

**Connecting  
Cottbus**

**12.-13.11.2009**

East West Co-production Market  
at the FilmFestival Cottbus

**come  
and  
pitch  
it!**

**pitchbook**



## content

COCO SPECIAL PITCH 2009	
<b>LILLIPUTIANS</b> .....	<b>3</b>
Rock Films	
Russia	
<b>PEACE</b> .....	<b>9</b>
AYSOR-PLUS Film Productions	
Armenia	
<b>ZINCOGRAPH</b> .....	<b>15</b>
Peripeteia	
Bulgaria	
<b>NIGHT BOATS</b> .....	<b>21</b>
Studio dim d.o.o.	
Croatia	
<b>BELLA MIA</b> .....	<b>27</b>
Bio Illusion	
Czech Republic	
<b>THE SUMMER OF FROZEN FOUNTAINS</b> .....	<b>33</b>
Producing Center Gemini	
Georgia	
<b>FORTY DAYS OF SILENCE</b> .....	<b>39</b>
Rohfilm GmbH	
Volya Films	
Germany	
<b>ELSE</b> .....	<b>45</b>
Playtime Ltd.	
Hungary	
<b>MOM AND OTHER LOONIES IN THE FAMILY</b> .....	<b>51</b>
Cinema-Film Kft.	
Hungary	
<b>LAURA AND THE MOVIES</b> .....	<b>57</b>
UAB Tremora	
Lithuania	
<b>SOLSTICE</b> .....	<b>63</b>
PRASA I FILM Sp. z o.o.	
Poland	
<b>ROXANNE BY THE POLICE</b> .....	<b>69</b>
Hi Film Productions	
Romania	
<b>WOLF</b> .....	<b>75</b>
Strada Film	
Romania	
<b>OUTSIDER</b> .....	<b>81</b>
FilmMaker LLC	
Ukraine	
<b>Partners</b> .....	<b>87</b>

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**12.-13.11.2009**  
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Cottbus**

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| Notes:

COCO SPECIAL  
PITCH 2009

↓ *title*

**LILLIPUTIANS**

↓ *company*

Rock Films

↓ *country*

Russia



Kira Saxaganskaya



Masha Vasyukova



Alexey Uchitel

**title:**

LILLIPUTIANS

**producers:**

Kira Saxaganskaya, Masha Vasyukova

**authors:**

Yuri Solodov, Alexander Veledinsky

**director:**

Alexey Uchitel

**company:**

Rock Films

**country:**

Russia

**summary of the project**

A circus lilliputian wants to die – his height is his tragedy. But he doesn't want to look funny after his death, therefore he needs to find a black suit – the only ones he has are those for circus performances. Whilst the character tries to obtain a black suit, he gets into tragicomic adventures and finally realizes that the human scale is not measured in centimeters. This is a story about a Lilliputian, who tries to squeeze out everything lilliputian that is in him.

**project data**

genre: lyrical comedy

length: 90 min

shooting format: 35 mm

**costs**

estimated development costs: 300,000 €

estimated production costs: 3,000,000 €

financing already in place: none

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

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

**contact**

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### **synopsis**

Early morning. Fall. The day is breaking but it is still quite dark. Dank weather. Slippery leaves are glued to the pavement. The first snow is falling silently. Mild purple light cuts through the car's headlight. The engine mumbles. A little man in huge motorcycle helmet and aviator glasses moves down empty streets on a very very small bike. A stool is attached upside down to the luggage carrier, it seems disproportionate in comparison both to the tiny bike and its rider.

This is the start of the story about a very small man – a circus artist whose name is KONSTANTIN. He lives alone, every day he goes to work, where he rehearses his “high wire act” with his sole friend TARAS. The neighbour's boys constantly make fun of the lilliputian. Most of the people don't even notice him or take him for a kid, which offends sensitive KONSTANTIN. Even the elevator won't start until he brings a brick to add to the weight. KONSTANTIN clearly feels his uselessness in the world.

And here KONSTANTIN decides to die. But he doesn't have a black suit. All that he's got are circus attires which he believes will make him look ridiculous in a coffin. After all the desperate attempts to buy something, he steals a sewing machine and starts to sew the suit himself. But there is always something that distract him: first his big troublesome son SASHKA is taken to the police department, then he gets into a fling with NADYA, an ex ice-skater, meets her ex lover VASILY, gets into a fight and eventually makes friends with him. To add up the stir, the circus trainer gets jealous with KONSTANTIN's elephant – TARAS. Suddenly, ready for the death KONSTANTIN is found and saved by the police that is after the sewing machine thief... All these adventures help him understand that the scale of the human being can not be measured

in centimeters.

