret services to building Capitalism in Eastern Europe

PRINCIPLES OF LIFE/by Razvan Radulescu and Alex Baciu/
director Constantin Popescu/feature/with the support of
Hubert Bals Fund for development & production, Balkan Film
Fund, Montpellier Development Grant/co-production with
Circe Film, Holland/in pre-production/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 & his wife,
without even noticing it.

THE NIGHT WHEN ANGEL DIED/by Florin Serban/
feature/with the support of Columbia University/in post
production/Angel emigrated to the States and successfully
tries to control his feelings in a hostile environment. The
accident of his family in Romania ruins his entire meaning &
control of life.

FIRST OF ALL, FELICIA/by Melissa de Raaf & Razvan
Radulescu/feature/in development/selected to EAVE 2007,
CineLink Sarajevo and Paris Projects/Felicia is coming back
every summer from her adoptive Holland to her family in
Romania. Her family considers her an accomplished person.
We have 24hrs to discover if this is true.

AMERICA/by Florin Serban, feature/in development/The
story of a Romanian professor who decides to emigrate to
the States. And he does. ...doesn't he?

IN THE MORNING/by Radu Jude and Andrei Butica/short
feature/in post production/A taxi driver & a female client –
short encounter, on the streets of Bucharest. One night
together?!

ALEXANDRA/by Radu Jude/short feature/in post- produc-
tion/supported by SEE Network/A child, a mother, a grand-

mother, two fathers – who's who in a child's eyes & in their
own eyes.

BALTA ALBA – LAST NIGHT.../by Florin Serban and Tudor
Voican/short feature/in pre-production/The first night with
the one you love is a beautiful poetic moment even for a
delinquent.

NETWORKING FRIDAY/by Melissa de Raaf & Razvan Radu-
lescu/short feature/in post production/Communication –
the main issue in the life of a couple.

filmograpy of Augustina Stanciu (author)

date and place of birth: 14th January 1976, Deva
education: Media University, Film and television directing,
2002; Fine Arts Academy, decorative arts section, 2001
professional experience:

2007

Costume designer for **IN THE MORNING**/directed by Radu
Jude

Script supervisor for **THE SHORTFILM BRICOSTORY**/
directed by Andrea Paduraru

2006

Costume designer for **THE TUBE WITH A HAT**/
directed by Radu Jude

Script supervisor for the TV Series **LOMBARZILOR 8**

Costume designer for many commercials

filmography of Radu Jude (author)

2005 – 2007

director of over 100 advertising commercials and music videos

2007

IN THE MORNING/director & screenwriter/short-film/in post-production**ALEXANDRA**/director & screenwriter/short-film/in post-production/supported by SEE Network

2006

THE TUBE WITH A HAT/Romanian short film directed by Radu Jude/the film has the support of Romanian CNC & Romanian TV/selected for New Directors/New Films NY, Telluride IFF, Gijon IFF, INDIE Lisboa, Washington DC IFF, Rotterdam IFF, Tampere IFF, San Francisco IFF, Fribourg IFF, AFI Dallas, Ashland IFF, Syracuse Film Festival, Aspen IFF, Mediawave Film Festival, Brussels IFF, Oberhausen IFF, Almeria en Corto, Atlanta IFF, Swansea Bay Film Festival, Tetouan IFF, Morocco, Santa Barbara IFF, Los Angeles IFF/Great Award in Trieste IFF; Great Award of the Jury for Short Film in Sundance IFF; Great Award for Short Film in Montpellier IFF; Best Short Film Award in Cottbus IFF; Great Award in Bilbao IFF; Best Short Film Award in Constanta Int'l Producers Film Fest; Great Award in Dakino Film Festival; Best Foreign Film Foursite

2004

First assistant director for **THE DEATH OF MR. LAZARESCU**/by Cristi Puiu

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Cottbus**

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East West Co-production Market
at the FilmFestival Cottbus

 | Notes:

↓ | *title*

THE BOX

↓ | *company*

JETIFILM

↓ | *country*

Serbia



producer: Tijana Konstantinovic



author/director: Andrijana Stojkovic

title:

THE BOX

name of producer:

Tijana Konstantinovic

name of authors:

Andrijana Stojkovic, Slavoljub Stankovic

name of director:

Andrijana Stojkovic

company:

JETIFILM

country:

Serbia

summary of the project

Everyone packs. And everything has some package. We 'pack' when we talk, we 'pack' when we listen. We 'pack' when we love, we 'pack' when we hate. We 'pack' ourselves, we 'pack' the others. No matter how much we pack, there is always something left unpacked. That is the law.

project data

genre: fatal comedy

length: 95 min.

shooting format: 35 mm

costs

estimated development costs:

estimated production costs: 1.200.00,00 €

financing already in place: 14.000,00 €

(5.000,00 € Serbian Film Fund for development/9.000,00 € – Hubert Bals Fund for development)

What are you looking for in particular?

co-producer

contact

contact person: Tijana Konstantinovic

address: Gospodar Jovanova 30, 11 000 Belgrade, Serbia

telephone (office): +381 11 30 34 686

fax: +381 11 30 34 686

email: tijana@jeti-film.com

synopsis

It is early spring 1992 in Belgrade, still the capital of Yugoslavia, a country that is – by the standards of the East – as developed as the West, and for the West as exotic as the East. A country that is on the verge of being split between the East and the West.

Cvrle (20) is tall and thin, beardless and shaggy, a bright and lazy student of journalism, and most important – to him – true fan of grunge music. Cvrle is in a band called One Hit that supposedly has a worldwide hit in the works. It is just that it has not been recorded yet. A lot of money is needed for a proper recording, and that is why Cvrle works as a packer for a moving company. A perfect part-time job. For eight Deutschmarks an hour, Cvrle packs up the belongings of diplomats from all over the world.

