Connecting Cottbus
13.–14.11.2008
East West Co-production Market
at the FilmFestival Cottbus

pitchbook

come and pitch it!
content

STOPOVER ........................................ 3
Fischer Film GmbH
Austria

COCO SPECIAL PITCH 2008
FALSE WITNESS ................................. 11
KLAS Film
Bulgaria

NIGHT PILOTS .................................... 19
Exitfilm OÜ
Estonia

EASTER GOES POLISH ........................... 27
POLYPHON Film- und Fernsehgesellschaft mbH
Germany

RUNDOWN .......................................... 35
Európa Film & Communications Ltd
Hungary

THE COLDEST DAY OF WINTER .................. 43
UCM
Israel

TIGER ................................................. 49
Screen Vision
Latvia

MIDSUMMER NIGHT ............................... 57
UAB Tremora
Lithuania

BEFORE AND AFTER .............................. 63
ALTFilm
Republic of Moldova

ADALBERT’S DREAM (RECONSTITUTION) ........... 71
Saga Film
Romania

THE BEAR ........................................... 77
Libra Film
Romania

TILVA ROSH ......................................... 83
KISELO DETE film house
Serbia

GRAM OF LOVE ..................................... 89
BELA FILM
Slovenia

LOVE IS LIKE VENGEANCE ....................... 95
Vita Nova Films Ltd
United Kingdom

Partners .............................................. 101

Connecting Cottbus
13.–14.11.2008
East West Co-production Market
at the Film Festival Cottbus
STOPOVER

Fischer Film GmbH

Austria
title:
STOPOVER

producer:
Markus Fischer

author:
Martin Leidenfrost, Alexander Hahn

director:
Alexander Hahn

company:
Fischer Film GmbH

country:
Austria

summary of the project
Vienna 1976: In order to leave the Soviet Union, the Mishkins undergo a “marriage of convenience” with their Jewish neighbours. The trick only works at the beginning.

project data
genre: drama
length: 90 min
shooting format: 35 mm

costs
estimated development costs: 75,000,– €
estimated production costs: 2,500,000,– €
financing already in place: 30,000,– €
(Media Slate Development)

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

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**synopsis**

At the time of stagnation in the 1970s, Vadim is determined to leave the Soviet Union. To make it possible, the Russian from Riga works out a meticulous plan. He officially divorces his beautiful wife Natalia and marries Sofia, the widowed mother of his Jewish neighbour Grisha. In return, Grisha undergoes a marriage of convenience with Natalia and receives Vadim’s savings for it.

Provided from now on with Jewish family members, they can leave the Soviet Union legally. They take their little son Misha and grandpa and great-grandma with them. The route is via Vienna, where they are accommodated in a dodgy guesthouse.

The seven-strong extended family soon become entangled in the inconsistencies of their story. Their ringleader, Vadim, inspired by the headiness of freedom, wants to go to America. His Natalia is homesick for the Soviet Union, Sofia wants to go to Israel and Grisha can think of nothing more wonderful than to make the sham marriage with Natalia a reality.

While his father’s plans go increasingly to the dogs, ten-year old Misha immerses himself in the new environment, in an alien cosmos of puzzling, hopeful, stranded existences. A shifty Hungarian porter, a shy Caucasian girl, virtuoso of the cello, venal, beautiful, fragile women, the optimism and melancholy of the wanderer, bad influences and the quiet anxiety of emigrants who have disappointedly decided to return.

Misha, on the other hand, is not disappointed. He stumbles weightlessly into his first kiss and learns enough about appearances and being, prostitution and love, dream and reality to last for a lifetime.

**producer’s note**

**STOPOVER** is a tragicomedy set in the historical context of the 1970s, whose theme concerns and moves us more than ever today.

The current events in Georgia and the extremely harsh reaction—above all, from the Baltic—give a presentiment of the trauma that these people had under Soviet rule and also the necessity to change their lives and to flee from this situation.

Alexander Hahn’s story is strongly autobiographical: Hahn, born in the Soviet Union, in Riga, emigrated to the West as a ten-year-old and subsequently studied in Vienna and found his home there. He now lives and works as director and author between Vienna and Riga.

Vienna 1976: In order to leave the Soviet Union, the Mishkins undergo a “marriage of convenience” with their Jewish neighbours. The trick only works at the beginning.

**STOPOVER** is special stuff: humorous, relevant to society and markedly individualistic. We discover scenes which are so original that it hardly occurs to anyone that they could have ever taken place, e.g. the emigre Grisha who plays a video in the Jewish agency of him burning 2,000 Dollars, in the completely obvious assumption that someone will reimburse him. And the material is tragic because of its destinies, the remembrances of the Holocaust and the melancholy of the wanderer.

The central motif of this project is freedom. The Mishkin family’s search for freedom is the driving force for them to leave the Soviet Union. Another central theme to be read from the story is the question of belonging: where does one find one’s place – where do you belong? The Jews to the Jews, marriage partner to marriage partner – or not – where do people find their home?

Attracted by economic and social security, hundreds of thousands of Soviet ethnic Germans have come to the West in recent years, mostly to Germany, prepared for violence and
difficult to integrate. Often only the proverbial Jewish grandmother or the German shepherd dog in the family album is the single reference and argument for emigration. We make a completely up-to-date problem the subject of our film, which allows us to generate broad interest in the media and in general discussion. Because of that, we consider we have big opportunities for the financing as well as the realisation. The wit and the emotionality of our story and the overarching themes of freedom and belonging are generally valid and appeal to broad areas of the potential public. The target group for this film is as much a young public oriented to entertainment and able to identify with our central themes, as an educated, middle-aged public interested in recent history and the current themes of integration. We also consider our chances are good for awards and international festivals, since the theme is politically contemporary and the screenplay promises really emotional cinema, which we are able to implement with a top quality cast and a professional team. The project development was realised with MEDIA slate funding and Fischer Film’s own resources and we are now seeking partners in Germany, Russia, the Baltic and beyond for taking the development and realisation of the project further.

**author’s note**

STOPOVER is special stuff: humorous, relevant to society and markedly individualistic. I think it’s right to call Stopover a tragicomedy – the deaths, remembrance of the Holocaust and the melancholy of the wanderer cater for that alone. Stopover is many-sided, episodic and discursive and so it should be. By chance, I even have a personal relationship to the Jewish-Soviet émigré community. When I was studying in Babelsberg ten years ago, I lived together with a Jew from Moscow. I have him alone to thank for my East European tic and, over the course of the years, I have come to know his family, friends and mother-in-law; the entire circulation between Moscow and Kiev, Berlin and America, Jerusalem and Tel Aviv. I speak Russian, the mother tongue of the characters, and have some intimacy with its accents, experiences and mentalities. I am also the author of Vienna and Berlin newspaper columns (DIE WELT HINTER WIEN, OSTWIND). In these writings I have lately been doing what Alexander Hahn also does in his way: I tell stories of people from the East – of their craziness, sadness and normality.

**director’s note**

Over 250,000 Jews emigrated from the Soviet Union in the 1970s via Vienna. At that time, there were no direct flights to Israel. Many of the emigrants used the stopover to change the original destination, e.g. to the United States. This story has autobiographical ties, since I myself left the Soviet Union in the 70s complete with an extended family. Our story is set in 1976, at the time of the Winter Olympics. The whole world was watching Innsbruck at this time, while our family trembled for their future in a shabby immigrant pensión in Vienna. A bit of a Casablanca feeling creeps in. Here are people who are on the way through. All want to go to the Promised Land. For some of them it is Israel, for others Australia or the United States. But we also meet people who want to return to the Soviet Union. We tell the story from the somewhat naïve perspective of ten-year-old Misha. I was also ten years old when I left the Soviet Union. My parents wanted to offer me a better life in the West. They sacrificed their lives for the next generation, because the Golden West was no paradise for them.
company profile
After high school and job training, Markus Fischer began work as a cinematographer for a local TV-News station. In 1988, he founded Markus Fischer Filmproduktion, based in Linz, Upper Austria. This company still exists and Markus Fischer is the sole owner. Over the years, the company has produced numerous in-house productions (mainly documentaries), in addition to working as a contractor for the ORF (Austrian Broadcasting Corporation) & local TV stations.
In 1998, Markus Fischer decided to take a further step towards more independence and founded the Vienna-based Fischer Film GmbH, with partners Kurt Hennrich and Peter Donke. With this company, it is Markus Fischer’s goal to develop and produce Austrian films by well-known filmmakers, as well as by young and talented writers, directors, and artists.
In 2005 Markus Fischer founded the Fischer Film GmbH in Berlin/Germany.
Markus Fischer is a member of the “aafp – Association of Austrian Film Producers”, and a member of the Board of the Association of the Audiovisual and Film Industry in the Chamber of Commerce Austria.

filmmography of the production company/for the last three years
in production/co-production

WIR EUROPÄER (WE EUROPEANS) six-part documentary/6x52 min/directors: Nina Koshofer and Judith Völker/co-production with Tag/Traum, Gerd Haag/Cologne WDR, Arte, MDR, ORF/supported by RTR-Fernsehfonds Austria, BMUKK, Cine Styria, Filmstiftung NRW
FREDERIC MORTON/documentary/55 min/script: Andrea Eckert
BALKANBLUES – SVEDAH TRANSVERSALE, WIENER TSCHUSCHENKAPELLE/documentary/60 min/script, director: Wolfgang Bayer
PATER GEORG, AUS DEM LEBEN DES JESUITENPATERS GEORG SPORSCHILL SJ/45 min/script: Andrea Eckert
OPERNWAHN/a film by Claudia Richarz about fans of the greatest “Salome” of all times: Ljuba Wellitsch/co-production with MMM-Film/Hamburg
in development
GIRLIE/feature film/100 min/script: Georg Fischnaller
SLATIN PASCHA/docu-drama/80 min/script: Thomas Macho
VIENNA (LERCHERL)/feature film/120 min/script: Georg Fischnaller, Michael Weiss
ZWISCHENLANDUNG (STOPOVER)/feature film/90 min/script: Martin Leidenfrost, A. Hahn
released
2007
HERMES PHETTBERG, ELENDER/documentary/80 min/script: Kurt Palm/world premiere: Viennale 2007
MIDSUMMER MADNESS/feature film/90 min/script: Alexander Hahn, Alexander Mahler, Norman Hudis/co-production with Steve Walsh Production/GB and Kaupofilma/LV
WHO’S AFRAID OF KATHY ACKER/documentary/80 min/script: Barbara Caspar/co-production with Cameo Film/Cologne/Competition Rotterdam 2008
2006
GEFANGENE (PRISONERS)/feature film/90 min/script: Ulrike Maria Hund, Iain Dilchey/co-production with Tag/Traum, Cologne/world premiere: Competition Film Festival Locarno
THE PERFECT MOMENT/TV-essay about Mario Kempes/60 min/script, director: Andreas Weber
DER KOMMUNIST / TV documentary / 55 min / script, director: Marc Bauder / co-production with bauderfilm, Berlin

2005
FREMDE HAUT / script by Angelina Maccarone and Judith Kaufmann / 100 min / co-production with MMM-Film, Hamburg / world premiere: Competition Karlovy Vary 2005

ROMANE APSA (GYPSY TEARS) / documentary / 100 min / script, director & editor: Zuzana Brejcha / Filmfestival Saarbrücken 2005, Bratislava 2005


ACCORDION TRIBE – MUSIC TRAVELS / by Stefan Schwiebert / documentary / 90 min / co-production with maximage, Zurich

DER WADENMESSER oder DAS WILDE LEBEN DES WOLFGANG MOZART (THE MEASURING OF THE CALVES) / documentary / 87 min / script / director: Kurt Palm

filmography of Alexander Hahn (director/co-author)

2007
MIDSUMMER MADNESS / feature

2002
2000 & 1 NIGHT OR THE DISASTROUS FATE OF A VOYEUR / documentary

2001
MARCHING GAILY / experimental short

THE MAKING OF SHE, ME & HER

1999
FAITHY Y2K / ultra short comedy

1993
TOOTH BY TOOTH / short fiction

1992
FAR AWAY FROM ST. PETERSBURG / feature, comedy

filmography of Martin Leidenfrost (author)

2005
HEIDRUN SOMMER / romantic comedy for SATEL

DAS RUHIGE LEBEN / romantic comedy for ORF

2004
EUCHARISTIE UND NARRENKAPPE / documentary script for ORF Religion

2002
FISCHAMEND / melodrama / co-written with Alexander Hahn

HOTEL AM SEMMERING / comedy concept for CINEVISTA
Notes:
FALSE WITNESS

KLAS Film

Bulgaria
**title:**
FALSE WITNESS

**producer:**
Rossitsa Valkanova

**author:**
Iglika Triffonova

**director:**
Iglika Triffonova

**company:**
KLAS Film

**country:**
Bulgaria

**summary of the project**
War deeply upsets the flow of normal life. Circumstances bring together one of the “event makers” with one of the “little men” — one of the millions we will never hear about in the news. When the two men part, nothing from their previous lives will ever be the same.

**project data**
genre: drama
length: 120 min
shooting format: 35 mm

**costs**
estimated development costs: 80.000,– €
estimated production costs: 2.500.000,– €
financing already in place: 20.000,– €

**What are you looking for in particular?**
co-producer, (dramatic advisor)

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This is the story of two men who meet under extraordinary circumstances. The year is 2002. Michael Finn is a renowned rich Dutch attorney of Russian descent which he dislikes mentioning. A loner by nature and by fate, he lives all by himself in his striking, aristocratic canal house in Amsterdam. His life is secluded and orderly, his only devotion is his work.

As a lawyer of one of the most important defendants at the International Criminal Tribunal for the former Yugoslavia (ICTY) – the Serbian war criminal G.T., Finn has carried the defence brilliantly and is confident he will win the case due to lack of evidence. For Finn, this case is the perfect opportunity to demonstrate his versatile talent in law, to once again establish his reputation as a genius in his profession; however, there is also something else: “The challenge to confront the new legislative order of the world, to confront the jurisprudence of the future when an entire political system stands against a single man and when, behind the façade of world morality, the outcome of the case is predetermined and the trial is used only as a demonstration of political power. The world is frightened, I can see that, but I can also see how, in our panic, we begin to lose touch with legal norms maintained for centuries.”

But just as the case is about to be closed, the Chief Prosecutor summons up a witness carefully kept secret so far – a boy who has just come of age, Dejan. The boy describes himself as a “Christian from Bosnia”. In the courtroom he says that he is an orphan and he doesn’t know his mother or father, that he grew up in an orphanage, that he enlisted in G.T.’s paramilitary squad and that for several weeks he was constantly with him. The interpreter is obviously shattered when she has to repeat the dates Dejan lists, the dates and the names of people when she translates his words, “We burned Muslim houses, we drove elderly people away, we raped women”. Dejan’s testimony is about to change the outcome of the trial.

Finn has never felt human sympathy for his client, G.T. He has never become close to the accused – led by some indefinable instinct he has never let himself trust the defendant. To Finn, G.T. has only been “the case”, a complex knot of data, but the person G.T. Finn perceived as “a man behind the thick glass” – the glass in the Tribunal separating the court room from the seats for journalists and viewers. So, for Finn, it isn’t that difficult to accept his defeat, he even seems ready to withdraw, but something in the testimony of the new witness makes him doubt.

The lawyer meets several people – the Tribunal interpreter, Dejan’s office attorneys and a former Dutch junkie military officer who had been in Srebrenica at the time of the massacre in 1995. Consequently, and to the surprise of the only two people Finn communicates with – his assistant and his housekeeper – he takes a plane to Sarajevo. This is Finn’s first trip to the Balkans. He encounters a world completely new and different from his own. “Never has a place obsessed me in such a way. Maybe it was because I have never walked a path so recently trodden by death. It wasn’t just for the bullet holes in every building; it wasn’t just for the graveyards that had sprung up in yards and little squares between the houses… It was, maybe, because of the astonishing energy I sensed. There was a striving for life. Some intoxication.”

Finn meets a local informer, a man with a deep, badly healing scar across his forehead. The man takes Finn to a desolate hamlet along the Drina River and introduces him to a family – Milan and his wife Amira – as the man who thinks he knows where their son Miro is. Miro has been conside-
red missing. After the initial reaction of joy followed by fright and reluctance to believe their son is in a Dutch prison, the couple decides that Milan should accept the foreigner’s offer and fly to Holland. The informer gets his money and leaves; and Finn and Milan have a silent dinner while Amira is serving them.