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### **director's note**

This story is very interesting from a director's point of view: we have to show the scale of a human being not by telling a story of some nobleman, but, on the contrary, of a small man. A small man in Dostoyevsky's point of view, and, literally, a very short man.

I feel there is a strong potential in working with the actors and development of the visual side of the film. There are three dimensions where the story takes place: a small town, the circus, and the character's dreams. All this allows us to look for very intelligent and delicate ways to show the evolution of the inner world of the character.

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### **vita Alexey Uchitel**

Alexey Uchitel started his film career by shooting documentaries. He founded Rock Films in 1991 and made his feature debut in 1995 with GISELLE'S MANIA – a film that was telling a story of the famous Russian ballerina Olga Spesivtseva.

In 2000, Uchitel's film HIS WIFE'S DIARY on the personal life of the world-known writer Ivan Bunin was the Russian submission for the Oscar. In 2003, Alexey completed a youth melodrama THE STROLL – a very easy, uplifting story about three young people walking the streets of St. Petersburg, falling in love with the city and with each other. This was a box-office hit, and a small-scale production at the same time. DREAMING OF SPACE in 2005 had a huge success, and received the Grand Prix of the 27th Moscow International Film Festival. In 2008, Alexey Uchitel released his film CAPTIVE, which won him the Best Directing Prize at Karlovy Vary and received the award for Best Film in Cottbus in 2008.

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**Connecting  
Cottbus**

**12.-13.11.2009**  
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at the FilmFestival Cottbus

Right now, Alexey has just finished the editing of his latest film GUSTAV – a large scale production set right after the war in Siberia. The project's executive producer is Channel One Russia. The film is going to be released in 2010.

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**producer's note**

LILLIPUTIANS is a story that draws attention and doesn't leave anyone indifferent. Even though it is a story of a very short man – a Lilliputian – it is in a way a story of everyone who has ever felt insecure or has been unfairly offended. The story is written with a huge love for the character, it tells about love and good people around us because, if we look carefully, these two things are always present in our life. Besides, the story takes a lot of comic twists, which also make it very attractive for the audience.

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**company profile**

Rock Films was founded by film director Alexey Uchitel in 1991. The studio is producing both feature and documentary films. One of our highest-priorities is support of debuts, we always seek young and talented directors to help them make their first feature.

During the last 17 years, our films have received more than 40 awards at different international film festivals, including the Best Director Prize in Karlovy Vary and Best Film in Cottbus Film Festival for Alexey Uchitel's film CAPTIVE.

 | Notes:

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Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus



| Notes:

↓ | *title*

**PEACE**

↓ | *company*

AYSOR-PLUS  
Film Productions

↓ | *country*

Armenia



Arsen Azatyan



Nariné Mkrtychyan

**title:**

PEACE

**producers:**

Arsen Azatyan, Nariné Mkrtychyan

**authors:**

Nariné Mkrtychyan, Arsen Azatyan

**directors:**

Nariné Mkrtychyan, Arsen Azatyan

**company:**

AYSOR-PLUS Film Productions

**country:**

Armenia

**summary of the project**

By a strange coincidence, the girl and the former citizen soldier meet each other after 15 years' parting. The boy had left to fight in the war as a citizen soldier and the girl had left for Europe to pursue her studies because she had been informed that her beloved had died in the Karabakh war. Now, 15 years later, she has come back to her motherland with her new foreign journalist boyfriend and ironically meets her former sweetheart.

**project data**

genre: drama

length: 120 min

shooting format: 35 mm

**costs**

estimated development costs: 15,000 €

estimated production costs: 750,000 €

financing already in place: 290,000 €

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

co-producer, actor, postproduction

**contact**

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### **synopsis**

A foreign journalist and his Armenian girlfriend have embarked on a trip around Armenia with the purpose of presenting Armenia and Karabakh in peaceful life.

When their car breaks down, they have to continue their trip with a man who, as it turns out, was a former freedom fighter and the girl's fellow student. Later on, we realize that he was also her former boyfriend.

The man also is travelling to Karabakh to participate as a godfather in the baptism of the child of his friend who was killed in action. The foreign journalist is glad to meet a knowledgeable person who knows the terrain.

On the road, the foreign journalist sees people living and working peacefully in the mountains and villages, and takes pictures and films them on his video camera.