The company he works for is Corstjens Diplomatic Worldwide Movers – Office Belgrade, and it actually consists of Cvrle, Vladan and Billy. Vladan (26) is a brilliant mechanical engineering student and the manager of the packing team. He is saving up for postgraduate studies in The Netherlands and has one exam to go to become a fully-fledged mechanical engineer. That exam is also the only thing that keeps him from being called up to serve in the army. The law is such that young men must serve in the army before they turn 27, and Vladan is turning 27 in April. Recruits often end up at the frontline, and Vladan wants to avoid this at all costs. Billy (19) has never been much of a student. This chunky, square-headed boy, covered with pimples, lives for the Red Star football team. That is why he works as a packer – so that he can earn money to travel all over Europe and watch Red Star's matches. The number of matches is increasing, since Red Star is defending its European Championship title.

What none of them are expecting are – sanctions. The world suddenly closes the lid on Yugoslavia. As on a box.

The enormous number of diplomats being transferred from Belgrade has turned packing into a good business, as well as an occasion for the unlikeliest contacts. They meet people from all over the world; learn their customs, their eccentricities, their tragedies. They will move a million cubic meters of personal belongings. They will pack a Monet original, flowerpots of marihuana, bits of the Berlin Wall. They will have to face the largest challenge in their professional packing history – moving the German ambassador Freeman (48) who's getting divorced. Last but not least, his wife Clara (40) refuses to face reality. Because she still loves him.

As a result of the daily packing jobs, Cvrle is absent from the recording sessions for his album, Vladan is skipping his exams, and Billy is missing crucial football matches. Life is about to take a turn for the worse: Vladan will receive a recruitment notice, and UEFA will ban Billy's Red Star from playing matches in Belgrade.

When the hit single is finally recorded, Cvrle will not be able to send it – because of the embargo – as he has already agreed over the telephone with his idol, Kurt Cobain of Nirvana. Vladan will not get a visa from Freeman, nor will Billy. The way out lies in a box.

Desperate, Clara asks Cvrle to pack her into the box with her husband's belongings. In return, she agrees to take Cvrle's single with her and send it to Kurt Cobain. Vladan will also ask Cvrle to pack him into a box because he has no other way of fleeing the country. Of course, Billy does not come up with anything more original than to travel in a box in order to get

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to see the match with FC Anderlecht.

A box is the last resort by which every one of them tries to achieve their ends and find salvation. But boxes are for things, not for people.

producer's note

Andrijana Stojkovic is a very talented young, but experienced director. She has directed many documentaries and short films and won numerous awards in this field. When I read the treatment for this project, I liked it very much and I thought she was ready for her first feature film. **THE BOX** is a project that represents a new Serbian cinematography, treating serious themes in a light manner and with a strong co-production potential.

Also, after producing films for a mainly regional (Balkan) audience, I would like to produce a film which is understandable and appealing to an international audience. Although the story seems to be regional at first glance, in actual fact it is not. It shows the human desire to overcome problems and circumstances in which they are trapped. And this subject is universal.

director's/author's note

THE BOX is based on a true story and real characters.

The film follows four months in the life of Cvrle. His life full of dreams becomes a life full of obstacles. In a humorous way, Cvrle and his co-workers will try to find a way out. In doing so, they ask themselves the same question, which is like a mantra to every person who's moving: what stays and what goes? What is important and what is not? What do I need and what is just a burden? Another important aspect of this story is that it portrays a society which is closed and losing its free-

dom. How does one deal with this new situation? How can one express oneself when one is restricted in what one can express? How can one communicate if the other side is not ready to listen? The film starts in the cut, letting the audience out of many episodes, slowly putting together a mosaic of the life of the main characters. A mosaic that is also a picture of one unique time and place. The film has a light and funny tone, but also a sad ending. Billy, one of the main characters, dies. As the film progresses, the sense of inevitability about the tragic end is more present. As the lids of the box are closing.

company profile

JETI FILM is a newly established production company founded by producer Tijana Konstantinovic. The company's goal is to support authors with original ideas and produce good films appealing to an international audience.

filmography of the production company

JETI FILM is a newly established production company, and the feature film **THE BOX** by Andrijana Stojkovic is its first project.

filmography of Tijana Konstantinovic (producer)

film

2007

BLACK GRUJA AND THE STONE OF WISDOM/feature-length film/by Marko Marinkovic/co-producer

2005

CHASING LUCK(Y)/feature-length film/by Milorad Milinkovic/supported by Serbian Film Fund/producer

WRITERS OF FICTION/music documentary/by Vanja Kovacevic/

supported by Serbian Film Fund and Belgrade Film Fund/
producer/currently filming

BLACK ZORICA/feature-length film/by Radoslav Pavkovic
and Hristina Hadziharalambus/supported by Serbian Film
Fund/producer/preproduction

tv

2007

THEATRE AT HOME/26-episode TV series/producer/cur-
rently broadcast on Serbian National Television

2005

IDLERS/14-episode TV series/co-producer/broadcast on
Serbian National Television

filmography of Andrijana Stojkovic (director)

2005

ONCE IN A LIFETIME/documentary

2004

THE FORTRESS/short fiction film

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 | Notes:

↓ *title*

HOW I WAS STOLEN BY THE GERMANS

↓ *company*

Testament filmS d.o.o.