Milan Santich is a Bosnian Christian. The 45-year-old man has lost his parents, his sister, and his brother during the war. The only close person Milan is left with is his wife but whatever wasn’t a problem for them before the war is now setting them apart. Amira is Muslim and, after all she has gone through, she is now clinging to her religion. Milan feels completely lost and alone. When did they start drifting apart? When did all the hatred pile up and why didn’t they notice it before it got too late? Why did they lose their child? Could it be that, out of fear, they didn’t let him choose one of the two religions, nor did they let him believe and find peace. Perhaps if they could find the boy, everything could be amended; perhaps they would once again find harmony and a reason to live…

Milan says all this to Finn while they are travelling to Holland. A monologue Finn doesn’t understand a word of but never interrupts. When the car driven by Finn’s assistant passes by a decorative windmill, Milan asks, “Holland?” and the lawyer nods in confirmation. Then Milan smiles broadly for the first time and says: “Ajax!” And then he starts naming the players of the cult team from its golden years. It’s a beautiful dusk when they enter Amsterdam. For Milan this is his first encounter with the western world. “It’s like a fairy tale. There’s so much light, so much! The water in the channels is illuminated! The boats passing are in strings of lamps! The windows of the houses – they have no curtains and light streams out from there, too! Even the bicycles have headlights! You see them coming, then they pass you by and disappear. It’s like a dream. Such beauty! And how come this thought suddenly occurred to me – it has been like this, all peaceful and pretty, while at home, we were on fire and were digging out the corpses… And something broke inside me.”

Requested by Finn, the encounter between the witness, Dejan, and the man he brought from Bosnia spontaneously becomes a moving reunion of father and son – the boy, indeed, turns out to be Milan’s missing son, Miro. As a member of a paramilitary squad, he was imprisoned back in Bosnia. There he was “trained” with photographs and videotapes to become, under a new identity, a Tribunal’s witness. They had promised him his freedom and Miro had agreed. Now he deeply regrets having said he was an orphan and didn’t know his mother or father…

For a very short while everyone feels happy and filled with hopes to start their lives anew. But events ruthlessly follow their inexorable course. The Hague Tribunal immediately “releases” the embarrassing and compromising witness and returns him to Sarajevo despite the plea for political asylum Dejan has filed. In spite of Finn’s desperate efforts to stop Miro’s extradition, he and his father have to part again – this time, perhaps, forever…

Finn’s professional triumph turns into his greatest personal drama. He clearly perceives that while fighting for some hypothetical absolute justice, he has become the cause of a contemporary ritual sacrifice. Once having permitted to be deeply touched by someone else’s sorrow, Michael Finn finds it difficult to return to his settled, safe world. The lawyer finds the strength he’s been lacking to speak sincerely with his very old father living in a luxurious old people’s home. For the first time in their life, the two men speak about their Jewish descent – the drama and sorrow of their family during another war in the past – something
that, in his desire to protect his son, the father has naively kept secret, thus depriving him of his roots

**producer’s note**
This project is at a very “raw” stage of development. Iglika and I came across the story quite some time ago when we read a publication in a Bulgarian newspaper. We were immediately grabbed by the case it was describing and set our minds to do a film based on it, but also we’re aware that “False Witness” is “bigger” than anything else we’ve done so far and that we’ll have to develop it internationally. Before even a first draft we’ll need substantial research and consultation (both in Holland and in Bosnia); later, we’ll need a profound casting (of both professional and non-professional actors). It’s difficult to foresee the production costs at this stage. Earliest production time could be spring of 2010. We have the first development financing in place (Bulgarian Film Center), we intend to apply for MEDIA development support (November 2008) and we’re looking for partners who would like to join us (also financially) at this early stage and who feel they could stick with us until we produce the film.
More than 15 years have passed since the true events took place but the relevance of the project still seems very strong to us. We believe that this “time-distance” has created a more objective perspective for everyone. Telling a story rooted in contemporary history is both a risk and a responsibility. It can also be a necessity. The contemporary global political events – let’s call them, in general, “events caused by the assumption of the stronger to have the right to administer justice” – only enforce our interest in this project. There’s yet another distance that’s helpful, we believe - the distance from the story in terms of who is telling it – we are from the Balkans, we have a similar sensitivity, we are concerned by what is happening in our region, but, at the same time, we are not directly “in the fire”, we are not painfully affected, which gives the chance for a more unbiased point of view.

**director’s note**
The idea for the future film is based on a true case from the International Crime Tribunal for former Yugoslavia, and for me true stories are the most powerful metaphors of the world we’re living in. I want the film to be authentic, on the edge of documentary cinema, but not journalese or the “court case” kind of film.
The story will be told from several points of view, the most important being those of the Dutch lawyer Finn and the Bosnian peasant Milan, which will be intercepted from time to time by the views of Dejan-Miro, his mother Amira, the interpreter at the Tribunal, the prosecutor, Ms. Armstrong, Finn’s old father. I see the film as an alloy of two types of cinema: objective – what is happening in front of our eyes; and intimate-subjective – what the protagonists convey in action or as comments of what is happening. Thus, a new reality will be created – a reality more ample, more versatile, reflecting contradictions and conflicts. A polyphony of our ambitions and hopes, of our delusions, of our attempts to live as flawlessly as we can in a world where information and politics are more and more often replacing morality and human tolerance.

**company profile**
Founded in 1995 by former film director Rossitsa Valkanova, KLAS Film stands behind projects that disclose a personal point of view, human sensitivity and spiritual values.
filmography of the production company/for the last three years

2007
Minority co-producer of BLIND/director: Tamar van den Dop/feature/in co-production with Holland and Belgium

2006
CHRISTMAS TREE UPSIDE DOWN/directors: I. Cherkelov & V. Zhivkov/feature/in co-production with Germany/5 national awards, including the award for Best Director, the Special Prize of the Jury at the Karlovy Vary IFF 2006/Candidate for the nominations of EFA 2007/selected at more than 20 festivals, including Montreal, Pusan, Rotterdam.
INVESTIGATION/director: Iglika Triffonova/feature/in co-production with Holland and Germany/16 national awards, including the Special Jury Award & the Critics Award (2006) and 5 international awards, including the Main Award for Best Feature Film, Cottbus 2007

filmography of Iglika Triffonova (author/director)

Writer and director of many documentaries, including MURDER STORIES (1993). Her first feature LETTER TO AMERICA (2001) brought her national and international fame. INVESTIGATION (2006), her second feature, with its 20 prizes (Best Film in Cottbus 2007) established her as one of the most important contemporary Bulgarian directors.
NIGHT PILOTS

Exitfilm OÜ

Estonia
title:
NIGHT PILOTS

producer:
Anneli Ahven

authors:
Peeter Urbla, Toomas Raudam

director:
Peeter Urbla

company:
Exitfilm OÜ

country:
Estonia

summary of the project
Many years after WWII, an ancient warplane takes off once a week at night from an Arctic rock island, with a bomb on board, and flies over sleeping Europe. The pilots do not know that the war is over and follow battle orders given many years ago.

project data
genre: drama with fantasy elements
length: 100 min
shooting format: 35 mm

costs
estimated development costs: 34.000,– €
estimated production costs: 2.100.000,– €
financing already in place: 45.000,– €

What are you looking for in particular?
co-producer, actor(s), (co-author, dramatic advisor, director)

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**synopsis**

Many years after WWII, an ancient German warplane still takes off once a week from a rocky Arctic island, with a fully armed bomb in its bay, and flies over sleeping Europe. The pilots do not know that the war is over. They are just following their orders to fly nighttime missions over Europe, waiting for the coordinates of the enemy target to be radioed to them. The protagonists are men in their late twenties/early thirties whose last taste of normal life came before the war.

The leader of the three men is von Berg. The pilot is a strong-willed man with a closed aristocratic nature, seemingly a born officer, who conceals within himself the memories and yearnings of an interrupted love affair with the Estonian servant girl Helene. The key to his nature is his Baltic German origin. In the course of the repatriation of Estonia’s Germans, von Berg became detached from the place his family had lived for centuries. Now, flying his nighttime missions over Europe from his lonely Arctic outpost, he is like the Flying Dutchman or Captain Nemo, a phantom without a home. There is nothing to go back to, the war is all he has.

His subordinates, navigator Koonen and gunner Klais, are a study in tragicomic contrasts. Koonen hides his compassionate heart behind a man’s man behaviour and likes sometimes to give people a hard time. Klais is his introverted foil, the target of his jests, a gaunt man with crooked teeth.

The film follows the existential fight of three men in a harsh environment, which, as time wears on, begins to verge on the absurd. There is plenty of food but, like the fuselage of the warplane, the spirit of these men has become very fragile over the course of long years of stress and psychological confrontation. Reality increasingly becomes replaced by pre-war flashbacks and wild fantasies. It is through these sequences, leading up to a catastrophic, darkly comic finale, that the psychological backstory is revealed, suggesting a parallel between the plight of the stranded aviators and the ancient doppelganger of von Berg, a half-mummified meta-writer shown at the beginning and end of the film.

Even if the film is based on the historical atmosphere, the rhythm, actors and camerawork, and the visuals are dynamic and intensive – the story is told in modern cinematographic language.

**Historical background**

Right before the outbreak of WWII, Russia and Germany signed a pact that divided Eastern Europe into spheres of influence. As a result, Estonia lost its independence. The influential local Baltic German minority, who had ruled this land for centuries and had deep roots in Estonia, had to quit their ancestral land within three months following Hitler’s Umsiedlung, or repatriation order. Along with their homes and property, they abandoned their place in society and citizenship …Estonia’s largest minority, nearly 15,000 strong, became a diaspora, spread over the world. There is a symbolic parallel with the events of September 11, when homeless terrorists attacked what they saw as the complacency of a world smug in its globalization.

**producer’s note**

Development strategy: The story is based on the ideas of the novel of Vladimir Beekmann **NIGHT PILOTS**. The novelist has signed the option letter. The first drafts were developed by Peeter Urbla and Toomas Raudam. The director is Peeter Urbla, a scriptwriter and director, who is also a very experienced producer. The producers of the project are
Anneli Ahven, a young film producer with a film producing education in Germany (she recently produced four features of Exitfilm – Taarka, Where Souls Go, Shop of Dreams and Men at Arms), and Peeter Urbla.

The third draft of the **NIGHT PILOTS** is a good starting-point for a universal story with international potential. During the development the script was developed with the help of the MEDIA Plus initiative Moonstone Screenwriters Lab.

The project has been introduced to Propellerfilm GmbH and, at the same time, the negotiations will continue with our long-term partners Zentropa in Denmark/Germany and in Finland to find the best financing scheme. In addition, the first negotiations will be held with the potential sales agent, and the marketing concept will be worked out.

The development will consist, among other things, of the following elements: rights, fourth draft to final version of screenplay and polishing, choosing the main cast, location research outside of Estonia, calculating the first draft of the budget, making the pilot, packaging for financing & marketing, preparing the contracts, preparing the first production schedule, applying for production support at the Estonian public funds, final draft of the script.

**director’s note**

I see **NIGHT PILOTS** as a parable/drama with elements of the psychological thriller. This is a kind of castaway drama – “cast loose in time” – filled with flashbacks and fantasies of the main character. The project wishes to create a dynamic balance between different genres in the draft – drama, parable, historical thriller, and psychological, tragicomic, existential, poetic and documentary elements.

At the beginning of the story, the protagonists are men in their late twenties whose last taste of normal life came before the war. The leader of the three men is the pilot von Berg. He is a strong-willed man with a closed nature, seemingly a born officer, who conceals within himself the memories and yearnings of an interrupted love affair. The key to his nature is his Baltic German origin. In the course of the repatriation of Estonia’s Germans, von Berg became detached from the place his family had lived for centuries. Von Berg has mixed, love-hate feelings for his home. Now, flying his nighttime missions over Europe from his lonely Arctic outpost, he is like the Flying Dutchman or Captain Nemo, a phantom without a home. There is nothing to go back to, the war is all he has. As the story is character driven, the main character’s motives, status quo, wants and needs have to be settled properly. What is his secret? Why is he behaving like he is?

Von Berg’s subordinates, navigator Koonen and gunner Klais, are a study in contrasts. Koonen hides his compassionate heart under a man’s man behaviour and likes sometimes to give people a hard time. Klais is his introverted foil, the target of his jests, a gaunt man with crooked teeth.

The film follows the existential fight of three men in a harsh environment, which, as time wears on, begins to verge on the absurd. There is plenty of food but, like the fuselage of the warplane, the spirit of these men has become very fragile over the course of long years of stress and psychological confrontation. Reality increasingly becomes replaced by pre-war flashbacks and fantasmal dreams. It is through these sequences, leading up to a catastrophic, darkly comic finale, that the psychological backstory is revealed, suggesting a parallel between the plight of the stranded aviators and the ancient doppelganger of von Berg, a half-mummified meta-writer shown at the beginning and end of the film.
This is an ambitious project to create a captivating and dynamic, unique, but internationally understandable story, told in contemporary film language.

**Company Profile**

Exitfilm’s present position and goals

Exitfilm – as a member of the Estonian Film Producers Association – is the oldest production company in Estonia, which is working closely with Estonian funds and media activities to produce long features, creative documentaries and short films with young talents.

Our goal is targeting international markets, i.e. working with unique ideas, having local atmosphere and, at the same time, being internationally understandable. We have developed these ideas in media workshops on both scriptwriting and production development. Exitfilm’s producers and director/writers have been participating in the MEDIA training initiatives ARISTA, East Of Eden by North By Northwest, Moonstone and Sources 2. Exitfilm has been granted MEDIA Plus Development Initiative Slate Funding on two occasions. We have been establishing a permanent network with partners and sales agents.

From 2003, Exitfilm has been a profit-making company, working mainly with national subsidies and, to a smaller degree, with international money. One of our goals is to activate local private money to participate in film production.

The feature films **TAARKA, WHERE SOULS GO, SHOP OF DREAMS** and **MEN AT ARMS** have been successfully completed and released in the domestic market. The films had a wide audience in Estonian cinemas and were well received by the critics. The DVD and VHS releases of the feature films have been produced and are permanently available as sell-through and rental. **SHOP OF DREAMS** has travelled to many festivals – Montreal, Pusan-Korea, Cairo, Palms Spring, Shanghai, etc. The film won the Best Foreign Film prize at Moondance USA, won the Best Actress prize at Anapa’s Kinoshock and Smolensk/Russia, and was selected as the Estonian entry for the Foreign Language Oscar. The leading actress of **SHOP OF DREAMS** – Maarja Jakobson – was selected for the “Shooting Star 2006” programme presented by European Film Promotion. In 2007 Exitfilm was co-producing an international feature film by Jukka-Pekka Valkeapää – **THE VISITOR** – which is a Finnish-German-UK-Estonian co-production and had its premiere in Venice 2008.

**SWOT Analysis**

**Strengths**

Peeter Urbla and the young producer Anneli Ahven efficiently combine long-term experience both in the creative (scriptwriting, film direction) and production side and the latest know-how of project development, international funds and financiers, professional film production and distribution. Exitfilm is able to create stories with international potential. Exitfilm is a stable and reliable brand in the Estonian and Nordic film industry, enjoying a long-time partnership with Zentropa/Denmark as well as with Finnish and Swedish companies. It has concentrated its activities on features, documentaries and shorts and does not make any serials or commercials.

**Weaknesses**

Even though Exitfilm has been working efficiently, the company is still small (4 permanent staff). Working in an Eastern European country with low production capacity, having practically no equipment, laboratory, postproduction base, and a very limited audience (population 1.4 million) as well as limited local development resources do not allow the company to expand the number of workers and projects.
Options
MEDIA Slate funding – to develop proper projects for the international market/private money/opening new multiplexes/closer co-operation with Estonian Public TV in TV-drama production/Baltic Media College – young professionals coming to the Estonian film business/Estonian media cluster – in development

Threats
Too much attention to commercial aspects – losing originality, creativity/too many projects – less local national money, smaller budgets, losing concentration/small number of film professionals.