In contrast to the foreign journalist, the former freedom fighter "sees" in this landscape the past war with all its atrocities. (Fragments of war scenes emerge on the screen.) From the very first moments of this encounter, the girl recalls the parting from her beloved with whom she had suffered so much. In the meantime, the old feelings awaken between the former freedom fighter and the girl, making the foreign journalist suspicious.

In the end, the foreign journalist and the freedom fighter confront one another. The actual reason for the confrontation is jealousy which is reduced to an ideological confrontation between the foreign journalist and the Armenian man. And the girl feels ambivalence: a dual show of affection. On the one hand, to choose a hero who shed blood for today's peace, or, on the other hand, to choose the one with whom the future will be comfortable.

And time will show whether it will be peace or war.

### **director's / producer's note**

In spite of all this, the film consists of a few layers. At first sight, it seems as if the film is about a country which fought a war, about people who live in it, about their customs and way of life, then you understand that it is a romantic love story, a love triangle according to the laws of a love affair, and later that the mystic realism covers everything. There are three main heroes, the former citizen soldier, the foreign journalist, and the girl. The former citizen soldier, Ando, is a man who is about forty, he has given his youth, studies, love as a sacrifice for his country's freedom. As a result, he is unhappy today, he is alone.

The girl, Nona, leaves for Europe looking for a way out of the situation in order to find her lost love, the unpromising future and assert herself. In fact it was an escape from sadness, sufferings, and, in the end, in this way she escaped from herself.

The foreign journalist, Paul, makes his career of his own honest accord, though his studies of the periodical press in Armenia are related especially with his feelings towards Nona. He sees the things which can be seen. The attitudes of both his beloved and Ando are strange for him in a way. But it can easily be understood that he also looks for something in life, which opposed to this surrounding.

What is this film about? About love? Of course! About war? Certainly! About today's peace? Sure! What is the idea? Is the lost love of the fellow who survived in the war by a miracle and who had been considered dead for a long time or is the paradisiacal peace the foreigner saw? ...to whom it seems as if there hasn't even been a war. To our mind, this film is about love. About the strange and crazy and at the same time specific display of love.

The production of the film will start in June 2010.

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**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

**vita Nariné Mkrtchyan and Arsen Azatyan**

Narine Mkrtchyan was born in Yerevan. Arsen Azatyan was born in Yerevan.

In 1981 they both graduated from the film directing department of the culture faculty at Yerevan Pedagogical Institute. From 1981 to 1990 they worked at the Armenfilm State Studio where they directed five short films based on their own scenarios. In 1990 they established AYSOR and, later on, AYSOR-PLUS FILM PRODUCTIONS.

In 1994 the Armenian Film Projects scenario program supported by the Canadian government was implemented, which in 1995 was awarded the prize of the Dutch Ministry of Culture. To-date, ten shorts and three full-length feature films have been made based on their scenarios which participated in numerous film festivals in Berlin, Moscow, Montreal, Rotterdam, Sydney, Pusan, Edinburgh, Taormina, Riga, Barcelona, Odence, etc. During the course of the competitions, the films received several awards, prizes and favorable reviews.

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**company profile**

AYSOR-PLUS is an independent film production company created in 1990 in Yerevan, Armenia.

We specialize in documentaries and features and, since beginning operations in 1990, have made several films, including BOBO (1991, documentary, 70', colour, 35mm), which is dedicated to the memory of Sergey Paradjanov, and RADIO YEREVAN (1992, feature, 80', colour, 35mm), a feature film with participation from the Hubert Bals Fund/The Netherlands.

The films have been shown in several international film festivals, including Berlin, Moscow, Montreal, Rotterdam, Pusan, Nyon, Edinburgh, Taormina, Trieste, Barcelona, Odence, Roshd, and Sydney, etc. During the course of the

competitions, the films received several awards, prizes and favourable reviews.

In the last three years, we produced seven short fiction films and the feature film THE RETURN OF THE PRODIGAL SON (2008, feature, 88', colour, 35mm), which participated at the international film festivals in Pusan, Gothenburg, Belgrade, Moscow, Romania, Kolkata, etc.

 | Notes:

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**Connecting  
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**12.-13.11.2009**  
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at the FilmFestival Cottbus

 | *Notes:*

↓ *title*

**ZINCOGRAPH**

↓ *company*

Peripeteia

↓ *country*

Bulgaria



Vladislav Todorov



Javor Gardev

**title:**

ZINCOGRAPH

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**producers:**

Bouriana Zakharieva, Vladislav Todorov

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**author:**

Vladislav Todorov

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**director:**

Javor Gardev

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**company:**

Peripeteia

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**country:**

Bulgaria

**summary of the project**

Shortly before the fall of communism, a disgruntled informant creates his own phantom secret police department emulating the government's methods of spying and denouncing. He recruits a group of unsuspecting intellectuals to spy on one another and benefits from that.