↓ *country*

Serbia



producer: Svetozar Cvetković



author/director: Miša Radivojević

title:HOW I WAS STOLEN BY THE GERMANS

name of producer:Svetozar Cvetković

name of author:Miša Radivojević

name of director:Miša Radivojević

company:Testament filmS d.o.o.

country:

Serbia

summary of the project

The Second World War in a small Serbian town. A four-year-old boy, losing the love of his parents who are in the Communist movement, finds true love with a German officer living in their house during the occupation. When the war ends, the officer tries to take young boy with him, but....

project data

genre: drama

length: 120 min.

shooting format: 35 mm

costs

estimated development costs: 80.000,00 €

estimated production costs: 2.100.000,00 €

financing already in place: 300.000,00 €

What are you looking for in particular?co-producer, actor

contact

contact person: Svetozar Cvetković

address: Nebojšina 30/2 11000 Belgrade, Serbia

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fax: +381 11 32 36 215

email: svetozarc@atelje212.co.yu

synopsis

Alex (67) is a vigorous misanthropic writer who lives a solitary life on the North Sea shore, estranged from the people from his distant past (Yugoslavia) and his current environment (Germany). One day, an orphan girl called Romi (6) is brought to Alex. The girl may or may not be Alex's child from a random encounter with a prostitute. While driving Romi to a near-by town and the social welfare centre, where he plans to hand her over to the authorities, Alex tells Romi in flashback form a story about his childhood, from the time of his accidental and unwanted conception in 1939 to the age of eight. Alex's mother Jelena (25), a communist activist, is carried away by her grandiose ideals yet is incapable of loving those closest to her. The only person who offers Alex any love and warmth during his childhood is Werner Kraus (35), a high-ranking officer of the Wehrmacht, billeted in the house of Alex's family during the German occupation of Yugoslavia. Alex remembers the story-telling sessions, piano playing, picnics and trips to the movies, all of which were from the time he spent with Werner. Apart from his love towards Alex, Werner is having a secret affair with Jelena at the same time. However, fearful of love, Jelena uses her relationship with him for her work in the resistance movement. Werner loses his rank as a result, and when his family is killed during the Berlin bombing by the Allied forces, he completely withdraws into himself. Alex manages to get close to him. After the war, when Werner realizes the extent to which the child has been neglected, he takes Alex along. The Allied planes attack a withdrawing German military convoy, and Werner gets killed as he throws himself over Alex to protect him.

Since then, intellectually longing to be a part of Werner's higher culture, Alex becomes a severely love-deficient person, just like his mother. Through the story he tells Romi, Alex

experiences catharsis and becomes more human. As a result, when they finally reach the Social Welfare Center, Alex makes a decision contrary to his initial intention – he decides to adopt Romi.

producer's note

Saving the truth of a more than interesting story which Miša Radivojević has put to paper in the artistic sense prompted me to become involved in another production with him. As this will be his fourteenth feature film, this exceptional author doubtless has a privilege to be able to reflect his own memories in the film's planned touching story. One of the "last Mohicans" of author's film in Serbia, he will lend his special touch to an exciting story that will destroy the false prejudices about good and bad told us more than a half a century ago.

director's/author's note

All the "recollections" in the screenplay are my personal recollections. It all "happened" to me, as well as to the people around me: my mother, father, grandfather, grandmother, friends and enemies, the German officer in our house – the entire war.

Those "recollections" might have been hemmed or frilled to a certain extent, with lace or a decorative button added here and there - not to embellish or falsify them or to make them more authentic, but rather to make them more cinematic because film is larger than life.

The recollections of that 1939–45 world are very well defined in my conscious mind. I lived and grew up in hell, but for me, it was heaven – I did not know it was war, I thought it was just my life, and my life was exciting, dangerous and amo-

rous. I was living in a double ring of fire, surrounded by my family's indifference and self-centeredness, but protected by the love and attention of a stranger – a German officer. In the visual sense, that bygone world and those recollections were unalterable: it was a wide-frame world – with a fixed focus, and with extreme high and low angles since I had spent most of my time under the table, among the legs of grown-ups or high up on a tree, alone and free.

In a photographic sense, it was a black-and-white world. The power would frequently go off, everything was darkened during the war, and we would hide in basements from German, American, English and Russian planes. During war, nights are long. During war, there is no sun or dreams of sun. Colours are also part of my recollections: black – swastikas, white – victory and red – the five pointed star. The colour red is dominant because red is the colour of blood which flowed in the streams of my childhood. There was a lot of green: green is the fruit of my childhood because all the fruit in nature was picked and eaten while still green. Green apples, pears, apricots, green strawberries. Our hunger had no patience, and only after the war was over did I realize that fruit does ripen.

I would be very happy to film my true story about an untrue life. I think that the film **HOW I WAS STOLEN BY THE GERMANS** would shed light on a fantastic but forgotten setting of our past, and the image of that forgotten setting might enhance the future of many unhappy children. It might also inflict a bitter blow on our selfish old-age and cause it to repent.

company profile

Testament filmS d.o.o. is a recently founded private independen-

dent company, established in Belgrade, Republic of Serbia, with its main aim to save truly artistic values in cinematography in this part of Europe. In 2004, we produced and developed a project by Miša Radivojević entitled **AWAKENING FROM THE DEAD** with a total budget of approx. 600,000 € as a low-budget author's film which opened at the Belgrade Film Festival and was presented to the world at Sarajevo Film Festival and Montreal Film Festival in 2005. After that, the film was presented to 17 festivals around the world. The second project was **THE REJECT** by the same author as a part of a trilogy, with a budget of 1,5 m €, and it has just been opened to the public. The project **HOW I WAS STOLEN BY THE GERMANS** is the third part and, as regards the budget, it needs strong support to enable the director to realise the film as he intends. Testament filmS d.o.o. is planning to work with Dušan Makavejev, Goran Marković and some other directors to save their artistic sense for generations to come.