Future markets
Exitfilm has traditionally been working with Baltic and Nordic markets. Now, after the success of SHOP OF DREAMS, we are also targeting the German, French, and Central European markets. The new goal for us is a huge post-Soviet area market (Russia, Ukraine), which has been constantly reconstructed and is now functioning normally. After the SHOP OF DREAMS experience in Russia, we have established a partnership with two companies on feature film projects for this year – Studio Demarsch/Russia – EVENT by Nabokov, and Interfilm/Ukraine – MILANA LOOKING FOR THE FATE. At the same time, we are negotiating the sales of our productions to Russia and Ukraine.

filmography of the production company /for the last three years
EXITFILM Ltd. – a production company founded in 1992. Focusing on features and documentaries, EXITFILM has also produced TV serials, reportages, commercials and supplied production services for Western companies in the Baltic states and Russia.

in production
NIGHT PILOTS/feature/dir. Peeter Urbla
A WOMEN LIKE YOU/feature/dir. Rainer Sarnet
A FRIEND OF MINE/feature/dir. Mart Kivastik
7 MOTIFS – ERKKI-SVEN TÜÜR/documentary/dir. Mari-anne Körver

features
2008
TAARKA/feature/dir. Ain Mäeots
THE VISITOR/feature/dir. Jukka-Pekka Valkeapää

2007
WHERE SOULS GO/feature/dir. Rainer Sarnet

2005
SHOP OF DREAMS/feature/dir. Peeter Urbla
MEN AT ARMS/feature/dir. Kaaren Kaer

shorts
2007
THE HOUSE OF MEMORIES/dir. Tanno Mee

2006
COMPETITION/dir. Margus Paju

2005
CHAMPION/dir. Kaupo Kruusiauk
documentaries
2008
KINGS OF THE TIME/dir. Mait Laas

2007
THE PLAYER/dir. Kaupo Kruusiauk

2006
STILL-LIFE WITH WIFE/dir. Kersti Uibo

2005
CALLING WAR CAMERAMAN/dir. Peep Puks
THE SUM OF ABSENT DAYS/dir. Marianne Körver
PARIS ON A CHEQUERED TABLE CLOTH/doc/dir. Peeter Urbla
POTS ON WHEELS/dir. Peeter Urbla

filmography of Peeter Urbla (author/director)
As film director and scriptwriter since 1980 directed 7 long features, among them:
SHOP OF DREAMS/BALTIC LOVE/I AM NOT A TOURIST,
I LIVE HERE/SCHLAGER

Since 1992 as producer and co-producer
long features:
AGENT WILD DUCK/Estonia, Denmark/dir. Marko Raat
LILJA 4 EVER/Sweden, Estonia/dir. Lukas Moodysson
HAPPY LANDING/Estonia, Denmark/dir. Jaak Kilmi,
Rainer Sarnet, Peter Herzog
FOREIGN FIELDS/Denmark, Estonia/dir. Aage Rais
ROTHSCHILD’S VIOLIN/France, Estonia, Finland/dir.
Edgardo Cozarinsky
LETTERS FROM THE EAST/England, Germany, Finland,
Estonia/dir. Andrew Grieve

13 documentaries and short films, among them:
CALLING WAR CAMERAMAN/ RUSSIAN METAL AND
US DOLLAR KISS/CALL GIRL’S CHRISTMAS/MAFFIA
AND ME/ FREEDOM OR DEATH/ RETURN OF THE
WRANGELLS/KIDS OF THE REFUGEE CAMP/KING FOR
A DAY/MASTER OF LAKES/THE LOST TWIN/THE WAR
AFTER THE WAR/A LIVING FORCE/THE DEVIL IN THE
SAUNA/FEAR...
EASTER GOES POLISH

POLYPHON Film- und Fernsehgesellschaft mbH

Germany
**summary of the project**
Werner Grabosch (65) wants to get his granddaughter back from the “Pollacks”. The grumpy baker can’t bear the thought that his little Mathilda will live with her Polish father in the pilgrimage town of Czestochowa now that her mother has died. His plan is to worm his way into the “new Polish family” and gather enough evidence so that they will be denied custody of Mathilda. At first, all of Grabosch’s prejudices seem to be confirmed, but then strangely he starts to feel more and more at home…

**project data**
genre: tragicomedy
length: 90 min
shooting format: tba

costs
estimated development costs: 22.000,– €
estimated production costs: 980.000,– €
financing already in place: 330.000,– € (ZDF Das kleine Fernsehspiel, in negotiation)

**What are you looking for in particular?**
co-producer, actor(s), composer

**contact**
contact person: Steffi Ackermann
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email: ackermann@polyphon.de
web: www.polyphon.de
**synopsis**
The baker WERNER GRABOSCH (65) is vainly fighting in the border town of Görlitz/Zgorzelec against the low-price Polish competitors. His prejudices against the Poles couldn’t be greater. When Grabosch’s daughter Kati dies in an accident, his only granddaughter MATHILDA (7) is to move to Czestochowa to be with her Polish father TADEUSZ (36). Grabosch loses it. Now the “Pollacks” want to steal his only granddaughter as well! And Tadeusz is probably only interested in the orphan welfare paid by the state anyway! Grabosch quickly throws together a plan. To get Mathilda back he has to spy on the Polish family and uncover their underhanded motives, causing them to lose custody. So the atheist Grabosch visits the center of Polish Catholicism over the Easter holiday – the pilgrimage town of Czestochowa. At first, all of Grabosch’s worst fears are confirmed. Tadeusz’s apartment is still just an unfinished shell. The whole family is forced to squeeze into one room at the dominating grandmother IRENA’S (54) house. To top it all off, Tadeusz’s religious wife MAGDA (32) insists on an emergency baptism for Mathilda, who is already upset…

Grabosch, the secret detective within the family, finds out that Magda has psychological problems, and Tadeusz appears to be dealing drugs. Soon, he has enough proof to turn the Poles in to the Child Protection Services. In a few days, a social worker will remove Mathilda from the family. Grabosch believes he’s closer to his goal. However, to his chagrin, he observes how Mathilda feels progressively more at home. Surprisingly, the sensitive Magda is helping Mathilda come to terms with her mother’s death, and Tadeusz is using every legal means to fight for his new apartment. Grabosch has suspected them wrongly! And, as if that wasn’t enough, proud Irena has unlocked long buried feelings in Grabosch. Grabosch is increasingly confused. During the traditional Easter brunch, he feels oddly comfortable with his new, expanded family. Too bad that just at that moment, the Polish social workers are at the front door. Grabosch’s plan has failed. Mathilda has to go to a children’s home. The Poles are stunned. They had opened their family up to a pretender. They throw him out on his ears. Eventually, Grabosch begins to see he has made a fatal mistake. He has to get Mathilda out of the children’s home, but to do so he needs help from the Poles. He makes them an offer. He will make the last payments on the apartment and, in exchange, he can take Mathilda back to Germany! The Poles are outraged, yet Tadeusz accepts the deal. Grabosch, however, has entered into business with a crafty Pole…

**producer’s note**
As I have been working for the last two and a half years on a comedy TV series, it was a logical step for me to continue this vein and tie these experiences in with my second feature project. I studied with Jakob Ziemnicki at the film academy and have wanted to work with him since his diploma film, the drama “Tompson Musik”. It diverged greatly from the comedy films he did at university and showed me a new side to Jakob’s storytelling that really moved me. When Jakob suggested we should develop a German-Polish comedy inspired by the amusing incidents that sprung up during his own German-Polish wedding and trips to Poland, I was immediately on board. Since January, we have been working together with Jörg Schneider from ZDF Das kleine Fernsehspiel. We wanted to narrate grumpy Grabosch’s journey with a comedic spin. We think that films by Wes Anderson and Alexander Payne, such as “About Schmidt” and “Little Miss Sunshine”, were particularly suc-
ccessful examples of dramatizing serious conflicts using comedic storytelling. Grabosch’s and the Polish family’s clashing goals naturally lead to funny situations and absurd exploits. Our challenge then is to mine this comedic potential in order to narrate Grabosch’s side of the story with lightness and charm. Our goal is to open the audience’s eyes to the prejudices of both countries – allowing them to laugh at both nations. We want to produce an entertaining, complex movie pertinent to cultural history, but also a film that introduces a new directing talent debuting his first feature-length film.

Just as in Jakob’s first film “1. Mai”, which takes place during the annual May 1st riots in Kreuzberg, Berlin, “Easter goes Polish” will mix filmed scenes with ‘documentary style’ shot scenes. We would like to work with a small team over the Easter holidays to film the processions in Czestochowa. The remaining part will then be filmed separately in early summer 2009. We feel this way we have the best chance of integrating the real and unplanned in a feature film and keeping it therefore authentic.

director’s note
Cranky old Grabosch wants to bring his granddaughter back from Poland. He’s ostensibly fighting for his granddaughter’s well-being and against the Poles, but in fact the East German atheist is on a pilgrimage he never intended. Grabosch undergoes not so much a religious conversion but a journey on which he confronts his granddaughter and her childish stubbornness, his daughter’s death, a new family and, above all, his own life. Far away from his ordered everyday life in the bakery, practical Grabosch’s clearly defined worldview begins to falter. The better he gets to know the Poles with all their faults, crises and kindnesses, the less his prejudices stick. In the end, Grabosch falls short of his goal. However, the goal has lost its importance. He’s become another man.

German-Polish relations have always interested me. I was born in Gdansk, Poland in 1975. In 1980, when I was four and a half years old, we fled to Germany. As my family received political asylum, we couldn’t return to Poland until after the fall of the Iron Curtain. Beginning in 1991, I visited my family in Poland almost every year. Yet, the eleven years when I couldn’t visit Gdansk left a significant and undeniable gap. In 2003, my diploma film “Tompson Musik” brought me back to Poland for the first time on a professional basis. I stood on the set and directed, in part in Polish, the story of an old German man who, years later, returns to his hometown which has since become foreign to him. The parallels to my own past were striking. I was filming in my parents’ homeland and partially in my first native tongue and suddenly I got to know this culture, at once familiar and strange.

When I married in 2006 and my Polish and my wife’s German family collided, it finally became clear to me that these German-Polish differences held enormous comedic potential. All of the little differences in mentality, customs and culture were a breeding ground for many film ideas. As chance would have it, in the same year, I found myself visiting a set in Görlitz/Zgorzelec, and I was fascinated by the special situation and the ambivalent tension between these German and Polish border cities. I began to investigate and, little by little, the desire grew to create a German-Polish comedy for my first feature film.

company profile
Today’s POLYPHON Group first began doing business as a television production house in 1965. The company’s roots, however, go even further back. In 1895, two engineers
from Leipzig founded the Polyphon Works, a company producing mechanical music and intercom systems. Today, POLYPHON is one of Germany’s leading production companies, with a long list of successes to its credit. Polyphon produces the full range of television programming, from light entertainment (such as the German equivalent of “The Love Boat”) to more sophisticated series and documentaries. In 2005, POLYPHON built on the success of its last feature film and will now expand more into theatrical features and docudramas.

The POLYPHON Group includes:
- POLYPHON Film- und Fernsehgesellschaft mbH
- POLYPHON Leipzig Film & Fernseh GmbH
- Videoscope Fernseh-Film GmbH
- ALLCOM Film + AV GmbH
- KLINGSOR Tele-, Musik- und Filmgesellschaft mbH
- POLYSCREEN Produktionsgesellschaft für Film und Fernsehen mbH
- POLYPHON SÜDWEST Film & Fernseh GmbH

The POLYPHON Group has a permanent staff of 45, in addition to numerous freelancers. It is owned by Studio Hamburg (90%) and Dr. Beatrice Kramm (10%).

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**filmography of the production company**

TV-series (90 minutes) continuous between 2005-2008:
- **TRAUMSCHIFF/**57 parts/ZDF
- **STUBBE/**35 parts/crime series/ZDF
- **PFARRER BRAUN/**14 parts/crime series/ARD
- **SPERLING/**18 parts/crime series/ZDF
- **KREUZFAHRT INS GLÜCK/**5 parts/ZDF
- **IM TAL DER WILDEN ROSEN/**11 parts/ZDF
- **NEUES AUS BÜTTENWARDER/**16 parts/NDR

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**HEIMATGESCHICHTE**n/ARD
- **DER FERIENARZT/ZDF**

TV-series (30 - 45 minutes):
- **DOCTOR’S DIARY/**8 episodes/RTL 2008
- **LEO – EIN FAST PERFEKTER TYP/**13 episodes/children series/KIKA 2007
- **M.E.T.R.O./11 episodes/action series/ZDF 2006
- **SALTO SPEZIALE/**24 episodes/ZDF
- **FAMILIE DR. KLEIST/**39 episodes/MDR 2004-8
- **DAHOAM IS DAHOAM/**daily for Bayrischer Rundfunk 2007-8

TV movies:
- **STÜRMISCHE ZEITEN/ZDF 2007
- S****CHOKOLADE FÜR DEN CHEF/ARD 2006
- **BRENNENDES HERZ/ARD 2006
- **SPUR DER HOFFNUNG/2006
- **AFRIKA – WOHN MEIN HERZ MICH FÜHRT/2 parts/ ZDF 2006
- **ALMA ERMITTELT/ZDF 2006
- **DER MANN IM HEUHAUFEN/ZDF 2006
- **DAS TRAUMPAAR/ARD 2006
- **VERHÄNGNISVOLLE FREUNDSCHAFT/2006
- **KUNSTFEHLER/ZDF 2005
- **DIE ABRECHNUNG/ZDF 2005
- **EINE LIEBE IN KÖNIGSBERG/ZDF 2005
- **DER UNTERGANG DER PAMIR/**2 parts/NDR 2005

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**cv & filmography of Steffi Ackermann (producer)**

After initially studying Law in Berlin, Ms. Ackermann decided on a different career path and went on to study set design and architecture in Berlin and Vienna. She has been working in the film industry since 1996. From 2000 until
2005, she followed advanced studies at the Film Academy of Baden Württemberg, majoring in production. During that time, she spent several semesters abroad, including one at Ryerson University in Toronto, and attended the summer course “The Hollywood Perspective” in Los Angeles. In 2001, Ms. Ackermann was awarded the Arri Prize for best production management. She has been developing and producing TV series and movies, documentaries and debut feature films for POLYPHON since 2005. “Sooner or Later” was her debut in the feature film sector and screened in Competition at Locarno in 2007.

2008

DOCTOR'S DIARY/prime time television series for RTL

2007

SOONER OR LATER/debut feature/director: Ulrike von Ribbeck/co-production with ZDF Das kleine Fernsehspiel and arte

ALMA/TV-movie/director: René Heisig/ZDF

filmography of Jakob Ziemnicki (director/co-author)

2008

POLNISCHE OSTERN (WT)/debut feature film/director/screenplay with Katrin Milhan/Polyphon Film & Fernseh Ltd, ZDF

1. MAI/episodes feature film/director/screenplay with Oliver Ziegenbalg/co-directors: Sven Taddicken, Carsten Ludwig & Jan-Christof Glaser/Jet Film Ltd., Frisbee Films Ltd., hr, arte/Delphi Film Distribution

2006

MEIN ZWEITER FRÜHLING (WT)/TV film/story development/Dreamtool Entertainment Ltd

2005

MAIRITTER (WT)/feature film/screenplay with Marc O. Seng/Teamworx Film & Fernsehen Ltd./SWR

2004

TOMPSON MUSIK/diploma film/director/editor/based on Judith Hermann/Film Academy Baden Württemburg/ZDF, arte

2002

ET KÜTT WIE ET KÜTT/short feature film/director/editor/Film Academy Baden Württemburg/Rat Film Production Ltd.

Awards

2008

1. MAI/Berlinale, opening film for Perspectives German Cinema

2005

TOMPSON MUSIK/Nomination Prix Europa, 1st Prize from Famafest jury, 1st feature film prize Skena-up Festival Pristina

2004

TOMPSON MUSIK/Nomination First Steps Award, Audience Prize at Highlights, Ludwigsburg

ET KÜTT WIE ET KÜTT/Shocking Shorts Award

2001

DER BALL IST VERDAMMT RUND/Max-Ophüls Prize
1999
**MAKING OF: DER ANDALUSISCHE HUND**/Feature Film Prize Sehsüchte Potsdam-Babelsberg

**Filmography of Katrin Milhahn (author)/selection**

2008
**WOHNUNGSTAUSCH** (WT)/treatment for a feature film/ZDF/NFP

**HAPPY FAMILY** (WT)/treatment for a feature film/co-author Sören Senn/Cineworx

2007
**GRENGÁNGER**/one episode/TV series/ProSieben/Studio Hamburg

**UNSCHULDIG**/two episodes/TV series/ProSieben/Teamworx

**PRZYJAZIN**/screenplay for a short feature film/co-author Antonia Rothe/directed by Nicole Volpert/MBB/Jamila Wenske Film Production

**DER TIGERSPRUNG** (WT)/screenplay for a feature film/co-author Sören Senn

**KITTY** (WT)/screenplay for a feature film for teenagers/co-author Antonia Rothe

2006
**IM SCHATTEN DER STADT** (WT)/screenplay for a feature film/co-author Antonia Rothe

**ATEMLOS**/short feature film/screenplay/directed by André Hörmann/HFF

**MONDSCHEINKINDER**/feature film/diploma film/directed by Manuela Stacke/HFF with Luna-Film, RBB, BR, SWR

2005
**KUSSSKUSS**/screenplay with Sören Senn/directed by Sören Senn/HFF with Novapool Production/MDR

Awards

**MONDSCHEINKINDER**/Prize for best Screenplay from MDR Radio Board/Sony Inter D-Cinema Festival: Screenplay Prize/Max Ophüls Prize Saarbrücken: Audience Prize/Film Festival Emden: GFP Prize for Young Talent/Goldener Spatz Gera: Goldener Spatz for Best Children’s Film/Montreal Int’l Children’s Film Festival: Special Jury Award/Worldfest Film Festival Houston: Platinum Remi/FilmZ Mainz: 2nd Place/nominated for the German Camera Prize/Young Talent

**PRZYJAZIN (FREUNDSCHAFT)**/Robert Bosch Prize for Young Talent

**KUSSSKUSS**/HFF President’s Prize for Screenplay/Cinequest Int’l Film Festival San José: First Prize/Babelsberg Media Prize: Best Graduate Film/Lagow: Silberne Taube in Feature Film Competition/Film Festival Torun: Merit Award/Studio Hamburg Young Talent Prize: nominated in categories screenplay, film and direction

**ATEMLOS**/First Steps: nominated in the short feature competition

**INTERDOM**/Docu Days Beirut: winner in the international competition
RUNDOWN

Európa Film & Communications Ltd

Hungary
**title:**
RUNDOWN

**producer:**
Péter Miklós Tóth

**author:**
Balazs Lovas

**director:**
Zsombor Dyga

**company:**
Európa Film & Communications Ltd

**country:**
Hungary

**summary of the project**
An overworked waitress decides to free her little son’s friend from the house of a paedophile karate trainer. With this, she triggers a chain of everyday tragedies in an anonymous Eastern European metropolis, taking us on a dark journey into the horror living next door

**project data**
genre: drama/thriller
length: 110 min
shooting format: 35 mm

**costs**
estimated development costs: 40.000,— €
estimated production costs: 1.200.000,— €
financing already in place: 470.000,— €

**What are you looking for in particular?**
co-producer, co-financiers, sales agent, distributor

**contact**
contact person: Péter Miklós Tóth (producer) & Balazs Lovas (screenwriter)
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web: www.europafilm.hu
**synopsis**

120 minutes – it’s enough to change everything. During this time three everyday tragedies happen in an anonymous Central European metropolis. We follow the stories in parallel plotlines.