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**project data**

genre: dark comedy/psycho-thriller

length: 100 min

shooting format: 35 mm

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**costs**

estimated development costs: 20,000 €

estimated production costs: 952,000 €

financing already in place: 30,000 €

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

co-producer

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**contact**

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**synopsis**

Batko Stamenov, a seductive and cunning young man, becomes an informant for the Bulgarian communist secret police. He performs his duties with great zeal, and yet, he is dismissed as the changing political situation in the late 80s renders him useless.

The bureaucratic attitude of the state towards his conspiratorial genius aggravates him deeply. His own experience with clandestine work makes him recognize a simple fact: the system of the political police is flawed in its very nature of being ironclad secretive. Its operations could be mimicked and its structures duplicated by rogue individuals posing as agents. Now, it would take Batko Stamenov what he amply has – sly and fierceness – to masquerade as an agent and mock the state security apparatus that has rejected him. He becomes the spider in his own web of informants that emulates the operations of the secret police, recruits a group of unsuspecting intellectuals to report on one another, creates his own secret archive of denunciations and, and after the fall of communism, benefits from that.

ZINCOGRAPH is a black comedy with elements of political psycho-thriller that draws on the very nature of secret policing under communism – presumed authenticity of the agents and recruitment based on automatic trust and unspoken fear. The provocations that spur the plot forward in a slew of hilarious, yet ghoulish absurdities and sudden turns come from the workings of the conspiratorial mind of a former agent turned psychopathic schemer.

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**author's note**

ZINCOGRAPH is a farcically sinister story that deals with the glitches and random breaches of the ubiquitous communist secret police. The film draws on the social absurdi-

ties, psychological anomalies, and conspiratorial mentality created in interaction with such a system.

The protagonist is an overzealous collaborator who faces undue rejection, as he is abruptly disowned by the secret police and weaned from its nourishing conspiratorial matrix. By means of a cunning mystification, the “rejected child” creates his own “surrogate mother” by masterminding a perfect duplicate of a political police department. Thus, he reattaches himself to the conspiratorial bosom of the state.

Several films from the former Eastern bloc that deal with the totalitarian secret police, with informants and their victims, made headlines in the recent years – most notably the Oscar winner THE LIVES OF OTHERS. These films treat the issue of “dissidents versus informants” and “the totalitarian state verses the individual” with a moral rigor that befits the gravity of the topic.

ZINCOGRAPH, although based on a similar theme, approaches the social and psychological nature of spying and denouncing under communism from an entirely different perspective. Imagine what would happen if some psychopath decides to pretend to be a secret agent and starts “recruiting” unsuspecting people to spy on each other?

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**vita Vratislav Todorov**

Vladislav Todorov is the author of the film ZIFT based on his eponymous novel (2006), which won Best Film and Best Screenplay at the Bulgarian National Film Awards (2008) among other domestic and international awards. He holds an M.A. from the Bulgarian Theatre and Film Academy and a Ph.D. from the University of Pennsylvania, USA. He is the author of several scholarly books on modernism, political aesthetics, performing and visual arts: Chaotic Pendulum (2005), Short Paradox for the Theater

and Other Figures of Life (1997), Red Square, Black Square: Organon for Revolutionary Imagination (SUNY Press, 1995), The Adam Complex (1991). Todorov has published essays and short fiction in Post Modern Culture, Chelsea, Yale Journal of Criticism, L'infini, Neue Literatur, etc. He currently teaches film at the University of Pennsylvania.

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**vita Javor Gardev**

Javor Gardev, Director, (b.1972, Sofia) holds a degree in Theatre Directing from the Bulgarian National Academy of Theatre and Film, and in Philosophy from Sofia University. One of the most prominent theatre directors in Bulgaria today, he has staged more than 23 plays and has received 14 domestic and international theatre awards. His debut film ZIFT (2008) won the "Silver St. George" for Best Director in Main Competition at the 30th Moscow International Film Festival and the Prize for Best Film of the Russian Film Clubs Federation. The film was officially selected in Discovery Program of Toronto International Film Festival, 2008. It was Bulgaria's official nomination for the foreign language Oscar. It was in the Official Selection of the 2008 European Film Academy Awards.