filmography of the production company

2007

THE TOUR/directed by Goran Marković/in production

2006

THE REJECT/directed by Miša Radivojević

2004

AWAKENING FROM THE DEAD/directed by Miša Radivojević

filmography of of Miša Radivojević (author/director)

2006

ODBAČEN (THE REJECT)

2004

BUDJENJE IZ MRTVIH (AWAKENING FROM THE DEAD)

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CoCo Special
Pitch 2007

↓ | *title*

**WHITE WHITE
WORLD**

↓ | *company*

West End Production

↓ | *country*

Serbia



producer: Milena Garfield



producer: Uliks Fehmiu



author: Milena Markovic

title:

WHITE WHITE WORLD

name of producer:

Milena Garfield, Uliks Fehmiu

name of author:

Milena Markovic

name of director:

Oleg Novkovic

company:

West End Production

country:

Serbia



director: Oleg Novkovic

summary of the project

A love story between King, the local strong man in a dying city, and the wild, troubled Rosa, leading inevitably to tragedy for them and the people around them.

project data

genre: drama

length: 100 min. (approx.)

shooting format: HD or 35 mm

costs

estimated development costs: 80.000,00 €

estimated production costs: 1.100.000,00 €

financing already in place: 110.000,00 € (10.000,00 €

Cinelink Award, 100.000,00 € TV B92 Belgrade)

What are you looking for in particular?

co-producer, sales agent

contact

contact person: Milena Garfield, Uliks Fehmiu

address: Stanislava Sremcevic 5, Belgrade, 11000, Serbia

telephone: +381 63 719 7017

email: artisanpa@yahoo.com

synopsis

In the mining town of Bor, lives King, owner of the local tavern. He is a handsome former boxing champion, about 40, with a nasty scar on his head. He is dangerous and unpredictable.

Rosa is 16, wild and beautiful. She lives with her one-armed grandfather Crni (Blackie), once a miner in Bor, now just an unemployed drunkard. Ruzica is Rosa's mother, just released from long years of imprisonment for killing Rosa's father. She barely knows her daughter Rosa, but she knows life very well. Beli (Whitey) always loved Ruzica. He runs a sorry little hamburger stand. Tigar (Tiger) is almost 20, living a dissolute life of drugs and petty theft. He wants to be with Rosa.

One evening, Rosa visits King's bar. King starts to see the girl as a woman, but tries to suppress his passion. Ruzica, Crni, Beli and Rosa live together. Ruzica and Beli marry and build up their hamburger stand. Ruzica tries to tame the wild Rosa until Rosa can no longer bear it. She leaves home and takes up with Tigar. Now free and blossoming, she again visits King's restaurant. This time, King cannot resist. Jealous, Tigar confronts King and is soundly thrashed, but he manages to land one blow on King on the head, where the scar is.

King is in love for the first time in his life, alternating between brutal discipline of Rosa and tender attention. Rosa loves him more and more, but she is also more and more dependent on drugs. King locks her up to protect her, but she runs off with Tigar to the big city, where she sells her body for drugs. King finds them. Again, he fights with Tigar, and this time the blows to the head leave him nearly blind. Tigar OD's and dies. King takes Rosa back to Bor.

King is blind. He marries Rosa, but can no longer run his tavern. He spends the day sitting and drinking. He is the Big Man no more. After they make love, he pleads with Rosa to kill him. For once, she obeys.

For days, Rosa lays in bed next to her dead husband. Her mother finds her. Rosa is pregnant. Ruzica takes the blame for King's death and goes back to jail. Beli stays with Rosa and sends her to the White World to find happiness somewhere else.

producer's note

After the success of **TOMORROW MORNING**, the previous film by Oleg Novkovic and Milena Markovic, we are extremely thrilled to work with them on their new film **WHITE WHITE WORLD** which we believe will take Serbian cinematography into a completely new direction, introducing a new directorial style and exposing the reality of today's Serbia.

director's note

This is a movie about the longing to escape from the destiny of anguish and hopelessness. This is a movie about people who live on the edge of existence, from day to day, with no future and with dreams that surpass them because the life itself surpasses them. This is a movie about destruction and collapse. This is a movie about longing for living and longing for death. This is a movie about fatal love. And, most of all, this is a movie about indestructible life because lives can be destroyed, but life itself cannot. The movie takes place in the miner's town of Bor, once a symbol of Yugo-prosperity, now a moldering symbol of its deterioration. In the setting of gray, dusty, crumbling social-realistic architecture a fatal love occurs. The story takes place in an absolutely realistic setting (restaurants, flats, street kiosks, urban ruins) with very little

if any scenographic interventions.

A hand-held camera will produce the necessary dynamics, the telobjectiv the poetic effect and Cinemascope the scale.

The acting is hyper-realistic. The lines from songs are pronounced like realistic dialogue Acting is naturalistic. Acting without acting. The actor is totally identified with his role. Songs in the movie are sung as a part of the action without a pause in storytelling.

The music is an original score – Balkan tango, passionate and heartbreaking.

Totals (wide frames) are essential for this movie. Wide frames of the town of Bor, the deep mine shafts, the vast polluted lake, huge vacant factories, disused chimneys and endless blocks of socialist apartments. And then wide frames of Belgrade, masses of hurrying people in crowded streets. And then back to Bor, where the lonely, tiny characters are swallowed up by expansive frames.