Margó, the overworked waitress suspects that her neglected little son, Luli, has been sexually abused and threatened by his karate coach, Sensei. Luli explains to his mother that one little boy, Petyko, is still locked up in Sensei’s house. Margó doesn’t know if she should believe Luli’s charges. But when she sees on a notice that the 7-year-old Petyko had disappeared, she decides to find out whether the kid is really a prisoner in the house of the paedophile trainer…

Peter, the speed addicted ambulance doctor, recognizes his seriously injured patient as the man who murdered his child years before. Ladik, the patient is under police surveillance. The doctor faces a strong moral dilemma: should he save this man’s life, or should he take the opportunity for revenge? Peter chooses vengeance. He helps Ladik flee, and tortures him, but as a doctor, he isn’t able to destroy human life. Desperate, he calls his wife for help. But the cops arrive first, and Ladik manages to escape. Peter pursues him…

Alma, the veteran speed skater, is being stalked by a mysterious man. Alma caused a woman’s death years ago, but her crime remained unpunished. She finds out that her stalker is an alcoholic ex-police officer, Lajos. The old man tries to kidnap Alma, but nearly has a heart attack instead. Alma takes Lajos to his home. With psychological terror, Lajos forces Alma to stay with him in his flat. Alma discovers that Lajos is none other than the widower of the woman she killed years ago…

Margó finds the tortured little Petyko in Sensei’s garage, but she is too late. Sensei gets home, and accidentally shoots Petyko. He runs away in panic. At this climactic point it turns out that Sensei is none other than Ladik, but some years younger, and Petyko is Peter and Alma’s child. In fact, the three parallel storylines are not running at the same time but with several-year time lags going through the different phases of the same tragedy: Petyko’s death and its consequences.

Can our characters deal with the chance of the revenge, or can they find relief? Rundown is a multi-stranded drama and a cutting edge thriller with a touch of everyday reality, taking us on a deep, risqué journey into the horror living next door.

**producer’s note**

A movie that deals with urgent issues of our times like child abuse and broken families; it has great potential for co-production and, since its subject matter naturally lends itself to a harsh, quasi-documentary visual style, it might be produced on a relatively low budget.

In terms of genre, Rundown is a multi-stranded drama/thriller. Having more generic elements like suspense and action can make it a successful contender for a crossover hit between art-house and mainstream cinema. It is aimed at cosmopolitan audiences between 16 and 40 in any part of the world.

We tell the story almost in real time, starting when the streetlights are turned on and leading into the dark night. All three stories are happening in the outskirts of an unnamed Central European metropolis. A hospital, tenement building, weedy backyard, deserted highway, modern residential park, and ancient interiors – the sets and locations adequately underline the situations and the thrilling back-
ground. The situations can be experienced anywhere, and the characters’ feelings and motivations make the story work in any corner of the world.

A naturalistic story needs rough visuality. The camera is actively involved in the events, being ready to record the smallest human quivers and reactions accurately. All three stories have to give different visual impressions, even in small details, while it is important to build up a coherent world during the film’s 100 minutes.

We are eager to try and produce a high-quality genre piece which has the chance of becoming a successful pan-European co-production as well as a crossover hit attracting more art-house oriented and mainstream-minded audiences alike.

director’s and author’s note

Who do average people prove to be in extreme situations? Where is the border between becoming a hero and turning into a raging beast? What can stop the spiral of revenge and brutality? Can cruelty be justified by any means? Can our humanity overcome our survival instincts? We are trying to find the answer to these basic questions while discovering what kind of terror is hiding behind our neighbour’s door.

Apart from dealing with basic instincts, this story tells about three families fallen apart. A brutal, alcoholic father and a cold-hearted mother brought up a boy who, grown up, turns into a lonely, pathetic monster, and tragically destroys the peaceful life of a young family where the overworked parents just can’t spend enough time with their child; while their tragedy, ironically, helps a single mother to find her way back to her neglected son. How strong is the cohesion of different family structures? Do we give enough attention to our children? Is there any hope to rebuild a tragically broken family?

Our protagonists are lost drifters who try to find their way home. All of them are victims of the outcome of their own actions. Every action of ours has an effect on who knows how many hundreds of decisions of other people. It’s a cycle in which it is impossible to stay immaculate. This movie examines the consequences of one single act from three different aspects.

All the characters, all the dialogues, all the turning points are held together by lifelike reality. The norms of the real world are valid here, thus the horror of everyday life feeds the continuous thrill and growing suspense. The curiosity for the unknown is the one, which keeps our characters in motion, who are fighting for the truth with a hero’s bravery and a common person’s clumsiness.

company profile

Európa Film & Communications Ltd. has been dealing with film production since 1999. Up to 2002 the company was mainly involved in the making of television productions. Európa Film produced various magazine shows, concert films, and the programs of the very popular hungarian reporter András Kepes. Between 2003 and 2004 as the subcontractor of Unió Film Ltd. the company was assigned to the tasks of co-production, sponsorship recruitment and marketing for the feature film ÁLLITS’ATOK MEG TERÉZANYUT! Between 2004 and 2005 it shot the newer episodes of András Kepes’ television program DESSZERT, and in 2005 the series titled VILÁGFALU. Between 2004 and 2006 the company was the producer of Ágnes Incze’s feature film titled RANDDEVÚ.
filmography of the production company

2007
Commercials

2006
Concert film for Adrien Szekeres

2004-2006
RANDÉVŰ/feature film by Ágnes Incze

2005
VILÁGFALU/television series by András Kepes/RTL Klub
DESSZERT/television series by András Kepes/MTV

2004
ÁLLÍTSÁTOK MEG TERÉZANYUT!/feature film by Péter Bergendy/more than 150,000 admissions so far in Hungary

filmography of Zsombor Dyga (director)
Zsombor Dyga is one of the most successful young independent filmmakers in Hungary who came into film business some ten years ago as a complete outsider, not having a degree at the Hungarian Film Academy or any relatives in the industry. His fields of work range from directing several features, shorts, commercials, and music videos to screenwriting, editing, and first assistant jobs. He is known for his fast paced cuts, rough visual style, and technically confident, cost-effective working method.

feature films
2010
SQUAT/drama, thriller/in development

2009
UTOLÉR (RUNDOWN)/drama, thriller/pre-production

2007-2008
KÖNTÖRFALAK (SMALL TALK)/drama/in production

2005
KÉSZ CIRKUSZ (BEDLAM)/action comedy, 36th Hungarian Film Week: Best Music/2005 Shanghai International Film Festival: in programme

short films
2005
RÉSZLETKÉRDÉSEK (QUESTION IN DETAILS)/drama/
2006 Cottbus Film Festival: in competition

filmography of Balázs Lovas (author)
His career began in 1998 with the feature film ROAMING THE STREETS, which won second prize at the National Independent Film Festival. Following this, he participated in several feature films and shorts. In 2001, his script YOUR OWN HOLE won second prize of the national round of the Hartley-Merrill International Screenwriting Contest. In 2002, the feature film BRO' was released, on which he had worked as a co-writer and assistant director. BRO' won the Best Newcomer Screenwriter Award at the 2003 Hungarian Film Week. His scripts RUNDOWN and BILLOG won several grants and supports, and these projects are in different stages of development. His film BEDLAM was released in 2005. His third movie, KONYEC opened in the theatres in early 2007, and won the Main Prize for Best Genre Film and the People’s Choice Award at the 2007 Hungarian Film Week, with more than 120,000 admissions so far in Hungary.
Currently, Balazs is working on several screenplays on assignment. He is also the editor of magyar.film.hu, the official web portal of the Hungarian film industry. He is a co-founder of “Fade In Script Consulting”, organizer of 2007 Central European Pitch Forum, the first spec script market in the region. “Fade In” is now focusing on setting up its first feature film production, while developing a specialized on-line screenplay database and co-production market called ScriptBase.eu. Besides this, Balazs gives lectures at the Hungarian Film Academy and the Eötvös Loránd University.

2008
Participant in Andrzej Wajda School’s project development programme ‘Ekran’ with project SQUAT
RUNDOWN is selected for the script development programme eQuinox Germany
BORN TO LOSE (2ND SEASON)/series for HBO Central Europe/black comedy/screenwriter in the Fade In-team

2007
Participant in the 2006/2007 ScripTeast workshops with the script RUNDOWN, under the guidance of Richard Kwietnowski (BAFTA-winner UK writer-director), Lynda Myles (producer, i.e. ‘The Commitments’), Enzo Monteleone (screenwriter of Oscar-winner ‘Mediterraneo’), and Maciej Karpinski (deputy director of the Polish Film Institute)

2006
BORN TO LOSE/series for HBO Central Europe/black comedy/screenwriter in the Fade In-team
DOPE/series developed by Fade In/drama, thriller/co-writer, creator

2005
KONETS (KONYEC)/feature/director: Gábor Rohonyi/crime, dramedy/screenwriter/38th Hungarian Film Week 2007: Main Prize for Best Genre Film, People’s Choice/released in January 2007/more than 120,000 admissions so far in Hungary
THE COLDEST DAY OF WINTER

UCM

Israel
title: THE COLDEST DAY OF WINTER
producer: Chilik Michaeli
author: Hanan Peled
director: Hanan Peled
company: UCM
country: Israel

summary of the project
Jonathan and Hagai are two brothers aged forty plus, second generation to holocaust survivors. Memory chases them as they try finding a way back to themselves and to each other.

project data
genre: drama
length: 90 min
shooting format: HDcam

costs
estimated development costs: 50,000,– €
estimated production costs: 1,000,000,– €
financing already in place: 600,000,– €

What are you looking for in particular?
co-producer

cost
contact
contact person: Noa Mendel
address: 76 Yigal Alon St., Tel Aviv, Israel
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fax: +972 3 6276202
email: noa@ucm-film.com
web: www.ucm.com
synopsis
Jonathan and Hagai are two brothers aged forty plus who are on their way to console their cousins who are grieving the death of their father. Hagai, once a successful photographer, is facing now a dead-end in his life, experiencing economical and personal difficulties. Jonathan, the oldest, is a famous and successful gynaecologist who, in the last few years, has abandoned his medical profession in favour of appearances on television programs, enjoying being a “star” and saviour of many women, compensating for his incapability of being in real and genuine relationships. He too is in the middle of a crisis, though he does not reveal his problem to anyone. During the journey he shares his secret with his brother: due to medical negligence for which he was responsible, a mother who gave birth to a brain-damaged boy is about to go public with the story.

The bond between the two brothers is very complex and loose. Their mother, who the two brothers visit at sparse intervals, suffers from clinical depression and a dimming soul. Since the death of their father, they haven’t visited his grave. It seems that Jonathan and Hagai are trying in every way possible to disassociate themselves from the memories of the holocaust survivors’ home they grew up in. Throughout the journey, the parents accompany the two brothers. They are not really there, but are always “present” in spirit. Hagai sees them sitting in the backseat of the car, inspecting him and criticizing his life.

The visit of condolence at the cousins’ house begins well, but deteriorates to an argument about who saved who during the war. Jonathan and Hagai’s father saved the uncle that passed away? Or is it the other way around? On the way back, Jonathan breaks down. He promises to look after the child as if he were his own son. Following this encounter, the two brothers decide to visit their father’s grave. A young man who approaches them innocently enough suddenly becomes violent. He forces them to lie on the ground, steals all their money and abuses them. It is as if a messenger has arrived to make it clear to them that their attempt to deny the past is preventing them from being intimate with one another.

On the return journey Hagai is consumed by pain in his chest and shortness of breath, and Jonathan reroutes them towards the hospital fearing a heart attack. The car, which at the beginning of the journey had shown signs of malfunctioning, stops a kilometre away from the hospital. Without any other option, Jonathan pulls his brother out of the car, supports him on his shoulder and walks with him to the hospital, very similar to what happened sixty years ago, when their father carried his sick brother and saved his life… or maybe it was the uncle that carried the father? But indeed, that doesn’t really matter.

producer’s note
THE COLDEST DAY OF WINTER is in an advanced development process. We already have the support of the New Israeli Foundation for Cinema & TV and also have a private investment. We are looking for partners for a co-production especially from Western Europe and Poland.

director’s note
The film was born out of a true event, which happened to my brother and me two years ago. On a cold winter’s day, we got a message that two of our uncles had died. We didn’t manage to make it to the funerals because of previous...
commitments, and to be honest we didn’t really want to go. We decided to make consolation visits to each of the two families and that day inspired the film. Underneath lies hidden another matter, which is: the strange relationship between my brother and me. Despite being two siblings living a small distance apart, our relationship is frail and we avoid meeting apart from those times in which we really have to. The film tries to examine why two siblings, who shared a bed as children and a high amount of intimacy, have drifted so far apart that they have almost become strangers. The film is not about me or about my brother, but is, of course, about two siblings who grew up in a family similar to ours, with parents who were holocaust survivors, like our parents. During the short road trip lasting one day, the siblings are thrown into situations which force them to check their own lives, what the term family intimacy means to each of them, and the relationship between them. Most of the film takes place during the journey and the transitions between one place and the next. In form, this part of the journey will take on the character of a documentary with an objective camera that documents all the occurrences from the side. Sections set in the past will be more characterized, stylized and static when the intention is to give them a visual status, which will include the aroma of memory.

United Channels Movies is an integral part of this development, and our current library of titles is one of the largest in Israel. The goals of our company are to:
1. make available new productions suitable for a wide cross-section of markets
2. create fruitful, long-term relationships with international co-producers, buyers and distributors
3. design tailor-made solutions to meet the particular needs of each client.
4. maintain the highest standards of quality regarding service and customer relations.

The founders and current management of the company are highly experienced professionals in their respective fields. Several of them represent many years of proven success in the entertainment industry both in Israel and overseas.

Our Management & Staff:
Mr. Avraham Pirchi/President
Mr. Pirchi is the President of United Channels of Israel (UCI), a communications group comprising UCM and several other companies. For the past 20 years, Mr. Pirchi has been managing companies that have over 50 million dollars of turnover a year, including companies involved in radio, television, production and Internet.

Mrs. Tami Leon/General Manager
Mrs. Leon is in charge of the company’s distribution, merchandising and marketing activities. Mrs. Leon has managed the company for the past 15 years in the areas of production, distribution and marketing.

Mr. Chilik Michaeli/Partner, Head of Production & International Sales
Mr. Michaeli, formerly CEO of Noah Communications and
Globus Productions and Studios, is one of the leading figures in the local industry, and an experienced player in the international entertainment market.

Ms. Sandra Epelbaum/Assistant Manager
Ms. Epelbaum is in charge of coordinating distribution, production & merchandise operations. She is responsible for the day-to-day contact with both local and foreign companies.

Ms. Noa Mendel/Coordinator of the Film and TV Departments
Ms. Mendel is in charge of the coordination and production of the various formats. She also coordinates the application and registration to film festivals worldwide.

ERNST & YOUNG/Accountants

**filmography of the production company**
UCM latest productions (features only):

**2008**

**ON THE THIRD DAY**/planned to shoot in 2009

**MABUL (THE FLOOD)**/now in pre-production

**MY OWN PRIVATE SUMO**/an Israeli-French co-production/
now in post production

**2007**

**STRANGERS**/internationally released and distributed/participated in the World Cinema Dramatic Competition at the 2008 Sundance Film Festival/screened at the Tribeca Film Festival and Taipei film festival, among many others.