ZIFT scored the biggest box-office for the last twenty years in Bulgaria and was sold for international distribution to Russia, Germany, Greece, the US Independent Film Chanel on Demand, and HBO.

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**producer's note**

Today, there is a great supply of film plots inspired by stories found in the declassified archives of the former communist regimes.

ZINCOGRAPH offers an unusual perspective. It tells a story in which the common didactic view is challenged by a paradoxical one. The film does not deal with the moral inhibi-

tion and natural reluctance to collaborate with the watchdogs of an oppressive regime, a reluctance that one needed to suppress in order to survive. In contrast, it deals with the maniacal desire to collaborate and philosophically justify the ethos of conformism and the methods of political denunciation.

ZINCOGRAPH will be marketed as a dark comedy with elements of political psycho-thriller – a genre mix that would appeal to larger audiences. The radically new approach to an overexploited theme would stir critical interest not only in Eastern Europe, but globally as well. The theme of spying on others and invasion of privacy has never lost its captivating powers.

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**company profile**

Peripeteia is a motion picture production company created in 2007 by Bouriana Zakhariyeva and Vladislav Todorov.

We put particular emphasis on plot and character. Since ancient times, peripety (reversal of fortune) has been the basis of good drama and quality entertainment. We value genre mixtures, sharp style, and engaging storytelling. We reject the business-versus-art dilemma in film production, as we believe that artistic quality is commercially successful.

ZINCOGRAPH won Balkan Fund Script Development Award, Thessaloniki IFF'08 and Restart Award at CineLink Coproduction Market, Sarajevo IFF'09. It is officially selected to compete at the New Cinema Network – Focus Europe, Rome IFF'09.

 | Notes:

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**12.-13.11.2009**  
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↓ *title*

**NIGHT BOATS**

↓ *company*

Studio dim d.o.o.

↓ *country*

Croatia



Darija Kulenović Gudan



Petar Milic



Igor Mirković

**title:**

NIGHT BOATS

**producers:**

Darija Kulenović Gudan, Petar Milic, Marina Andree

**authors:**

Elvis Bošnjak and Igor Mirković

**director:**

Igor Mirković

**company:**

Studio dim d.o.o.

**country:**

Croatia

**summary of the project**

NIGHT BOATS is a melodrama about a love affair in an old people's home. Danica and Jakov thought their life was over until love struck them. And they take off from the bleak institution like some teenagers running from home. They take off into their romance – a romance they thought they would never experience again.

**project data**

genre: melodrama

length: 90 min

shooting format: RED – digital

**costs**

estimated development costs: 38,000 €

estimated production costs: 761,000 €

financing already in place: 273,000 €

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

co-producer, sales agent, TV presales, (actor)

**contact**

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**synopsis**

Danica certainly isn't Juliet, and Jakov certainly isn't Romeo, but everyone is against their love. So they run away. Danica is seventy five and Jakov is eighty.

It would have been difficult for Jakov and Danica to meet anywhere else, apart from in an old people's home: she was a devoted family woman; he was an eternal wanderer and a jazz player on the big ocean liners. They used to be totally different, but now they are the same – two lonely people.

Their clandestine love blossoms. After they exchange words and memories, life is suddenly less bleak for them. They meet up secretly in the old people's home, until one day Jakov is found in Danica's bed and they are discovered. A huge scandal erupts. Danica's son is beside himself. He immediately wants to move Danica to another home, somewhere where she will be better looked after.

And then one night Jakov and Danica run away. They set off towards the coast. Having spent his whole life on ships, the sea is the only place for Jakov. They are in search of Jakov's son, who he has not seen for thirty years. Danica wants them to meet so Jakov can be at peace, and Jakov wants to escape from the old people's home and his monotonous life. On their journey, they take a bus but they don't make it to their destination: in a rest-area along the road, Jakov hears the sound of a trumpet and ecstatically goes after it. He meets a peculiar peasant who lives in a field and uses a trumpet to scare away the sparrows destroying his crops. Here Jakov gets to play again the instrument he has spent his whole life with. On the melancholic tunes of old jazz, their journey takes a new direction. In the peculiar peasant's cabin, Danica and Jakov indulge in carnal love. Then they continue their trip on foot, walking through meadows and fields. They find a motorcycle and take a ride. Later they hitch a ride in a

car... For a short while, their bleak reality from the old people's home turns into a fairy tale that will eventually take them to the coast. Jakov plays on a square full of tourists and receives ovations and Danica summons up courage to call her family and tell them what she has never told before: that she has the right to live her life all the way. Weather is perfect, life is beautiful and full of music and they live it to the full.