This is a wild and passionate love story between a dark, cruel older man and a lost young girl. It is about a search for freedom and escape, doomed by fate and the dark side of the human soul. It takes place in a decaying world where the most powerful man is powerless to change his own destiny. It is a dance with the devil, a Balkan Tango in a Balkan hell, where to love is only to die.

company profile

Whether producing a feature film or staging a Broadway revival, West End Productions is dedicated to one mission: finding the nexus between art and box office. Our methods are

quite simple. We take great care in choosing exactly the right piece at exactly the right moment. Then, with our unique capacity for marketing innovation, we find ways to make that piece irresistible to even the most resistant public. In the end, West End provides audiences with a higher quality product than they are accustomed to experiencing, and we give artists larger audiences than they have ever gathered before.

The company, which has produced in Eastern Europe mainly from offices in the West, was founded in 2003 by Milena Garfield and Uliks Fehmiu.

Garfield is a pioneer of private and theatre production in Eastern Europe. As associate artistic director and marketing director of Belgrade Drama Theatre, she produced the biggest hits of the '90s using her concepts of theatre marketing. She was managing director of Saatchi& Saatchi BTL, Balkans, and managing editor of "New Moment" magazine for visual arts. She lives in Washington D.C.

Uliks Fehmiu, a film and theatre star in Yugoslavia, left for America in the '90s to continue his professional career in theater, films and on TV, including the lead in the highly acclaimed Peter Sellars' staging of **CHILDREN OF HERACLES**. In 2006, he returned to the region with several leads in films from Slovenia, Serbia and Bosnia, including the lead in Novkovic's **TOMORROW MORNING**. He lives in New York City.

filmography of Milena Markovic (author)

A 1998 graduate of the Academy for Drama in Belgrade, her theatre plays are performed in Europe and US. **PAVILIONS** and **TRACKS** were produced in Serbia, Slovenia, Austria,

Macedonia, Poland, Germany and USA. Her drama **TRACKS** was published by Theater Heute, the most prestigious European theatre magazine. **THE FOREST IS GLOWING** was produced by Schauspielhaus in Zurich in February 2005. In the same year, Markovic wrote the documentary **THE MINE-R'S OPERA**. Then, in 2006, she penned the screenplay for Oleg Novkovic's **TOMORROW MORNING**. She has also published two collections of poems, the second one presented in a public reading in the Royal Theatre in Stockholm.

Awards

2007

National Theatre Award for **NAHOD SIMEON**

2006

Best Screenplay **TOMORROW MORNING** at Alexandria and Minsk Film Festivals and Serbian National Screenplay Festival in Vrnjacka Banja

2005

Special Achievement in Theatre for the play **BOAT OF DOLLS**;

2004

Special Award of the National Theatre Festival for the play **TRACKS**

1998

Special Award in Viennese Theatre for **PAVILIONS**

filmography of Oleg Novkovic (director)

His sensitive portrayals of ex-Yugoslavia's "lost generation" have won him the attention of international film festivals and audiences. According to Variety, "his movies have the delicate balance of well measured emotional tensions and

hyper-realistic expression." In his most recent film, **TOMORROW MORNING**, he was one of the first Serbian authors to address the problems of compromised morality in the post-civil-war culture, and the harrowing choice between emigration and self-isolation that has tormented his generation. Serbian film critics proclaimed **TOMORROW MORNING** one of the most important Serbian films of the decade. Its blend of bitter sincerity and documentaristic reality caught the attention of the film festivals, winning awards and competing shoulder to shoulder with some of the most acclaimed Romanian movies of last year's festival circuit.

feature fiction

2006

TOMORROW MORNING/Cottbus – Best Film, FIPRESCI prize, Distribution Prize; Karlovy Vary – East of the West Award – Special Mention; Haifa – Best Screenplay, Best Actress

2001

NORMAL PEOPLE/Cottbus, Mannheim, Moscow/TV: ARTE

1993

WHY HAVE YOU LEFT ME?/Moscow, Rotterdam, New York, Edinburgh, Cottbus/TV: ARTE

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 | Notes:

↓ | *title*

**ENGLISH IS EASY/
CSABA IS DEAD**

↓ | *company*

Nova Prospekt, sro

↓ | *country*

Slovak Republic



producer: Peter Veverka



director: Karol Vosatko

title:

ENGLISH IS EASY/CSABA IS DEAD

name of producer:

Peter Veverka

name of author:

Karol Vosatko, Viliam Klimacek

name of director:

Karol Vosatko

company:

Nova Prospekt, sro

country:

Slovak Republic

summary of the project

ENGLISH IS EASY/CSABA IS DEAD is a black comedy based on a cult theater play and bestselling novel set in the mid 90's in Bratislava, Slovakia. It captures the clumsy attempts of the local mafia to learn English and legalize their "business". A kidnapped chemistry teacher is forced at gun-point to teach the thugs English – he stirs up the relationships and values of this small mafia family, only to become one of them.

project data

genre: dark comedy

length: 90 min.

shooting format: 35 mm

costs

estimated development costs: 59.000,00 €

estimated production costs: 1.200.000,00 €

financing already in place: 20.900,00 €

What are you looking for in particular?

co-producer, dramatic advisor, actor, tbd.

contact

contact person: Peter Veverka

address: Barotskova 7, Bratislava 831 04, Slovak Republic

telephone (office): +421 905 334 007 (Juraj Michalik)

fax: +1 323 850 2671

email: peterveverka@sbcglobal.net

synopsis

ENGLISH IS EASY/CSABA IS DEAD – A dark comedy about a mafia family's rise to power in post-Communist Europe. The story is set in a small town in mid-1990's Slovakia where we see magnified the conflicts typical for the new European states. The plot is narrated and commented on by a low ranking gangster named Edo the Starter, who earns money starting other gangsters' cars – in case they've been rigged with explosives. Edo has a highly developed sense of smell for Semtex® (a local weapon of choice among the mob) as well as other potential problems. Due to his lowly position, Edo is everywhere, hears everything and unintentionally happens to witness every event, which makes him a natural narrator of this film. Edo is a rather simple guy (with a low IQ) and his commentary is very brief and unintentionally comical – describing individual characters and the situations they find themselves in.