**filmography of Hanan Peled (author/director)**
Hanan Peled was born in Tel Aviv in 1951. From 1977 until today, he has been working as a screenwriter for television, film, radio and theatre. Peled has written six scripts for the films **THE PLUMBER, A DROP OF LUCK, LO SAM ZAYIN, DEADLINE, THE RETURN FROM INDIA** and **LETTERS TO AMERICA**, which he also directed. He has written hundreds of scripts for television, amongst them dramas, comedy series, satirical, educational, children’s programmes and more. He wrote three plays for the stage **HEVRE, HOTEL MINSK and REHOV TOV**, which he also directed, and is also the author of two books **TEA AND RICE** and **HOLD ME TIGHT**.

Films he directed in the last three years:

**2005**

**DEAR MR. WALDMAN**
TIGER

Screen Vision

Latvia
title:
TIGER

producer:
Laima Freimane

author:
Kristaps Brize

director:
Kristaps Brize

company:
Screen Vision

country:
Latvia

summary of the project
Three men are on a mission to change their miserable lives. Their escape lies in 30 tonnes of metal, a rare WWII military gem worth millions of euros – the German tank Tiger I. Despite having to dress up as Goths and dealing with crazy rednecks, they not only get the tank, but also actually start it...

project data
genre: black comedy
length: 90 min
shooting format: HD

costs
estimated development costs: 50,000,- €
estimated production costs: 900,000,- €
financing already in place: none
(application to National Film Fund for script support)

What are you looking for in particular?
co-producer, actor(s), DOP, equipment, post production facilities

contact
contact person: Laima Freimane
address: Baznicas str. 31, Riga LV 1010, Latvia
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email: laima@screenvision.lv
web: www.screenvision.lv
They are three guys: Andrejs, self-proclaimed gangster, Janis, weather-man, Peteris, failed artist. Life has not been generous to them. Andrejs lives in a small garden house in a pile of junk, Janis with his wife and her lover, Peteris in the apartment, from which he can’t get out due to his neurosis. After failing to fit in at the class reunion, the three all meet at the burnt down kiosk. After several attempts, Janis talks the other two ex-classmates into going on a small trip. It is a known fact that there are plenty of legends in Latvia about the buried WWII military machinery, which has turned into valuable commodity. They decide to try. Why not?

After reaching the place the locals claim the tank is buried in, two tractor drivers, twins, help to pull out what appears to be a tank. However, after clearing the algae, it turns out to be just an old Soviet tractor. The minor success leads them to continue the search, which throws them into an irreversible chain of unfortunate events. However, considering the options – a miserable life at home or reckless adventure, which could bring success – they decide to take a risk. All of them. They follow the next local legend, which brings them to neighbouring Lithuania where an old wicked man lives. He claims to know where the tank is and will reveal it after 50 years of silence on one condition. He wants to spend a night with a granddaughter of his old comrade, because he fell in love the first time he saw her and he can’t get her off his mind since then.

The Goth club in Vilnius is the first test. When the granddaughter, the Goth Woman, denies any verbal communication, the guys make their first mistake – they kidnap her. The consequences are disastrous. The drugged raving Goth Woman flies out the window, a policeman gets killed and Janis gets a hair needle in his neck. There’s no turning back. They find a replacement for the Goth Woman and use Peteris’ skills with a thick layer of make-up, and a new woman is born.

After successfully completing the Lithuanian’s assignment, they pull out the greatest tank of them all, the Tiger I, with the help of some roaring Soviet machines. Not only is it salvageable, but with minor repairs it actually starts. The consistency of the swamp has preserved it unbelievably well. What seemed like trouble – getting the tank – is nothing: The toughest job is yet to come. They must transport the tank to the warehouse where the deal will take place, but they don’t have any money left. This is a tough challenge especially since most of the people in the countryside have an unnatural interest in anything strange, valuable, and – buried tanks! They get in trouble with two frustrated women, local lumberjacks, but they manage to hold on to the tank.

There are only a couple of Tiger Is in the world with the famous Maybach engine, and it is a real gem in any WWII collection. The market price for the tank reaches millions of Euros. Bids are going up, serious buyers appear as well as competition. A Russian military dealer with the nickname ‘Uncle Losha’ follows our protagonists’ tracks. He has no intention of buying the tank, he wants to take it. It is not hard to find the location where the deal will take place, especially since he has hypnotic skills. During his search, he leaves a disaster area in his wake – he burns down everything containing evidence of him visiting the place or any existence of the tank.

The old Lithuanian is also following their tracks, which are not hard to find. The caterpillar leaves a meter deep gap in the ground. His rage is earth shattering. The love of his life turned out not only to be fake, but also a man. He has put on his WWII uniform and gone out hunting.
40 tonnes of steel travelling 50 km per hour destroys everything in its way – trees, an old ladies’ picnic table, a car. In spite of the obstacles, they reach the destination where they are met by Uncle Losha with his captivating eyes and soft hypnotic voice. Again, only pure luck saves them, but the trip, the tension, the money, the confusion, and lack of sleep has left its mark on them. They begin to argue between themselves and lose the tank. The old broken-hearted Lithuanian fulfils his duty and sacrifices his life to drive the tank back to where it belongs: In the swamp. The only thing left for the three guys are memories.

**producer’s note**
The idea of the film *TIGER* came to me very suddenly and I immediately liked this project. It is so rare to get such a naturally good idea for a black comedy as presented with this film. The film is very light, intensive, colourful, full of life, adventurous, and also addresses such topical issues on Latvia (and I guess – all of East Europe) about becoming rich quick and at all costs.

A young talent, who has studied in Estonia, does not have very great experience, but my producer’s experience says: It is not only experienced people who come up with good ideas!

Concerning audience potential – black comedy is very popular with the audience, but it only very seldomly comes from our region. Moreover, most black comedies are very local and not for wide audiences. This is a story that can be developed for a wider audience over and beyond Latvia. It is very important to already include foreign producers in the development stage so that one can access many more territories.

By a producer, I see the following development process for this project:
- We applied for MEDIA development money in April and, in the case of a successful response, this would enable a faster development of this story;
- We aim to attract a German co-producer and develop the project for a Baltic Sea audience (Germany, Poland, Baltic states and others);
- During the stage of final script writing, we will cast well-known Latvian, Lithuanian and German actors to reach as wide an audience as possible.

Production finance should come from Latvia, Lithuania and Germany. We will have to find postproduction facilities in the co-producer’s countries since the Baltic states don’t have any. We could draw here on the good cooperation and experiences of postproduction people from Germany and Latvia.

**director’s note**
The idea of the film is a metaphor about life in Latvia, especially the race for quick money, speculations, privatizing, grabbing while you can without looking back, not being afraid to bribe everybody and sacrifice a code of personal morals. In a sense, the main heroes of the film are punished for that. They gave up too much and caused too much trouble to reach their goal. They didn’t have enough knowledge, integrity, responsibility and sense of proportion to keep the tank. It slips out of their hands with all the rewards.

The Tiger is a symbol of manhood. At the same time, the war is the most absurd thing man’s world has ever created. It is the symbol of destruction. In the episode where the old lady lays the table, in an instant it destroys the most essential object or symbol of human existence – a table full
of food. By demonstrating the macho man’s world, the film criticizes its characteristics. Macho behaviour is the fear from your inner world.

Visual style
The film will use a classic method – the shots are carefully planned and storyboarded. The camera will not be attracting too much attention away from the story. The busy city life will be juxtaposed with wide open spaces in the country. The city will be shot as gloomy, dark, stressing the everyday character, while the countryside will be dreamlike with a warm and radiant look.

In one of the episodes, animated music elements will be used to stress the anxiety of the protagonists. With time, the colours will be more natural, real and mysterious, especially in the final episode. The fog in the air will stress the fragility of their quest. The big tank can easily disappear from their sight. When it’s all over, warm colours will appear again, because life continues.

Company profile
The production studio Screen Vision has been an active member in the audiovisual field since 2001. The founder of the company is producer Laima Freimane, and several new members joined the company from 2004.

Studio’s main activities: Development and production of film and TV projects; training courses - cinema acting; cooperation with foreign film and TV companies developing films and shows for broad audiences; services for foreign TV companies and film crews and the organizing of filming in Latvia and the Baltic states.

Filmography of the production company for the last three years
Released
2007
DON’T TALK ABOUT IT/feature/108 min/35 mm
SCORTUM/short fiction/26 min/HDV
SIB IRIJA/documentary/7 episodes x 26 min/DV Cam/
broadcast in prime time on Latvian State Channel 1
ELINA/short fiction/26 min/HDV

2005
FALLEN/feature/90 min/DV Cam & 35 mm/co-production
with Kino Kombat Produktion
MOSKATCHKA/documentary/90 min/DV Cam

In production
SIGNES OF LIGHT/short fiction/20 min/35 mm/release
planned December 2008
INVENTURERS. TO KILL OR TO DIE/documentary/HDV/
56 min/release planned December 2008
INVENTURERS. WHO WAS ED L/documentary/HDV/56
min/release planned February 2009
INVENTURERS. MYSTERIOUS KING OF DIAMONDS/
documentary/HDV/56 min/release planned August 2009
filmography of Kristaps Brize (author/director)

2008
GOOD MAN/short film/scriptwriting and directing/story about a man who can't refuse to help anyone, because he has no life of his own.
STAGTOWN/documentary/scriptwriting and directing/documentary about the stag night phenomenon in Riga.

2007
OZOLS – NEW WORLD/music video/client: Riga Records

2006

2004
SONICS – DO YOU REMEMBER/music video
MIDSUMMER NIGHT

UAB Tremora

Lithuania
**Summary of the Project**

*Midsummer Night* is a feature film about two daydreaming and useless best friends that dream of opening a chicken restaurant, but end up being locked up with three frozen bodies in a manor house, while having to prepare a romantic wedding.

**Project Data**

- **Genre:** Comedy
- **Length:** 90 min
- **Shooting Format:** 16 mm

**Costs**

- Estimated development costs: 50,000€
- Estimated production costs: 1,000,000€
- Financing already in place: None

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

Co-producer

**Contact**

- **Contact person:** Ieva Norviliene
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- **Fax:** +370 52 49 75 78
- **Email:** ieva@tremora.com
- **Web:** www.tremora.com

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**Title:** MIDSUMMER NIGHT

**Producer:** Ieva Norviliene

**Author:** Allan van O.T. Andersen

**Director:** Allan van O.T. Andersen

**Company:** UAB Tremora

**Country:** Lithuania
**synopsis**

At a car dump, not too long ago and not too far from here, lived the two best friends Chris (31) and Roel (28) together with Roel’s sister, Lotte (9). Chris, a talented chef, had always dreamed of opening his own chicken restaurant. Roel, who also dreamed of something, still didn’t know exactly what he was dreaming of. But, according to the two best friends, everything was just fine. However, according to the child welfare, ‘Just fine’, simply wasn’t good enough!

After having witnessed a car accident one night, Roel and Chris decide to take the badly wounded man home, to convince the child welfare of their good sense of responsibility. Sadly enough, the man dies that same night in Chris’-bed. And to make things worse, in a panic attack, Roel hides the dead man from the child welfare, in their own chest freezer. The same night Chris and Roel discover that the man has a double identity. His papers tell about a manor house in the nearby forest and trying to figure out who the dead man is, Chris and Roel decide to go and have a look.

The beautiful manor house appears to be empty. And to satisfy their curiosity, Chris and Roel manage to get inside. But just as they are about to leave, the owner of the house returns and Chris and Roel are stuck. Luckily, they manage to hide under a bed in the royal bedroom, where the owner of the house brings his female companion. But the situation escalates as the man kills his female companion during a sexual act. And, out of self-defense, Chris and Roel kill the owner of the house.

Locked up in a manor house, with Lotte asleep back at the car dump and with three dead bodies in two different chest freezers, Chris and Roel decide to stay to the following morning to remove all traces. Early next morning, they are woken up by Sigrid’s (32) arrival. Sigrid is convinced that Roel and Chris are hired for her wedding, and not knowing what to do, Chris and Roel play along. And, for the first time, Chris and Roel actually seem to be doing well. Everything seems to be going in the right direction, until they find out that the dead man lying in their chest freezer back at the car dump is Sigrid’s fiancé, Anders. As the only solution, Chris and Roel decide to make a feast of the three dead people. No one knows where they are, and no-one will for sure ever miss them!

It always turns out well for people who are good to others. And, as in any other fairytale, they all lived long and happily ever after and got their prince, princess and chicken restaurant.

**producer’s note**

Since our collaboration on the short film HOT DOG (2008) I was immediately fond of Allan’s cartoonish storytelling and the absurd, but realistic fairytale arena where his films are set. Our collaboration has since grown into bigger projects.

I believe that MIDSUMMER NIGHT is a very suitable debut film for Allan with an international reach. Allan’s lonely and odd characters – almost cartoons, yet very human and sensible, placed in a realistic, but yet abstract and limited universe – are what make his stories special. His storytelling and universes have many similarities with the fantastic storytellers Alex van Warmerdam (Netherlands), Jean-Pierre Jeunet (France), Anders Thomas Jensen (Denmark) and Aki Kaurismäki (Finland). All these filmmakers have universes, which inspired Allan, but Allan’s story and universe in MIDSUMMER NIGHT are unique due to its very few locations, few characters and therefore even smaller universe.

With its story based upon the disappearance of the Danish National Symbol’s head, the Little Mermaid, in 1964, and its
very few and unknown settings which are not bound to any specific time or place, I consider MIDSUMMER NIGHT to not only be an entertaining, interesting and funny story, but also a script which is possible to realize within a smaller budget. Though this is a first draft, translated directly from Dutch, I see a good potential in MIDSUMMER NIGHT and believe that Allan is ready to make his debut film.

director’s note
With a Danish background and a youth full of fairytales, the “world of fairytales” and their small universe have always inspired me. The simplicity of characters who, through simple choices in life, experience great adventures, has always played a central role in all of my stories and films. In 2002 I began writing a story based upon the fact that the head of the Danish national symbol, the Little Mermaid, was stolen on April 24, 1964, and was never retrieved. The same year the discovery of the German cannibal, Armin Meiwes, took place. These two incidents inspired me to write the absurd fairytale MIDSUMMER NIGHT.

MIDSUMMER NIGHT is a comedy about friendship, love, dreams and the perfect chicken recipe. The story takes place “not too long ago” and “not too far from here”, making everything easier to digest and yet still in a realistic setting just around the corner. The realistic arena is very important for the story and for making the audience capable of relating to it. The restricted arena and its small universe is what will give the film its “fairytalish” feeling. All locations, like the car dump, the manor house and the restaurant in the forest, are places where the outside world so to speak “does not interfere”. One might say that they are timeless and impossible to connect with any specific European location. The little village with the ballet school is the only place where the “fairytale arena” and “reality” cross. However, I see streets in the little village as empty and deserted like the small villages as we know them from the south of Jutland (in Denmark), below the rivers in the south of Holland or like the suburbs of new Vilnius (Lithuania).

The look of the film will be bound to colour themes serving the different locations. Here I see the colour blue for all interiors and exteriors by the car dump, keeping it cold and uncozy. Most scenes take place during nighttime with moonlight. On the other hand, I see the manor house as the warm red place where both the audience and the main characters feel at home from the very beginning. All exteriors are a beautiful green during the daytime, but cold, blue and dark during the night.

Due to my previous experience I regard myself as being ready to make a feature film. And with the promised support of my friend and colleague, the Dutch director Frans Weisz, I am certain that MIDSUMMER NIGHT is the right debut film for me to make.

company profile
TREMORA is an independent production company founded in 2005 by producer Ieva Norviliene and director Ignas Miskinis who have professional experience in advertising, short and feature films production and distribution. With international contacts on board TREMORA can effectively collaborate on interesting and original film co-productions.

TREMORA focuses on:
- Full-length feature and short films by young authors;
- International co-productions.

TREMORA is a new generation, dynamic company. TREMORA’s strategy is to break the provincial and restricted chains of the national market and to discover sophisticated ideas that are the basis for any good project aimed at
the international market.

**Filmography of the Production Company**

In development

**AURORA**/by Kristina Buožytė

**MIDSUMMER NIGHT**/by Allan van O.T.Andersen.

In production

**LOW LIGHTS (ARTIMOS ŠVIESOS)**/by Ignas Miškinis/in co-production with Dagstar Film, Germany/project developed at EAVE project development workshop in 2007/presented at “Mannheim Meetings” in 2007 and “Sofia Meetings” in 2008.

In postproduction

**ANARCHY IN ŽRMŪAI (ANARCHIJA ŽRMŪUOSE)**/by Saulius Drunga/in co-production with Katapult Film, Hungary/MEDIA NEW TALENT award at Cannes film festival in 2007/script was developed at SOURCES 2 Script Development Workshop, April 2006, in Potsdam/Germany, followed by David Wingate/presented at “Mannheim Meetings” in 2006.