However, all fairy tales are short-lived. Jakov's health is getting worse, he is tired and lost. Danica has to make a choice: either to continue to live in this fairytale dream with Jakov, or betray him and take him back to the safety of the old people's home. Should she take away his precious freedom, betray their romance... but save his life?

It's the same old story about forbidden love, but in our story the love is the way to fight the death, to escape from the inevitable.

**director's note**

We made this film of all things I ever loved in films: romance, rebellion against faith, heroes that are managing to do the impossible, optimism mixed with melancholy, realistic narration with occasional journeys to surreal, and all of that follows the rhythm of seductive music. Just like when you cover the table with all of the ingredients you love - everything is here and now you have to cook it.

**vita Igor Mirković**

Igor Mirković was born in Zagreb, Croatia where he lives. He graduated in Political Science from the Faculty of Political Science, Zagreb. From 1989 to 2001, he worked as a TV journalist and was the author of many documentary and political TV shows, mostly for the Croatian national TV. He was awarded several awards for TV reports. From 1994 to

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1996, his short reports were regularly broadcasted on CNN's World Report, and he received the CNN's Best Medical Story Award in 1995.

In 1998, he made his first documentary *ORBANIĆI UNPLUGGED*. In 1999, he joined the creative team of the Motovun Film Festival, the regions best-known small international film festival, and became its director in 2006. In 2001, he made *WHO WANTS TO BE A PRESIDENT* – a documentary about the presidential elections after the death of Franjo Tuđman, the first Croatian president and one of the military leaders in the ex-Yugoslav wars. It was the first documentary in the last 20 years screened in regular cinemas in the whole region (30.000 viewers, supported by Jan Vrijman Fund and screened at the IDFA in the Silver Wolf Competition).

In 2003, he made *LUCKY KID*, a music documentary about the R'n'R scene in Yugoslavia, screened in cinemas across the region. It was part of many festivals, regional, European and in the USA. In 2004, it won an "Oktavijan" (prize of the film critics, Croatian Film Days) for Best Documentary. He continued his documentary work with *TENTH FILM* (2006) and moved to short fiction with *WASTE* (2008), honored with an "Oktavijan" (best fiction short; best script) and the first prize for feature film on the short films festival "FF600", Ljubljana. In the same year he finished his documentary *L.A. UNFINISHED* and the short fiction film *BILL COLLECTOR*, a part of the fiction feature omnibus *ZAGREB STORIES*. These days Igor is spending all of his time working on the screenplay for the feature film *NIGHT BOATS*, which he will also direct.

### **vita Elvis Bošnjak**

Elvis Bošnjak was born in 1971 in Split, Croatia, where he studied Acting at the Academy of Dramatic Arts. In 1995, he joined the Croatian National Theatre – Split where he works as an actor to the present day. From the end of the 90s, he started writing for the theatre. On the basis of his first play *FATHER*, he wrote the script for the feature fiction film *FATHER*, directed by Stanislav Tomic in 2003. It was followed by the dramas *THE RIVER TAKES US* in 2002, and *LET'S GO JUMPING ON THOSE CLOUDS* in 2004. All his screenplays were directed by Nenni Delmestre and these productions received fifteen awards. The script for *THE RIVER TAKES US* received the most important annual award "Vladimir Nazor", and the award for Best Drama in the Festival of National Drama, the 13th. Days of Marulic. A year before, he won the Best Drama award for his script for *FATHER* at the same festival. Elvis Bosnjak has been regarded by Croatian critics and theoreticians as one of the most important contemporary writers, who fascinates with his volcanic writing and universal story telling that puts no boundaries for interpretational possibilities.

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### **producer's note**

Long-term experience in running a production company and the wish for constant learning and enhancement are my main motives for taking over the production of the *NIGHT BOATS* project.

Tomorrow, a brick could fall on our heads. Do we want our last thought to be: Life was really good!? Everyone wants that, but only few dare to live that dream. Rules, social and moral norms, our fears, and, in the end, our age are holding us back from fulfilling our deepest wishes. As much as we are ready to take over the initiative and responsibility for things done, this much we are ready to live our lives.

The heroes of our movie took over this initiative and they are ready to show us what real life actually looks like.

Enthusiasm for this fresh start combined with an interesting script and a good production plan just has to result in a strong and sincere film.