The story begins when Miki, the boss of the local mafia, returns to Slovakia from a business trip to London with a new determination to learn English. This is a new age in a new Europe and one can't do business without speaking English. He orders his crew to kidnap a teacher who will teach them English, but the gangsters screw up and, instead of grabbing an English teacher, they kidnap a chemistry teacher. Afraid to confess their mistake to their boss, they force the chemistry teacher to pretend he teaches English and he becomes the "family's" new instructor. Scared for his life and without a choice, he agrees and starts to teach both himself as well as the gangsters. The English classes are a source of humor because the thugs are understandably better at shooting than grammar. At the time of the teacher's arrival, the family is engaged in a local war with Miki's main competition, Csaba and his mob. In the film, we witness a mafia war Eastern

European style, as well as a "love story" between the mafia boss's sister, Paula who falls in love with the teacher. Robo, who was Paula's lover, would like to kill the teacher, but can't because he is still teaching his boss English. The axis of the story is the teacher – a normal guy in an extraordinary situation with whom every audience member can identify. We will witness the teacher's position among the gangsters, his attempt to survive, to reject Paula's affections toward him, the intimidations of her ex-boyfriend as well as the teacher's gradual transformation from an honest man into a "family" member – all narrated with Edo's simple dark humor.

An important element of the story is the evolving career of the local mafia boss Miki, who becomes the local mayor and changes from a gangster into a serious businessman and honorary consul with high political aspirations. It is a story about the transformation from criminals into upstanding citizens, whose children should never know how their parents acquired their wealth. A story about the connection between the mafia and the government – rooted in true events – but told as a dark comedy full of humor which, despite the serious theme, offers catharsis through laughter.

producer's note

Breaking theater box-office records, the wildly popular original theater play **ENGLISH IS EASY/CSABA IS DEAD**, and the subsequent novel of the same name by Karol Vosatko and Viliam Klimacek, captured the imagination of audiences all over Slovakia where one can't escape the cult following of this small dark comedy. The play has struck a chord with the Slovak public, frustrated with the government's inability to deal with the organized crime that affected everyone. Satirical laughter has proven to be the right medicine for the people. Eastern European mafias (and stereotypes) are well known

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far beyond the small town territories they inhabit thanks to globalization.

The story of our comedy is set in a small Slovak town. However, it is our intention to tell a story that will not only satisfy the expectations of local audiences, but will also resonate and entertain European audiences and beyond.

The story does an excellent job of allowing the viewer to witness the gradual transformation of the small town crook into a legal businessman and later a local mayor with chilling ambitions in political and media spheres. We see their world with the help of a regular man – a chemistry teacher kidnaped and forced to teach the mob English, who slowly finds himself becoming more involved in the business and lifestyle of his captors.

We are working extensively on the next draft of the screenplay and, after implementing our latest notes, should be ready for an English translation by the end of September – just in time for Cottbus.

Our cinematic inspiration is drawn from Srdjan Dragojevic's **RANE (WOUNDS)**, and from the Guy Ritchie films: **SNATCH**, and **LOCK, STOCK AND TWO SMOKING BARRELS**.

We have already received interest and support from: the Slovak distributor SPI International, the advertising agency CD Ogilvy & Mather, as well as direct financial support for development from the Slovak Ministry of Culture AUDIO-VIZIA 2007.

I look forward to introducing our project in person to you with the hope of finding a production partner in Germany.

director's/author's note

My intention is to create a modern, cinematic, dark comedy/satire about human powerlessness against the mechanics of organized violence.

I'm looking to make the violence, stupidity, arrogance, emotions and humor all part of the same autonomous world, a world that brings the audience chills and laughter. My key concept to making the film is for it to come across as very realistic. All of the visual choices, from camera work, locations, costumes and art direction, will be focused to achieve this overall goal.

In addition to the realistic look and feel of the movie, we will be using the naturalistic street language which was well tested in our theater and is essential to the theme of this tale.

Some of the characters will be cast with traditional actors (Paula, the teacher and most of the supporting characters) but many of the characters will be cast with non-actors. My gangsters cannot be played by academic, classically trained actors. Therefore, I see their casting as a very challenging process. We will be looking for naturalistic non-actors who will help us bring authenticity to the story, creating very specific dynamics and, as a result, making the audience feel like an outsider – yet hopefully intriguing them with a fascination similar to observing dangerous wild carnivores in the zoo.

company profile

Established in 2006, Nova Prospekt's main activity is the development and production of Slovak animation and live-action films which intend to capture the imagination of European audiences and beyond.

filmography of the production company

Project in production

WHO IS THERE?/TV pilot/animated series for children under 5 years

Projects in development:

ENGLISH IS EASY/CSABA IS DEAD

GEORGE/short animated film/based on the poem by Hilaire Belloc

filmography of Karol Vosatko (author/director)

ENGLISH IS EASY/CSABA IS DEAD will be the feature film directorial debut for Karol Vosatko who is known in Slovakia for his long affiliation (since 1992) with the progressive theater GunaGU where he brought numerous original plays to life. Karol has directed over 80 music videos, several episodes of the original TV series **POETKLIPY** and created the original sketch show **SOS**.

filmography of Viliam Klimacek (author)

Viliam Klimacek the screenwriter of our project, co-wrote the original theater play and novel **ENGLISH IS EASY/CSABA IS DEAD**. Viliam is the author of numerous Slovak theater plays, TV films, radio plays, collections of poetry, experimental fairy tales, operas and novels. He is one of the founders (1985) of the independent Slovak theater GunaGU, which exclusively presents new plays by young Slovak authors. Viliam is a seven-time winner of the prestigious Alfred Radok Award for best Czech/Slovak play and a multiple winner of the Slovak Literary Foundation Award.