**35 MM (35 MM)**/by Saulius Drunga.

**HOT DOG (DEŠAINIS)**/short/by Allan van O.T.Andersen.

Released

2008

**AT DAWN (BRĖŠANT)**/45 min/by Ignas Miškinis, Donatas Vaišnoras, Mantas Verbiejus, Marius Kunigėnas (4 short novels)/released in Lithuania.

**THE COLLECTRESS (KOLEKCIJONIERĖ)**/84 min/by Kristina Buožytė/released in Lithuania.

2006

**DIRINGAS (DIRINGAS)**/95 min/by Ignas Miškinis/released in Lithuania.

**Filmography of Allen van O.T. Andersen (Author/Director)**

In development

**WHEN PEOPLE MEET**/90 min/fiction/writer & director/produced for TREMORA by Ieva Norviliene & Vilnius, European Capital of Culture 2009.


In postproduction

**HOT DOG**/15 min/fiction/writer & director/produced for TREMORA by Ieva Norviliene.

**SUPER**/15 min/animation/writer/directed by Johan Klungel/produced by Lawson & Whatshisname/funded by the Dutch Film Fund.

Released

2007

**TAKE A ZWING**/10 min/fiction & choreography/writer & director).

2005–2006:

Worked as Head of Production, Central and Eastern Europe, for the Dutch international television production company Rosegarden Studios.

**REFLECTION**/2 min (done in one shot)/writer & director

**WAT KOST EEN KEUKEN.NL?**/commercial/director/produced by Id-keukens.
BEFORE AND AFTER

company

ALTFilm

country

Republic of Moldova
**title:**
BEFORE AND AFTER

**producer:**
Dumitru Marian

**authors:**
Dumitru Crudu

**director:**
Violeta Gorgos

**company:**
ALTFilm

**country:**
Republic of Moldova

**summary of the project**
A film about wars that break families and fates. The war does not necessarily represent the battles with weapons; it also continues a long time afterwards, when people endure the consequences. There are people who left, others who resigned and people who still believe and fight... Our film represents the difficult situation when three of these kinds of war victims are supposed to be a family... but destiny has its own plans.

**project data**
genre: drama
length: 80 min
shooting format: HD with blow-up to 35 mm

**costs**
estimated development costs: 20,000,– €
estimated production costs: 300,000,– €
financing already in place: 10,000,– €

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

**contact**
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In March 1992, not long after the proclamation of independence of the Republic of Moldova, it is attacked by Transnistria (part of ex-Soviet Moldavia), controlled and supported by the Russian army. Being an important industrial site, Moldova couldn’t give it up. Nor could Russia, as it had and still has interests in this small area. Moldova didn’t yet have an army, so the police stood together with volunteers against the Russian army, which was supplemented with desperate convicts brought from prisons all over Russia. All the men from Transdniestria were supposed to fight against Moldova (or the Moldo-Romanian occupation, as they used to call it). Some of them, mainly Russian speakers, did fight; others didn’t because they would have fought against their brothers.

Ghenady Vasylievich is one of those who didn’t want to fight. Although with Russian roots, he considered Moldova to be his homeland because it was here that he met his wife, a Moldovan girl. His daughter, Katya, was born here. He had a job in a school where they used to speak both Romanian (Moldovan) and Russian, and nobody argued.

The first call-up paper is brought by the postman. Ghenady Vasilyevich just ignores it. The next is brought by a militia officer, as is the third and the fourth… One day, the militia officer stays for the whole day. He plays with Katya and explains to her mother, how important it is to fight for your country. “It’s an honour and a duty of every man”, he says. That night, Ghenady sleeps at his friend’s place, but the militia is there the next morning. He escapes and hides in a basement for a few days, but the only solution seems to be to leave the country…

The first thing one sees in Chisinau are the crowds of men boarding trucks without guns. These are volunteers. Since there is a lack of ammunition, they are fighting in shifts. Ghenady cries for a while when he realises what he would have done if he’d enrolled. In Chisinau, he finds out that his brother is dead. He has no place to go, so he ends up at the railway station. After a few weeks, he manages to get a job at the university. One day at the station he meets a student of his, who was thrown out of the student hostel for hiding some refugee friends from Transdniestria…

In the autumn, when the war ends and chaos dominates both Transdniestria and Moldova, Ghenady calls his wife to announce that he is coming back. But the militia is still chasing him. The situation doesn’t change after one week, nor after a month or even after a year. One day, Anna decides to leave, and they agree to meet on neutral territory, in the Causheni city. She takes Katya, some personal things, and they leave for the bus station. A militia officer appears immediately, when they get into the bus. He takes Katya and tells Anna to be back in two days.

Once every two weeks or once a month, they keep meeting in the same place for a few hours. After the war, some refugees and volunteers of the war occupy an unfinished building in Chisinau. The police don’t confront them – they used to fight side by side in the war and many of them lost common friends. Ghenady Vasilievich is one of the ”occupants”…

Ten years later. Transdniestria is homeland for many people, although it is not recognised by the international community. Ghenady Vasilievich lives with permanent fear of being thrown out into the street. He also keeps meeting his wife once in a while. Their daughter is now 16. She studies in a Russian school in Tighina, and her teachers and colleagues have managed to convince her that her father is a deserter. She doesn’t want to meet him anymore, now that she can travel by herself, as she considers him to be a traitor. Anna can’t leave her daughter…
**producer’s note**

There is no film made on the war from 1992, and the international audience hardly knows, where Moldova is and what this country is about. The film would be a presentation of the roots of a new Moldova, a re-born country, after a long period of the Soviet Union. Dumitru Crudu’s work seems to be the most complete story I’ve ever read about the events happening in Moldova. But the main point that attracted me in this story is the original way of describing events, without pointing out the facts, but leaving the reader to pass them through his cultural, social or national background. It is a family story, the war is just a phase in their life. The novel itself is a visual piece and it is easy to visualize the future film.

**director’s note**

The story

It is a common situation for many families in Transdniestria. Staying there or being refugees in Moldova or other countries, faraway from their homes, those who lived the experience of the war can find themselves in the story. Others find it incredible.

The script

The original text (a theatre play) belongs to Dumitru Crudu. I read it and tried to visualize it, replacing monologues with camera motion, dialogues with actions. I removed entire chapters of narration and introduced new scenes to create a cinematographic narration.

Personal approach

The main focus of my attention through this story is the family. The war started suddenly, overnight. Men never actually realised whom they were fighting against. Some took the guns for money. Some fought out of fear for their families. Some families abandoned their houses and left the war area, others stayed for different reasons (fear of losing their houses, a moral obligation to the profession or job they had, or simply the militia officers having an eye on them). Our story presents a family that hoped that the separation would be temporary, but they could never be together again. For personal reasons, this part touches me more.

**company profile**

ALTFilm is a brand new company and was founded by Dumitru Marian and Victoria Coroban, who were working until recently for OWH Studio and CRONOGRAF Festival. The company already produced a short, **THE RUG**, and edited a film (**KIDNEY ON ICE**) with Danish director Anja Dalhoff (Danish Doc Productions).

ALTFilm is a training, production and distribution house, aiming to help an emerging generation of filmmakers in Moldova. **BEFORE AND AFTER** is the first Moldovan project pitched internationally. Also, as an activity from founders’ past at OWH Studio, ALTFilm is the partner for CRONOGRAF, the International Documentary Film Festival in Moldova, the only film festival in Moldova. Dumitru Marian is the only International Selector for the festival. Since last December, he is also the National Coordinator for Cross Border Cinema Culture, a project of the Council of Europe. In the frame of this project ALTFilm is preparing common trainings for young Georgian, Armenian, Azerbaijani, Moldovan and Ukrainian producers.
filmography of the production company (ALTFilm) and Dumitru Marian (producer)

2008
THE RUG/short/producer
KIDNEY ON ICE/documentary/editor/dir.: Anja Dalhoff/produced by Danish Doc Production

As editor for OWH Studio Dumitru Marian worked on the following productions:

2007
NATASHA IS NOT FOR SALE/documentary/co-production Danish Doc Production, Denmark

2006
A MOTHER FROM THE KINGDOM OF SHADOWS/documentary
CRASNA – A PLACE ON EARTH/documentary
LIFE OF A FILM PROJECTIONIST/documentary

2005
CHILD LABOUR IN THE REPUBLIC OF MOLDOVA/documentary

2004
BUDESTI. THE MONOLOGUE OF A MAYOR/documentary

WORDS.RO/documentary/director/a visual essay on the alphabet of the Romanian language expressed through objects, sights and feelings.

CRASNA – A PLACE ON EARTH/director a musical film on old Romanian traditions that are still alive although the territory is no longer Romanian/produced in the region of North Bucovina, the Romanian area belonging to Ukraine.

MALANCA/director/winter traditions in North Bucovina/the best ever preserved rituals still charm people from all over the world with their colourfulness and uniqueness.

2003
SIN FROM SIN/director/a film about a family where the children try to take revenge on their father who had beaten and maltreated them constantly during their childhood/they manage to do this by killing their father’s lover/who’s the victim and who’s the criminal?

2002
FAITH, LOVE, HOPE/director/the “Center for Social Integration of Disabled Children” is a place where the system of values is turned upside down and things get other meanings/it is the place where the parents of two handicapped children manage to create a perfectly balanced world to raise them up...

filmography of Violeta Gorgos (director)/selection

2006
A MOTHER FROM THE KINGDOM OF SHADOWS/co-director, video editor/a documentary on the only women’s prison in Moldova/revealing the deep feelings and the remains of their relationship with children outside, the film is a true drama that makes you contemplate your own life and family.

MOTHER FROM THE KINGDOM OF SHADOWS/co-director, video editor/a documentary on the only women’s prison in Moldova/revealing the deep feelings and the remains of their relationship with children outside, the film is a true drama that makes you contemplate your own life and family.

cv & filmography of Dumitru Crudu (author)
Dumitru Crudu is one of the most important Moldovan poets and playwrights today. In 1999, together with
Marius Ianus, he initiated a new literary current, Fractalism. His theatre plays were performed in Moldova, Romania, Italy, Cameroun, and Sweden. In 2008, he initiated a cultural magazine, Emergency State, and currently holds the position of chief editor.

films

2006

**THE CHOICE OF ALEXANDER SUTTO**/long feature/
Romania/director: Dominic Dembinsk

2003

**CARMEN IN CHISINAU**/short feature/Italy/director: Piergiorgio Gay
**title:**
ADALBERT’S DREAM (Reconstitution)

**producer:**
Alexandru Teodorescu, Daniel Burlac (delegate producer), Oana Kelemen (executive producer)

**author:**
Gabriel Achim, Cosmin Manolache

**director:**
Gabriel Achim

**company:**
Saga Film

**country:**
Romania

**summary of the project**
ADALBERT’S DREAM (Reconstitution) is a black comedy based on a real story about life in Romanian Communist factories. Everybody’s insincere rush to obey formalities required by the Party clashes with unpredictable events.

**project data**
genre: black comedy
length: 110 min
shooting format: 35 mm

**costs**
estimated development costs: 25,000,– €
estimated production costs: 950,000,– €
financing already in place: none

**What are you looking for in particular?**
co-producer

**contact**
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**Synopsis**

8 May 1986! 55 years since the Romanian Communist Party has been established. A day celebrated with pomp, hypocrisy and fear by all the Romanian factories of those times. In one factory, the workers are so carried away by a football match, when Steaua Bucharest wins the European Champions League that they end up by spoiling the Party celebration.

The action takes place on the day of 8 May 1986. Iulica Ploscaru, a middle-aged engineer, wants to take the video recording of the football match to his boss. Iulica has a wife (Coca) and two sons, who are each special characters. Coca is the stout wife who struggles for the family, but feels ignored, so she keeps nagging everybody around her. Iulica’s two sons are typical adolescents, indifferent to family life, concerned only by football and pop music. Iulica shares the same “boyish” hobbies with his sons, and he constantly defends them against his wife.

Before going to his boss, Iulica pays a visit to Lidia, the victim of a work accident. She lost an eye during an accident and now has a glass eye, which impedes her social relations. Iulica was delegated by the Party to film the reconstitution of her work accident, but he gradually starts to feel close to the former “target” of the Party and enters into an ambiguous relationship with her. At the moment of the action, Iulica tries to convince Lidia to be present at the Party celebration in the factory, when the film about her accident will run. Lidia refuses to participate in the event, but Iulica insists on her presence.

After the visit to Lidia, Iulica arrives at the factory. Swearing and gossiping in the back, the workers are in a hurry to start with the festivities. Ploscaru and two other fellow workers from the Department of Work Protection (Frusinioiu and Tatiana), as well as their boss Lefardau, have prepared a special surprise for the occasion: two films about work protection – two reconstructions. The first film is fiction, the second is the documentary about Lidia. Both films run at the Party festivities.

Although **Adalbert’s Dream**, the fiction film, aims at being a pompous and solemn film, it looks more like surrealist art than propaganda. Adalbert, the male character, played by comrade Tatiana, has nightmares about a huge broken file, which he does not manage to fix and which becomes the reason for his exclusion from the Party. **Adalbert’s Dream** is followed by a documentary: “The Life of Lidia Spataru”. It is a new reconstitution, this time a real one, of the accident suffered by Lidia, the former worker. At the last moment, Lidia decides to participate in the festivities, and she is also present, when the documentary is on. She watches the reconstitution of her life with bitterness and sorrow, as if she was watching a foreign film, while the audience receives both films with general apathy.

While the documentary about Lidia is running, somewhere in the factory two workers, who failed to participate in the festivities, are trying to make stainsteel knives using the lathe in the factory. The knives are for Iulica Ploscaru, who wants to bribe one of his sons’teachers in order to help the boy with school. But Croitoru, one of the workers who make the knives, accidentally cuts his hand in the lathe. The other worker brings the horrible news of the accident while the films about work protection are running in the festivity hall.

The workers attending the festivity do not seem affected by the terrible accident. Their only worry is about immediately reconstructing the event, so that the negative consequences of not obeying the unwritten “rules” of the Party should become an “example” for the all of the labour force.
The reconstitution of the accident is captured on camera, and Iulica Ploscaru is asked to play the victim. He strives to be as natural as possible, but exaggerates and gets caught in the lathe. A new bloody accident is on the way…

**producer’s note**
We were attracted by the human story that developed at a delicate time in history: Communism. The project is universal since it is a reminder for former Communist countries as well as a gateway for Western countries into a different and absurd world. It gives a sweet sour taste of a dark period, and it communicates strong ideas, but is, at the same time, entertaining for the audience.

**director’s note**
The film has an ironical, malicious and cynical tonality. It is an introduction to the spiritual and moral torment of 1980’s Romania, but the 80’s are just an occasion to dive into black comical situations and scrutinize human weaknesses, which are more obvious during totalitarian regimes. Thus, the political issue is the background against which humanity becomes the main “plot”, supported by forceful dialogues and the display of inner moods in a von Trier manner.

**ADALBERT’S DREAM (Reconstitution)** is a reconstitution sui generis, a restless and angry film, where the objective narrative merges with the subjective narrative by the use of subjective angles with the focus on the character. Thus, the main character’s subjectivity is indicated by the specific visual field of the camera, but also by the expressive use of colour. The film gives the impression that the world is seen through the eyes of Iulica Ploscaru, who is neither a hero, nor an outcast or a victim.

**ADALBERT’S DREAM (Reconstitution)** is a bloody, though ironical, reconstitution of the communist “dream” of erasing traces and making up reality.

**company profile**
Saga Film is a production company based in Bucharest, Romania, which was founded in 2000 by Alexandru Teodorescu. It was initially producing TV commercials for the Romanian and international market, but now produces features and short films as well. The company has about 50 employees and is organized in five production teams. The company has its own casting, set design and costume departments.

**filmography of the production company**

2008
**THE YELLOW SMILEY FACE**/short film/comedy/producer: Saga Film/director: Constantin Popescu/DOP: Liviu Marghidan/Prizes: best short film script at the HBO-TIFF script contest

2007
**4 MONTHS, 3 WEEKS AND 2 DAYS**/feature/drama/producer: Mobra Film/co-producer: Saga Film/director: Cristian Mungiu/DOP: Oleg Mutu/Prizes: Palme D’Or at Cannes 2007/Cinema Prize of the French National Education System/FIPRESCI Prize

2006
**LINE**/short film/drama/director: Anton Groves/DOP: Oliver Jacommeli/prizes: Filminute Festival

**filmography of Gabriel Achim (author/director) last three years**
currently
**A MAN IS SPYING ON A WOMAN**/medium feature pro-
ject in production/7 short features of 7 young Romanian directors (Paul Manolescu, Alex Mavrodineanu, Ciprian Alexandrescu, Ivo Baru, Catalin Leescu, Sorin Damian and Gabriel Achim)/producer/screenwriter and director of BARBER WOMAN/a 60-year-old professor is spying on an 18-year-old barber woman.