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### **company profile**

Studio dim is creative production full service company from Zagreb. It has been established in 2001. Currently it employs eleven people. Its domain includes a broad range of video and audio production, including script development, preparation, organization, production and HD post-production of fiction films, documentaries, experimental films, promotional films, TV commercial spots and music videos. Studio dim's mission is to develop, produce and distribute audio-visual creations of high quality and distinction, bringing pleasure and satisfaction to audience and creative team.

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**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

 | *Notes:*

↓ **title**

**BELLA MIA**

↓ **company**

Bio Illusion

↓ **country**

Czech Republic



Miloslav Šmídmejster



Marek Epstein



Martin Duba

**title:**

BELLA MIA

**producer:**

Miloslav Šmídmejster

**author:**

Marek Epstein

**director:**

Martin Duba

**company:**

Bio Illusion

**country:**

Czech Republic

**summary of the project**

The story BELLA MIA is about animals that are more human than people themselves. It is a great odyssey for the freedom of more than just the individual in the midst of nature. They must struggle with people and with the established conventions by which people master and rule the world belonging to all creatures.

**project data**

genre: drama

length:

shooting format: HD cam/35 mm (transfer to 35 mm)

**costs**

estimated development costs: 50,741 €

estimated production costs: 863,250 €

financing already in place: 548,394.42 €

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

co-producer

**contact**

contact person: Barbora Červenková

address: Baarova 43/27, Praha 4 140 00, Czech Republic

telephone (office): +420 272 650 336

fax: +420 222 711 470

email: production@bioillusion.com

web: www.bioillusion.com

**synopsis**

The story of BELLA MIA is allegorical, pitting the world of animals against the world of people.

A herd of cows from a little farm is condemned to destruction because of the suspicion of BSE (mad cow disease). The animals are being loaded onto cattle cars, but sensing approaching danger and death, they revolt and try to escape. People start to organize a hunt for them, but, under the leadership of the cow Bela, the herd turns out to be intelligent and far-sighted in many ways, seeing through many traps and destroying or simply avoiding them. The mutual struggle of one side against the other drains the strength of both sides, and aggression is on the rise. It is a man who resorts to brutal, low, indiscriminate killing, which has precious little to do with the original veterinary prevention. What is really at stake is a contest between man and a disrupted conventional order of things, rather than any direct threat by the animals to the lives of people or of other animals. (This is much more a matter of the struggle of man against the disruption of conventional order and of vengeance and punishment for those who would dare to rebel in the name of freedom and the right to their own lives.) On the other hand, however, there are people who think in the opposite way, who have an understanding for the runaway cows, who sympathize with them and try to help them. All the heroic cows want is one thing: a free life in the wild where they are suddenly forced to learn to live and survive. In the wild, where no one feeds them, milks them or gives them medicine, they have to adapt by themselves. They learn the meaning of hunger, cold, need and pain. They assume human characteristics and hold up a mirror to us people showing how far one can and cannot go in playing with nature.

As time passes, the only cow remaining in the unequal contest is our chief heroine, Bela, the leader of the cows, who faces a serious decision – to save her own life or to take a big risk and try to save her own calf. She sacrifices herself, becoming the moral victor over all of us, but it is entirely up to nature whether she will survive her serious wounds.

This story has the mood of a ballad. With its extraordinary emotional charge and moral appeal, it will captivate audiences, not least because of its simple message that people are not here in order to become the cruel masters of creation, but rather in order to learn to live in accordance with nature, denying no one the right to freedom and their own life.

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**director's note**

Are cows just silly beasts? Are they just dumb animals that are only good for industrial processing or as food for dogs, cats and people? Are cows entitled to a life of contentment under conditions that are best suited to them and not just to people? Can cows demand their rights to health, protection, feelings or reproduction? Is it at all possible for cows to demand a life of freedom and death with dignity, without terror and cruel pain? Do cows have anything like a soul? No, they don't, because if they did, they would tell us so. But cows don't talk the way we do. Well, let them learn. Besides, they took up with us voluntarily, and for that we give them protection, housing and food, so they have no right to complain. They have no rights at all. According to the law of the jungle, might makes right, and we people are the mightiest and therefore superior to animals. We are the rulers over cows!

One last question: Doesn't that remind us of something?

**vita Martin Duba**

Martin Duba was born in Prague in 1956.

He studied in the department of camera at Prague's Film Academy FAMU from 1981–1986. He established himself at the beginning of the 1990's as one of the most interesting cameramen of the rising generation. As a director of photography, he worked with such leading Czech directors as Tomáš Vorel, Vladimír Michálek, Petr Nikolaev, Václav Křístek, Marie Poledňáková and others.