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 | Notes:

↓ *title*

WILD POPPIES

↓ *company*

New Horizons Film &
TV HB

↓ *country*

Sweden



producer: Malin Holmberg-Karim



author: Caroline David



director: Othman Karim

title:

WILD POPPIES

name of producer:

Malin Holmberg-Karim

name of author:

Caroline David

name of director:

Othman Karim

company:

New Horizons Film & TV HB

country:

Sweden

summary of the project

WILD POPPIES is a lyrical drama that tells the story of a young woman, Nena, who pursues a restitution claim in Eastern Europe as she goes to find the manor house that once belonged to her now deceased mother. Set in the present day, the story revolves around the meeting between Nena and her estranged aunt and raises universal questions to do with migration and political betrayal. As personal and political betrayals are unearthed, Nena learns the truth about the tragic events that took place in Bleiburg in 1945 when thousands of people lost their lives as well as the personal betrayal that tore her family apart.

project data

genre: drama

length: 100 min.

shooting format: 35 mm

costs

estimated development cost: 50.000,00 €

estimated production costs: 3.500.000,00 €

financing already in place: 762.000,00 €

What are you looking for in particular?

co-producer, dramatic advisor, actor, international distribution, finance

contact

contact person: Malin Holmberg-Karim

address: Ålabodsvägen 79, 261 62 Glumslöv, Sweden

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fax: +46 418 700 22

email: newhorizons@swipnet.se

synopsis

Three months after the death of her beloved mother Ranka, a flamboyant world famous violinist, Nena believes she is beginning to get over the loss. Especially as her work as a ghostwriter is going well and her much adored war correspondent husband Nick is back in London, intent on making their marriage work. So, when some restitution papers are sent to her, stating she has one month to reclaim the family's former aristocratic estate in Croatia before it goes up for auction, Nena is initially only curious about pursuing the claim. After all, everyone else in her life is so certain that the claim would not be worth the trouble. Her friend Raff warns her that restitution claims are always drawn out and reminds her that there's also Nena's estranged aunt Zlata to consider who might want the property all for herself. So Nena tries to stop fantasising about the estate and throws herself into her work. But when she happens to see Nick holding the hand of a woman in a London café and suspects he's having an affair, her mind is made up. Instead of confronting the pain of his infidelity, Nena jumps on a plane to Croatia. There, she gets much more than she bargained for. Instead of finding the perfect estate housing a beautiful, dream manor house, she sees the property is neglected and run down. Not to mention that she has to go in search of estranged Aunt Zlata, and experiencing the foreign landscape of her estranged homeland is not easy. Then, when she tracks down her brittle Aunt Zlata for the very first time, the meeting changes her in ways she never could have imagined. For a start, Zlata is so harsh and unsentimental about the house and wants to sell it and be rid of any links with it, whereas Nena wants to keep it and has romantic notions about her history. Nena is forced to stay longer to try and persuade Zlata they can reach some kind of compromise, but events soon reach a crisis point. Zlata drives Nena to a nearby field over-grown with wild

flowers and poppies and unleashes years of bitterness when she tells Nena the true story behind Zlata and Ranka's estrangement. As well as the political betrayal that took place in and around Bleiburg (Austria) in May 1945 where hundreds of thousands of Croatian and Slovenian civilians like Ranka and her family had fled in order to escape the communist takeover but were subsequently massacred by waiting partisans, Zlata tells her that the betrayal was also personal. Many civilians were sent back to Slovenia where they were also massacred and the field where they are standing is where the second set of massacres took place and where Ranka betrayed Zlata when she put her own survival first. The facts shatter Nena's idealistic view of her mother. For the first time in her life, Nena must acknowledge that Ranka's flamboyant and carefree approach to life and her revisionist storytelling about the family history has affected her deeply. Nena and Zlata make their peace. Nena returns to London and confronts Nick about his affair and then moves into a flat of her own. There, she feels able to shed her shadowy identity as a ghostwriter. For the first time ever, Nena writes a personal story. Nena begins to write about her family, their history and, above all, about her colourful, universally adored, flawed mother – the best storyteller of them all.

producer's note

My first reaction upon reading *Wild Poppies* was that it contains 'everything'. It is a historical drama, a family drama and a political drama, of sorts, at the same time as it is a small and, above all, extremely personal exploration of Nena's need for self realization and identity while struggling with grief. A grief that is described in both a personal as well as historical and social context, in a way that manages to draw us into the story on an emotional level as well as on an intellectual one. This is the kind of story one just has to tell – the kind of

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story that touches upon the complicated nature of human existence without ever losing sight of all that really matters to us – whether as filmmakers, moviegoers or merely just as human beings. This is, as Caroline states, truly a story about human fallibility, love and forgiveness. What else does one need to know?

director's/author's note

The screenplay is a lyrical personal drama set in the present-day about a young woman's journey to pursue a restitution case in Eastern Europe. The woman's journey takes her from London where she lives all the way to her deceased mother's homeland in Croatia. It is a very human story about a character who is not comfortable with her identity as she has grown up in the shadow of her exotic aristocratic musician mother and so hides behind a career as a ghostwriter and an ostentatious war correspondent husband. Then when she discovers her husband is having an affair, she chooses to run after the fantasy of her heritage, not aware that she is acting this way because she ultimately misses her mother and is not comfortable with who she is. The woman's journey takes her to a meeting with an estranged aunt who has moved from Croatia to Slovenia, and that's when she learns the true story about the family estrangement. The story is based around the real events which took place in and around Bleiburg in May 1945 when approximately 300,000 Slavs were massacred at the border.