2008 – now
SPAGHETTI WITH STRAWBERRIES/long feature project in development/screenwriter/co-financed by Romanian CNC and Romanian Public Television (TVR)/the documentary is a puzzle of stories about Romanian immigrants from UK, Spain, Italy and France/it tries to avoid a comprehensive and flat scientific approach/it is a mixture of docudrama, cine-verité and feature report – maybe an unusual mixture, just like the seafruit sarmale cooked by the Romanians in Castellon/it is an invitation to open the window on a world unknown to most of us.

2007 – now
BRIGHT GREEN/long feature project in development/screenwriter and director/selected for European Films Crossing Borders, San Sebastian 2007/a film about two teenagers, Gabi and Filo, living in a small typical Communist city situated in a beautiful mountain landscape, among nicknames, but in search of an original adolescence/they grow up together with their world, a teenage Romanian society in the early ’90s marked by extremes of passion and energy/a sex & drugs & rock’n’roll movie, in which the extremes that are characteristic for teenagers overlap with the extremes of a seemingly teenage democratic society.

YOU KNOW WHY I HAVE COME?/35 mm b/w short feature/screenwriter and director/selected for the Interna-

nal Student Film Festival “Cinemaiubit”, Bucharest 2007/cast: Tania Popa, Vitalie Bichir
SAGA/35 mm colour short feature/screenwriter and director/selected for the International Student Film Festival “Cinemaiubit”, Bucharest 2007, Anonimul International Film Festival 2008
Cast: Dragos Bucur/Gabriel Spahiu/Madalina Ghitescu

2006
SORIN STOICA (A WRITER’S WILL)/DV documentary/screenwriter and director/presented at Club A and Petrila Badman Festival 2006/DaKino International Film Festival, Bucharest, 2006/StudentFest Timisoara 2006
FARUK/DV documentary/screenwriter and director
OGLINZI (MIRRORS)/HDV short feature/screenwriter and director/cast: Florin Rosu, Bogdan Luca, Dana Caval-
eru/presented at the Petrila Badman Festival

2005
FIINTE MICI SI MIJLOCII (SMALL AND MEDIUM BEINGS)/16 mm short feature/screenwriter and director/selected in International Student Film Festival “Cinemaiubit” 2006, DaKino International Film Festival, Bucharest, 2007, Anonimul International Film Festival 2007, TIFF, 2007, IPIFF, 2007

SPUNE-MI ANA – TRIPTICUL UNEI MORTI ASTEPTATE (CALL ME ANA – THE TRIPTYCH OF AN AWAITED DEATH)/segment III/short feature/screenwriter and director/selected for the Transylvania International Film Festival, Cluj, 2005 and Student Fest, Timisoara, 2005

OOO (THREE NULLS)/DV/short feature/screenwriter and director
THE BEAR

Libra Film

Romania
title: THE BEAR

producer: Tudor Giurgiu

author: Dan Chisu

director: Dan Chisu

company: Libra Film

country: Romania

summary of the project
Bucharest State Circus, in 1990 after the Romanian Revolution: The new young manager is trying to solve the major financial issues of the circus by selling its only bear to German hunters...

project data
genre: black comedy
length: 100 min
shooting format: 35 mm

costs
estimated development costs: 25,000,– €
estimated production costs: 727,272,– €
financing already in place: 270,000,– € (CNC)

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

costs

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synopsis
Late June 1990, Bucharest State Circus. A cement building hosting one of the few communist Romania’s main entertainment locations.

The general manager of the Bucharest State Circus was replaced after the Romanian Revolution of 1989. The thirty-something newcomer, Panduru, a former participant in the revolution, is uncommonly energetic and determined to prove himself capable of changing the face of the circus. Just a few days before the premiere of the first post-revolution circus show, Panduru has to solve the circus’ major financial problem: the artists haven’t received their salaries in months.

One day, the manager interrupts the rehearsals and convenes a general meeting with all the circus artists gathered on the stage, so as to share his brilliant idea: Martin, the old, dying circus bear, will be sold to serve as a hunting trophy for a German amateur hunter who’s willing to pay good money to get his heart’s desire. Instead of being taken over by the tempting prospect of easy money, the artists decide against sacrificing the bear that has been their companion for the last 20 years. As the sale was a done-deal long before it was announced as a proposition, this leaves Panduru with no other way out of this situation but to steal the bear and deliver it with the help of a professional hunter and a gypsy wannabe gamekeeper.

When the circus people discover the disappearance of the bear the following day, they don’t waste a moment in following fast on the “thief’s” tracks, not even to take off their extravagant make-up and outfits and change into more suitable clothes, thus offering an unintentional show to anyone who crosses their path. From this moment on, the chase is underway. The circus people at some point split into three groups to better track down the car with the stolen bear. Meanwhile, the gypsy man and the German hunter take a detour and stop to party at the wedding of the gypsy man’s daughter, whereas Panduru and the other man drive to their destination, the bear’s ultimate “performance stage”.

After their wild revels at the wedding, the German and the gypsy sing their way to the hunting location where they encounter the now free bear, mistake his friendly attempts to come closer for a vicious attack and run away, the gypsy abandoning his bicycle and the German his hunting rifle. Down the hill they encounter the circus people coming to the bear’s rescue and, together with the other two “partners in crime”, they all witness dumb-founded the most unlikely of scenes: the bear is now riding the bicycle around the hunting tower. It is, after all, what he had been doing his entire life.

It seems like a happy ending: the circus people hug each other and hug the bear, who licks their hands and faces. Therefore they decide to give it back its freedom. The German will get his money back, the bear will remain alive, and everybody is happy. The gypsy invites everyone to his daughter’s wedding. However, Martin’s freedom is not a long-lived one: attracted by a familiar scent, the bear goes back to the spot where another German hunter, Wilhelm, is waiting for his dearly-paid hunting trophy. Bang, bang...

producer’s note
Libra Film is happy to produce a film like THE BEAR because of its extremely original way in approaching a delicate subject like post-1989-Romania, the extreme dedication the director-scriptwriter has shown to have towards his story, and the vast opportunities the story itself is offering to the producers to come up with innovative solutions.
**director's note**
This is a road movie. It is a film about our honesty, our sincerity. About that stage in our lives, right after the Revolution of December 1989, when we were unaware of our true priorities and still ruled by sentimentalism. Today, it would be a cheap notion; back then, it was merely pure. All decisions were dictated by the heart. This is a common story about a common situation. A man is politically appointed as the head of an institution. He has no knowledge of management and attempts to sort issues out to the best of his abilities.

It's like a photo taken in your youth – you look at it and wonder at how thin you were, how much hair you still had. And you smile. It's the same for this film: you see how innocent and sensitive you were, and how untouched by a capitalism that was just beginning to bare its fangs.

Visually, the camera is mobile most of the time. It is handheld so that the shots are dynamic all along their journey, from the beginning to the end, in contrast to the wide descriptive frames, either panoramic or high-angled. There is zooming in on details from one hill to the next, when the two circus groups are unable to communicate. The moving frames are following the colourful spot of the three circus groups, dressed so spectacularly gaudy that they appear as feisty brush strokes, first in the dull Bucharest of the early '90s, with its dirty cars and grey buildings, then by contrast in the Romanian villages and the early-summer green landscape. That is why in the first part the film seems black and white, with the exception of the gaudy circus group. The costumes are generously designed. Each of the circus artists is dressed up and made up for the stage. That is how they leave the arena, and that is how they remain throughout the film. And circus costumes can indeed be spectacular.

**company profile**
Libra Film is an independent film/TV production company founded in 1994. Libra produces shorts, features and documentaries.

**filmography of the production company**
In 2004, Libra produced the award-winning documentary GREAT COMMUNIST BANK ROBBERY by Alexandru Solomon, a co-production with Les Films D'Ici (France), BBC, ZDF/ARTE, and France 2, with support from Eurimages, the Jan Vrijman Fund and the Discovery Campus Master-school.

In 2006 Libra produced the local box-office hit LOVE SICK by Tudor Giurgiu, with the support of the Romanian Film Center, the Hubert Bals Fund, Global Film Initiative and SEE Cinema Network. The film had its exclusive world premiere within the Panorama section of the Berlin International Film Festival. Love Sick won the Grand Jury Prize at Image+Nation Montreal International Film Festival, and Ioana Barbu was awarded The Best Actress Prize, for her debut as Alex in Love Sick at the Pecs International Festival in Hungary. The film was also presented at an impressive list of international festivals, including Pusan IFF, Chicago IFF, Edinburgh IFF, Karlovy Vary IFF, Cottbus FF, Sarajevo IFF, Moscow IFF, and Transilvania IFF.

LIBRA FILM offered service support for Kornél Mundruczó’s 2008 Cannes competition film DELTA, shot in the Danube Delta, which was presented with the FIPRESCI award. Libra is now co-producing Fanny Ardant’s directorial debut, ASHES AND BLOOD.
filmography of Dan Chisu (director/author)
President of the DaKINO Foundation since 1991/Studies:
Ecole Superieure Audiovisuelle, Saint Denis, Paris/founder
of the DaKINO International Film Festival.
Producer and organizer of DaKino International Film Festi-
val/16 editions: 1991–2003; 2005; 2006/Romanian Adver-
Co-producer of BEYOND, ZAPPING/Hanno Hoefer;
CORUL POMPIERILOR/short films/Cristi Mungiu; THE
Producer of a number of TV-documentaries and covera-
ges/member in various film festival juries (Abidjan, Mons,
Anonimul).
Currently working on his first film, BANG, BANG, YOU’RE
DEAD (working title).
TILVA ROSH

KISELO DETE film house

Serbia
**title:**
TILVA ROSH

**producer:**
Vesna Dinic

**author:**
Nikola Lezaic

**director:**
Nikola Lezaic

**company:**
KISELO DETE film house

**country:**
Serbia

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**summary of the project**
Tilva Rosh is about waking the conscience you don’t want to be awoken, finding out about injustices you are trying to deny, about assuming social roles you don’t want to be a part of. Toda and Stefan are friends, this is their coming-of-age story.

**project data**
genre: teen-drama
length: 90 min
shooting format: 4K Red Cine Codec (Red Digital Cinema)

**costs**
estimated development costs: 4,000,– €
estimated production costs: 580,000,– €
financing already in place: 290,000,– €
(Serbian Film Center and City Council of Belgrade Film Fund)

**What are you looking for in particular?**
co-producer, world sales, television companies

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**synopsis**

Bor, Serbia, once the largest European copper mine, devastated by the 90s Yugoslavian cataclysm, has become nothing but the largest hole in Europe. Small workers protests over the mine privatization are taking place. TODA (19) and STEFAN (19) don’t care for transition. They are inseparable friends, skaters, who spend their first summer after finishing high school with their friends. Stefan is an upper class kid. His father’s a protest leader, whose position provided him with a luxurious life. Stefan enrolled at the University in Belgrade although he doesn’t know why. He’s going there in the fall. Toda is from a working class family. His father’s a miner who, like other miners, trusts his new leaders and hopes for a better life. Toda didn’t apply to the University. He says he didn’t want to. While protest is growing, the friends are fooling around, shooting video clips inspired by the “Jackass” TV show, in which they perform dangerous stunts and injure themselves. In that strange relationship of unconditional friendship and rivalry, they try to get ahead of each other. Toda gets injured during one of the stunts and goes to a hospital where he learns that he has to apply to the employment bureau in order to get health insurance, since he’s not a student any more. There he gets a counselor and has to attend meetings where he learns about new methods of job application. That’s how Toda is forced into the bureaucratic world of adults.

In the meantime, Stefan spends more time with JELENA (17), a teenage anarchist who moved to France with her parents, but comes back to Bor every year for the summer holidays. Toda and Stefan are getting into a quiet battle for Jelena’s attention. Spending more time at the counselor’s than with his friends, Toda is losing this battle and feels more distant from the group. He erupts for the first time by beating Stefan up during a clip shooting. Their friendship is put on hold. But when the small workers protest evolves into a huge riot, one thing will tie them together – their destructiveness. Thrilled with the raging mass and collective energy, the friends forget their grudges and join the riot. They use the opportunity to enter the supermarket and destroy it. With their inflamed passion, Toda, Stefan and Jelena continue to explore the boundaries of their destructive games, not knowing where the game stops and their friendship begins...

**producer’s note**

In a time of an omnipresent decline of values, the role of individual is becoming more and more compromised. Young people, in particular, are expected simply to go with the flow and accept the given state of things. The search for identity and having a mind of your own seems to be the most challenging quest nowadays.

Although put in a context highly familiar to all East European countries, Tilva Rosh is not a film that should be read just in terms of these social issues. Growing up and fighting the fact that this brings along predetermined and usually unwanted social roles denying any individual choice, are universally recognised phenomenon. Our responsibility toward young people and those affecting their lives is to talk about it and raise an awareness that conventions and the artificiality of the world are what make people reach for alternative, and sometimes even violent, ways to experience something true.

Hopefully, this film will be a farewell letter to all of the “lost in time” generations, as well as the last wake-up call for those who are still wandering on the edge of motivation.
director’s note
TILVA ROSH represents a hybrid form of a fiction film in which a group of young skaters play themselves in situations they really experienced, combined with worker protests that took place in Bor in 2004.
I was lucky to get my hands on a copy of an amateur, one-hour JACKASS film, which was made by these guys themselves. I was impressed by a huge amount of unarticulated energy, which erupted from them; and also by a complete lack of interest for the actual social struggle going on in Serbia. I remembered my own attitude from 10 years earlier, when I also lived in that same small town in a time of great changes and realized that my attitude was not different from theirs; social rights and problems did not affect me either. I remembered how everything was much simpler and wondered how it all became so complicated. This is a film about that – about waking the conscience you do not want to wake; finding out about injustices in the world you are not interested in; about assuming social roles when you do not want to participate and about the helpless struggle to save that carefree teenage world from any changes.
With its fragmental structure, which sometimes looks like a tattered teenage dream, very long uncut shots, shooting with no lighting and by using the real people in situations they are familiar with, the film will partly keep the documentary-style of their authentic amateur recordings. Having this documentary element combined with surreal landscapes of the bleak town and the Bor mine’s barren land, this film balances between surrealism and hyperrealism. In adolescence, this boundary is easily crossed, the impossible easily becomes possible. This film tries to give everybody back the feeling that everything is possible, at least for a moment.

company profile
Kiselo Dete is a film production company founded by a group of young filmmakers from Serbia. United by a common goal of making independent fiction and documentary films with attitude, Uros Tomic, Mina Djukic and Nikola Lezaic have thus continued a long-lasting co-operation which started at the Faculty of Dramatic Arts in Belgrade where they studied film and television directing.
Kiselo Dete is not yet an established production house, but if you look at the individuals behind the company, you will discover a lot of talent and experience. Uros Tomic has directed the very successful Internet sitcom with thousands of clicks and last month was supported by the City Council of Belgrade Film Fund for the PLAY ME, KUSTURICA project. Mina Djukic was also awarded funds from the City Council of Belgrade and has won several prizes for her shorts. Nikola Lezaic’s project TILVA ROSH has just received a 130,000 € grant from the Film Center Serbia and 100,000 € from the City Council of Belgrade Film Fund to shoot his first feature.
Since Kiselo Dete is a newly founded company, this is the list of all of the projects in which the company has been involved:

2010
THE LAST STUNTMAN/Uros Tomic/feature fiction/in development

2009
PLAY ME, KUSTURICA!/Uros Tomic/feature fiction/in development
ACCIDENTS 3737th DAY/Mina Djukic/short fiction/in development
TILVA ROSH/Nikola Lezaic/feature fiction/pre-production

2008
FEAR OF FLYING/Mina Djukic/short fiction/post-production
NYLON DRESSED GROUND/Nikola Lezaic/short fiction/in distribution

2007
BOR, WORKERS’OASIS/mockumentary/in post-production/55 min
I’M CHAOTIC/short/10 min
BOXER GOES TO HEAVEN/short/15 min

2006
THE STRONGEST/short/15 min

Nikola Lezaic was born in Bor, Serbia, in 1981. He studied at the Faculty of Drama Arts in Belgrade in the department of film directing. His short films were screened and awarded at several festivals around Europe (Montpellier, Amsterdam, Belgrade, Paris, Tel-Aviv…). Tilva Rosh is his feature debut.

2008
NYLON-DRESSED GROUND/short/25 min
GRAM OF LOVE

BELA FILM

Slovenia
title: GRAM OF LOVE
producer: Ida Weiss
author: Tanika Šajatovič
director: Martin Turk
company: BELA FILM
country: Slovenia

summary of the project
GRAM OF LOVE tells a story about the growing up of nine-year-old Ajda in a small village close to the sea. Her wish to have a perfect family wakes up the demons of the past that haunt her family.

project data
genre: drama
length: 100 min
shooting format: 35 mm

costs
estimated development costs: 62.895,– €
estimated production costs: 1.350.000,– €
financing already in place: 37.000,– €

What are you looking for in particular?
co-producer, TV presale, distributor(s), sales agent, (actors)

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**synopsis**

Nine-year-old Ajda lives together with her bossy grandmother Marija and her loving father Travko. Her grandmother rules the family with an iron fist and her father lets her dictate their lives. Ajda’s father got stuck in life after the death of his wife and he does not have the strength to face his mother. But Ajda wants to have a perfect family and she decides to find a new mother. When Ajda meets Romana, a trapeze artist from Berlin, she is convinced that Romana is a perfect match for her father. She tries her best to make them fall in love, but her grandmother does not share her enthusiasm. On the contrary, Marija’s jealousy and possessiveness over her son make her stop at nothing to prevent him from being with Romana. But falling in love wakes Travko up from his passivity and he starts confronting his mother. Slowly, the family demons start to pop-up one after another and Ajda finds herself caught up between her naïve vision of having a perfect family and the complexity of adult life. In the turmoil of events her dream of a perfect family becomes shattered to pieces.