As the writer of the screenplay, I wrote this story because I am personally connected with the history and emotions through my mother who is from Croatia and was one of the people who escaped the massacres. I have chosen not to focus on dramatising the history in an overt way, but on \showing how history impacts on the next generations and

carries itself over in fragmented information which is often filtered in revisionist ways to the children of the survivors. It's an intimate, family story at heart which is played out over two very different cultures – one which is alien to the central character, even though she has that culture in her blood – and tells this tragic history which is not yet that well known in Western Europe through the meeting between the estranged family members. Ultimately, it's a story about human fallibility, love and forgiveness.

company profile

New Horizons Film & TV HB is owned and managed by the producer Malin Holmberg-Karim and the director Othman Karim, who continually develop and produce fiction and documentary films through the company. We are based in the south of Sweden where we make films with a commitment to depicting the 'little man', his struggle to survive and the many joys and sorrows of everyday life. We find our work especially rewarding in these times of constant change where the accelerating tempo of modern day society invariably affects us all in the most unexpected and profound ways – where we always seem to be stumbling into or upon stories that we just must get involved with. Wild Poppies is one of these stories.

filmography of the production company

2004–2005

ABOUT SARA/feature drama directed by Othman Karim which had its theatrical premiere in November 2005/won Grand Prix at Moscow International Film Festival 2006 for Best Film and was Viewers Choice at Kolkata International Filmfestival also in 2006/co-production between One Tired Brother Productions (OTB), Swedish Public Broadcaster (SVT), Sonet Film (Distrib) and Film I Skåne (Regional Film

Fund), with the support of the Swedish Film Institute (SFI)

2003–2004

BLOODY SWEDES/documentary by Othman Karim/co-production between New Horizons Film & TV HB, Film I Skåne, Finnish Public Broadcaster (YLE) and SVT with support from Nordic Film and TV Fund/aired on SVT and YLE in 2006 to great viewer response

2002–2003

FRAGMENTS OF AN UNFINISHED JOURNEY/pseudo documentary feature by Baker Karim/the production was financed by SFI and OTB and developed with the support of Film I Väst

filmography of Caroline David (author)

2007

ELGIN HOUSE/feature film/in development/having attended Sources Screenwriting with Film Council UK training funding

NO GYPSY CHILD OF MINE/stage play/under commission with The Theatre Royal Stratford East, London

NO GYPSY CHILD OF MINE/radio play/under commission with BBC Radio Drama, London

NO GYPSY CHILD OF MINE/stage play/staged reading at Hampstead Theatre, London

2006

TRADERS/TV film/selected for Taps Continuing Drama, ITV Yorkshire

2003

WILD POPPIES/feature film/attended Sources screenwriting workshop with Film Council UK training funding

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Partners

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.

Medienboard Berlin-Brandenburg GmbH

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Mitteldeutsche
Medienförderung



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 threestates.

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MEDIA Programme

MEDIA is the EU support programme for the European audiovisual industry. MEDIA co-finances training initiatives for audiovisual industry professionals, the development and distribution of production projects (feature films, television drama, documentaries, animation and new media), as well as promotion activities of European audiovisual works.

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EastWest Filmdistribution

EastWest Filmdistribution is a feature film sales company which specialises in the promotion and sale of quality European and independent feature films. EastWest was founded in November 2004 by Sasha Wieser and Steve Walsh who each have over thirty years off experience across all aspects of international film production and distribution. With a strong global network of experienced film professionals, EastWest has a passion for world cinema and a firm belief that the films we represent deserve and will find a world-wide audience. The company is based in Vienna (Austria) with a sales office in London (UK).

EastWest Filmdistribution GmbH
Schottenfeldgasse 14
A-1070 Vienna
www.eastwest-distribution.com

Robert Bosch Stiftung

Robert Bosch Stiftung

The Robert Bosch Stiftung issues three promotional prizes for joint film productions by young German and Eastern as well as Southeastern European filmmakers. The prize, worth up to € 70,000 for each selected project, is awarded in the categories animated film, documentary, and short film. Young filmmakers in the fields of production, directing, camera, and screenwriting are given an opportunity to explore the methods and creative styles of their partner country. Eastern and Southeastern Europe prides itself on a significant cinematographic tradition, which evolves with stunning creativity under often difficult conditions. The Robert Bosch Stiftung promotes joint film productions to encourage lasting exchange and development of European cinema. In ARTE, the Filmbüro Baden-Württemberg, and the goEast Film Festival, we have found the perfect partners to achieve this goal. Eligible are joint production teams of young film-makers from an Eastern/Southeastern European country and Germany. Applications must be made by teams, not individuals. The film should be produced in Germany as well as the partner country, stressing in particular the aspect of inter-cultural exchange.

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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 30 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 professionals.

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M O O N S T O N E

Moonstone International

Moonstone International is an advanced European development and training organisation for experienced feature film screenwriters and directors. Our labs use a unique system of project-based, advanced, one-to-one training under the inspiration and guidance of highly experienced film professionals from across Europe and the USA. Established in consultation with Sundance, Moonstone runs two Screenwriters' Labs and one Filmmakers' Lab for directors each year.

Moonstone International is supported by MEDIA, FÀS Screen Training Ireland and MDM – Mitteldeutsche Medienförderung.

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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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poolproduction
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pool production GmbH

pool production, an agency organising events, is organizer of the FilmFestival Cottbus and the East West Co-production Market Connecting Cottbus. pool production provides classic advertising, as well as publicity and marketing for all kinds of commercial and cultural events. pool production fuses its internal capabilities with external project-related know-how and offers a broad spectrum of services.

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