Having to face the consequences, Ajda finds out that the grown-up world consists of different layers of reality.

**producer’s note**

What attracted me to the story was the fact that the main character is a child although it is not a children film; that there is complex relationship between a mother and son; that a child wants to bring about a decision into a world that is far beyond her... and the theme of “childish naivety clashing with adult complexity”. I’m strongly convinced that these can be the elements for an appealing and strong film, in terms of emotions as well as of visual pleasure.

Although **GRAM OF LOVE** is a project by a first-time writer and director, I have complete confidence in their talent and knowledge. The writer Tanika Šajatovič has vast experience in the film industry as well as in writing for theatre and radio. The director Martin Turk is regarded as one of the most promising directors of his generation (late 70’s).

In his shorts, he has shown great sensitivity for actors and mise-en-scène as well as when dealing with children (“Excursion”) or with more fantastic, surreal scenes (“Slice of Life”). In his short but fruitful career, he has also been involved in three feature films and proven himself to be a serious and reliable co-worker and demonstrated great practical knowledge in organizing and leading the cast and crew.

During the development phase, the creative crew will work closely with one another in order to monitor the realistic production capabilities and to be as efficient as possible.

**author’s note**

**GRAM OF LOVE** is a story about growing up in a small village close to the sea. Nine-year-old Ajda finds herself caught up between her naive vision of having a perfect family and the complexity of adult life. The story about growing up is inevitably connected with making decisions. In my story, I want to explore how it feels when your life depends on the decisions of others. How it feels when you want something, which is far beyond your capacities although you are certain that it is within your reach, that it is even your responsibility to do it. How it feels when you start realising that you have stepped into shoes that are too big for you.

I believe that as a child you are not able to directly influence the most important events in your life because they depend on the decisions made by your parents. Therefore, I tried to show that Ajda can trigger the events that will force her father and her grandmother to make decisions...
which will change their lives profoundly. But she cannot influence the outcome; she herself cannot make those decisions although she feels responsible for them.

Travko, Ajda’s father, should be able to make decisions, but he cannot. After the death of his wife, he got stuck in life. Once a successful assistant to the general manager he became a mechanic in his cousin’s garage. He gave up his ambition and allowed his mother to take care of him. Travko is not happy to be bossed around by his mother, but he does not have the strength to face her. The events that happen force Travko out of his lethargy and he needs to start reacting, he needs to start deciding for himself once again.

Maria, Ajda’s grandmother, is a master of making decisions and stops at nothing in order to keep her family under control. But what really happens when you try to manipulate the events in your favour? What happens when you are convinced that you are making the right decisions, but it then turns out that you keep deciding against yourself? Maria finds herself once more torn between the desire to control her life and fear to let love in.

In my story, growing up resonates on three different levels: Ajda needs to step from naïve childhood into a grown up world, Travko needs to stir himself out of his passivity, and Maria needs to resolve the conflict between her rational and emotional side. I imagine the world of my characters caught up in a stunningly wonderful bubble which needs to burst in order to reveal its true nature.

**company profile**

Bela Film was established in 1998 by Ida Weiss and Maja Weiss. The company focuses on both documentaries and fiction films with an original author’s expression. The company is active in the field of production.

**filmography of the production company**

2008

DAR FUR – WAR FOR WATER/documentary/91 min/35mm

A FEEL FOR WIND/documentary/50 min/Digital Beta

2007

INSTALLATION OF LOVE/fiction/98 min/35mm

2006

I WANT TO CONQUER THE WORLD – PORTRAIT OF THE ACTRESS MARIA VERA/documentary/54 min/ Digital Beta

DEVIL’S COLONY/documentary/48 min/Digital Beta

2004

CHILD IN TIME/fiction/16 min/35mm

**filmography of Martin Turk (director)**

Martin Turk was born in 1978 in Trieste as a member of the Slovenian ethnic minority living in Italy. In 1998, he began his studies of film and TV direction at the Ljubljana Film Academy. His graduation short film THE EXCURSION won several international awards (Montpelier, Bologna, Wiesbaden). His professional debut film A SLICE OF LIFE was presented at several international film festivals (Edinburgh, Angers, Huesca, Valencia, Bristol, Montpellier…) and won the prize for the best Slovenian short film in 2006. His last short film EVERY DAY IS NOT THE SAME premiered this year in Cannes in the official programme of the Directors’ Fortnight (Quinzaine des Réalisateurs). Martin worked as an assistant director on the feature films NO MAN’S LAND by Danis Tanovic (2nd AD), LJUBLJANA THE BELOVED by Matjaz Klopčic and INSTALLATION OF LOVE by
Maja Weiss (both 1st AD).

2008
**VSAKDAN NI VSAK DAN – EVERY DAY IS NOT THE SAME**/short fiction/12 min/35 mm

2006
**REZINA ZIVLJENJA – A SLICE OF LIFE**/short fiction/15 min/35 mm

2002
**IZLET – THE EXCURSION**/short fiction/12 min/16 mm

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**Filmography of Tanika Šajatovič (author)**

Tanika Šajatovič is a scriptwriter. She has worked for the Berlinale co-production market and the Sarajevo Film Festival’s annual co-production market and project development workshop. In 2007, she received a NIPKOW scholarship. Previously, she was at the Promotion Department of the Slovenian Film Fund and set up the Media Desk Slovenia.
LOVE IS LIKE VENGEANCE

Vita Nova Films Ltd

United Kingdom
**title:**
LOVE IS LIKE VENGEANCE

**producer:**
Grant Keir

**author:**
Elaine Proctor

**director:**
Virginia Heath

**company:**
Vita Nova Films Ltd

**country:**
United Kingdom

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**summary of the project**
Maya, a seemingly innocent young East European, allows herself to be 'trafficked' into the UK by Ray, an older English man, to get revenge on the pimp who killed her child. A 'female revenge' story for our times... where both would use each other to get what they want, yet neither guessed they would want each other.

**project data**
genre: thriller/revenge/love story
length: 100 min
shooting format: Super 16 mm

**costs**
estimated development costs: 25.000,– €
estimated production costs: 1.400.000,– €
financing already in place: 100.000,– €
(Sales Advance)

**What are you looking for in particular?**
co-producer, actor(s), co-financiers, (co-author, dramatic advisor)

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**synopsis**
In a seedy bar in a Czech border town, Maya, a seemingly innocent young woman, is promised a job by Ray, an older English man, who is, in reality, a hardened human trafficker. But as their journey towards her ‘new life’ in Sheffield unfolds, an edgy liaison develops between them. Haunted by her past, Maya questions whether a bad man ever deserves to be forgiven. Maya unsettles Ray and cleverly recruits him to her dangerous mission for revenge on Arben, her former pimp and now Ray’s ruthless gangland boss. As their relationship deepens, the risks they face from Arben’s gang increase. When Ray suggests they escape together, Maya accepts, only to be brutally reminded of her past. Finally, Maya is forced to choose between her chance for vengeance and her chance for love.

**producer’s note**
Vita Nova Films Ltd is a UK feature film production company that seeks to connect the artistic and economic opportunities of Eastern Europe with new audiences and markets in the West and beyond.
Vita Nova Films Ltd believes that there is a gap in the market for low-budget films shooting in Eastern Europe in the English language. The caveat is that these films must be genuine artistic and commercial collaborations between East and West. We call these projects, ‘East-meets-West’ films and we believe they offer investors the advantage of low-cost /low-risk investment with the potential upside of a substantial return when a film breaks out and crosses into mainstream English language markets.

Our first feature film, Prima Primavera, proves that we have the artistic sensibilities and commercial skills to successfully produce a UK/Hungarian/Bulgarian/Dutch co-production. Our next production, **LOVE IS LIKE VENGEANCE**
will take our slate, approach and international collaboration to the next level.

**director’s note**

**LOVE IS LIKE VENGEANCE** is structured as a powerful ‘female revenge’ thriller that cleverly builds up a powerful and intimate love story between captive and captor. Although the film initially reads as an ‘innocent sex slave’ story, we soon discover that the girl, Maya, plans to entice her captor, Ray, into her dangerous mission for revenge. Set in the ‘new’ East and ‘old’ West of Europe, the film will be visually distinct from female revenge movies like ‘Kill Bill’ with a story rooted in the reality of sex trafficking that explores the conflict between the desire for vengeance and the possibility of redemption and love.

The film is essentially a two hander, centered on the performances of the two main characters, Maya and Ray. The camera lens will be close in on the characters as they negotiate their strange, edgy liaison and reveal what finally motivates them to choose either forgiveness and trust or revenge and death.

Cast: At this stage, I am considering Berlin ‘Shooting star’ Vesela Kazakova (**MILA FROM MARS, PRIMA PRIMAVERA**) in the role of Maya. She has a combination of dark Gypsy pride and sensual vulnerability which would create empathy with her journey to overcome her nightmare past.

Ray: English, early 40s, self-made working class, charming, still handsome, his dry wit and humour hides a darker, shameful past. An unexpected depth to the performance would come as Ray’s tough exterior slowly melts under Maya’s passion for revenge which gives him a chance to redeem himself. We have the opportunity to cast actors of the calibre of Robert Carlyle, Ray Stevenson, Kevin McKidd.
company profile

Vita Nova Films is a feature film production company with offices in Newcastle upon Tyne and Sheffield, in the North of England led by the award-winning producers, Steve Bowden and Grant Keir. Since 1999, managing director Steve Bowden has developed, line produced and produced feature films including NASTY NEIGHBOURS, the feature film debut of director Debbie Isitt (CONFETTI), and, more recently, Sue Heel’s debut feature SCHOOL FOR SEDUCTION. Steve is currently in post-production on Janos Edelenyi’s comeback movie, PRIMA PRIMAVERA.

Grant Keir is an experienced documentary and drama producer who co-wrote the award winning short film RELATIVITY (Best Short Film, Prix UIP Berlinale) and DEEP FREEZE. He is Associate Producer on the WarpX/Fear Factory feature, HUSH and the Warp Films feature, ARCTIC MONKEYS; LIVE AT THE APOLLO. Both producers are graduates of EAVE, the European Audio Visual Entrepreneurs professional producer training programme, and have proven themselves skilled at working with writing and directing talent.

filmography of the production company

PRIMA PRIMAVERA/feature film/in postproduction/director: Janos Edelenyi/sales: East-West Films Distribution/co-production companies: Vita Nova Films (UK), Geopoly Film (Bulgaria), Riba Film International (Netherlands), Eurofilm Studio (Hungary)/producers: Steve Bowden, Pavlina Jeleva, Georgy Cholakov, Arry Voorsmit, Peter Miskolczi/cast: Andor Lukats, Vesela Kazakova, Antonie Kamerling, Eniko Borscok, Djoko Rosich/writers: Paul Salamon, Endre Hules, Maria Stankova


COMEBACK/short film/in post-production/director: James Harris/writer: James Harris/producer: Steve Bowden/cast: Gary Kitching, Sarah MacDonal-Hughes, Chris Connel

SOMEONE ELSE’S WAR/short film/UK Film Council and Northern Film & Media/director: Guy Frankland/producer: Steve Bowden/writer: Guy Frankland/cast: Kevin Bishop, Ian Pearson, Karl Kennedy

GROW UP, SLOW DOWN/commercial (Boom Creative)/director: Steve Bowden/writer: Roy Weatherly, Tony Phillipson/producer: Steve Bowden

filmography of Virginia Heath (director)

Virginia Heath is a multi-award-winning director with New Zealand and UK nationality. Her short film RELATIVITY (10 min) won ‘Best Short Film’ at the Berlin International Film Festival, 2002, and was nominated for the European Film Academy Awards. RELATIVITY also won ‘Best Film’ at the Drifting Clouds International Film Festival in New Zealand.

Virginia directed POINT ANNIHILATION (30 min) in her native New Zealand starring Bruce Hopkins (Gamling in LORD OF THE RINGS), co-produced with Peter Jackson’s companies, Weta Digital and Park Road Post. POINT ANNIHILATION screened at the Cannes Film Festival 2005 in ‘Cinema des Antipodes’, and was selected by
i-Tunes, USA, as one of 12 shorts to pilot the i-Tunes film download site. Virginia started as an editor and has a very clear idea of the elements needed to create a powerful visual story. Her fiction films explore the themes of sex, love, power, death and desire. She has also won awards to develop innovative cross platform projects for web and mobile.

2008

**MY DANGEROUS LOVERBOY**/drama/18 min/in postproduction/commissioned by the UK Human Trafficking Centre

**LITTLE LOST DAVID**/music documentary/director/Channel 4 TV

**HUMAN TRAFFICKING**/a new media cross platform web and mobile project on, National Film Board of Canada and NFB

2007

**THE CASTING SCENE**/MELT award for innovative cross platform project supported by Channel 4, BBC and Orange

**DEVIL DON'T MIND**/music video for Little Lost David/director

2006

**HADES BRIDGE**/trailer for feature film VKH Films, with original song 'Round Here' by Stoney/director

2005

**POINT ANNihilation**/fiction/30 min/35 mm/writer, director/produced by Faction North/Faction Films in association with Cubem3dia, The Film Unit & Weta Digital, New Zealand/a dangerous, erotic journey of initiation through surf sex & Maori tattoos
Partners
Medienboard Berlin-Brandenburg

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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MEDIA Programme

MEDIA 2007 is a programme of the European Union for the advancement of audio-visual industry in the 32 member states. Support is channelled through it for the areas of development, distribution, sales, promotion, festivals and training. The preparatory action MEDIA International is co-financing activities with countries outside the EU – in the field of promotion, training and cinema networks.

MEDIA Programme/European Commission
Avenue de Beaulieu 33 | B–1160 Brussels
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The aim of the funding is the development, maintenance and strengthening of the film, television as well as media culture and economy in Saxony, Saxony-Anhalt and Thuringia. The funding intends to contribute to the strengthening of the audio-visual sector in Germany and Europe. With that it will improve and ensure the economic power in the region of these three states.

Robert Bosch Stiftung

The Co-Production Prize for Young German and Eastern/Southeastern European Filmmakers

The Robert Bosch Stiftung issues three co-production prizes for young German and Eastern as well as Southeastern European filmmakers. The prize, worth up to 70,000 euros 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.

www.filmfoerderpreis.com

Robert Bosch Stiftung GmbH

Heidehofstraße 31 | D–70184 Stuttgart
Programme Manager: frank.albers@bosch-stiftung.de
Coordination Co-Production Prize: battaglia@filmfoerderpreis.com
MEDIA Antenna Berlin-Brandenburg
MEDIA Antenna Berlin-Brandenburg is one of the information offices of the MEDIA programme in all member states. Responsible for Berlin-Brandenburg/Central Germany it is a significant contact point for professionals. Its networking events support the international co-operation between the MEDIA member states.

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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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CineLink
CineLink is the industry section of the Sarajevo Film Festival. Its activities are spread throughout the year and are designed to meet the current needs and expectations of Southeast Europe’s film industry in reshaping. There are a series of workshops concentrating on script development, financing and marketing that producers and authors of selected feature fiction projects undertake before presenting their projects at the CineLink Market. The workshops take place in Sarajevo every April and June. Taking place during the last three days of Sarajevo Film Festival every August, the CineLink Co-production Market presents the best of feature fiction projects in preparation by both emerging and already acclaimed authors from Southeast Europe.

EAVE
EAVE is one of the leading training and development providers for producers in Europe. Apart from our well known Producers Workshop, we offer additional courses such as the Film Finance Forum and the Film Marketing Workshop as well as other tailor made professional development programmes.

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special partner for the CoCo Focus 2008

Baltic Event
The Baltic Event film market screens the newest feature films from Estonia, Latvia and Lithuania for international film and TV professionals – among invited guests are sales agents, distributors, TV buyers and festival directors. The Baltic Event Co-production Market offers highly productive opportunities to network and discuss projects in the special film festival atmosphere of medieval Old Town, Tallinn. Participation in the Baltic Event Co-production Market gives producers an efficient possibility to create or extend their international network.

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EastWest Filmdistribution
EastWest Filmdistribution is a feature film sales company which specialises in the promotion and sales 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 they represent deserve and will find a worldwide 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
pool production

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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