THE FARM KEEPER (2004) was Duba's debut as a director. It received the "Special Award of The Adult Jury" at the Film and Television Festival of Ota Hofman in 2004 and it won the "Main Prize of The Children Jury for Best Feature Film for Children" and the "Special Award of The Ecumenical Jury" at the International Film Festival for Children and Youth – Zlín in 2005.

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**author's note**

The story of BELLA MIA is about choice and the individual's right to freedom, whether the individual is a human or an animal. Our heroines are cows who decide (if we go along with the story's premise that they are able to decide) to reject the fate that man has determined for them, choosing escape over the final journey to the slaughterhouse. Our heroines are not people and they are unable to talk, and yet they have emotions, desires and needs that are very similar to ours. They also have their characters. In my story, I wanted to create a parallel using the fates of a few escaped cows who, by chance (or perhaps by their own choice), find themselves outside of the false security of their prison and have the chance for the first time in their lives to smell the intoxicating scent of freedom. I want to tell about disillusion and about how safety and ignorance are not freedom. One must fight for freedom, as our he-

roines discover very quickly. Just as is the case with us people, the greatest enemy to our bovine heroines is none other than mankind. The cows' disobedience, their establishment of their own order and their breaking of human rules means the signing of a death warrant. Mankind cannot bear for anyone to change its rules... it is man who has set himself up as the ruler of the world. So, I am also telling a story about people, about us and our inexhaustible desire to master and rule that which is not ours. The story of BELLA MIA should lead to something between La Fontaine, Orwell and an exciting thriller. This should be a story about all of us who are sharing this ever shrinking planet...

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**vita Marek Epstein**

Marek Epstein was born in Prague in 1975. In 2003, he graduated with an M.A. from the Scriptwriting and Script Editing department of FAMU (Film and TV School of the Academy of Performing Arts in Prague). Since then, he has received several national and international awards for his scripts, including the Hartley-Merrill Prize (national edition) in 2005, and the 3rd Sazka Prize for the best not-yet-shot script with BELLA MIA (COWS) in 2007.

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**producer's note**

All around us, we are constantly hearing phrases like "increasing gross domestic product" or "year-on-year profits". In practice, this means that it's not enough to buy a new car every five years. Better would be every third or every other year... to drink more and more water, wine, beer... it's not enough to eat one slice of meat a day. So, we're supposed to consume at least two slices... And later even more. Growth of consumption is the basis of the system. But our film shows in a very emotional manner that,

in chasing after profits, we are forgetting ordinary, human things. A cow was once a nearly sacred possession of a family – and thus a member of the family. These days, farmers have herds, and when suspicion of an illness occurs, the cheapest alternative is to slaughter the animals. Further tests are more expensive...

We are building a more and more comfortable, but less humane world. And that is the story of the film *BELLA MIA*. The film tells its story in a supremely cinematic, pictorial fashion, giving the cameraman enormous opportunities because almost the whole story takes place in natural scenery. It also tells its story very emotionally. The story is moving and has a chance not to leave audiences indifferent. Moreover, it is comprehensible for the entire world of consumerism. Even though it takes place somewhere in the Czech countryside, it could just as easily have taken place in Germany, France or Poland...

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### **company profile**

Bio Illusion Ltd. was founded in 2003. Its employees, however, have long-term experience in the sphere of TV and movie production. The company offers complete production services for filmmaking, television production, commercials and music videos.

The company is managed by producer and director Miloslav Šmídmejér. He gained experience of feature films as a director of Heureka Film company, where he was in charge of dramaturgy, pre-production and realization of such films as *ACCUMULATOR 1* (dir.: Jan Svěrák) or *A PIN FOR THE BUTTERFLY* (dir.: H. Kodicek, co-production with Channel Four and British Screen). In 2003, he returned to feature film production with his own company Bio Illusion Ltd. The comedy *THE POPETS NEVER LOSE HOPE* (2004) became the third most popular movie in 2004. The next

feature film, a comedy by Marie Poledňáková, *TAMING CROCODILES* (2006), occupied the first place in the movie charts for eight weeks. Miloslav Šmídmejér's feature debut – the comic fairy tale *HELL WITH PRINCESS* (2009) – is regarded as one of the best Czech Post Velvet Revolutionary fairy tales and won the “Golden Apple Spectator's Prize” for the best feature film and the “Main Prize of The Children Jury for Best Feature Film for Children” at the International Film Festival for Children and Youth – Zlín in 2009.

 | *Notes:*

↓ | *title*

# **THE SUMMER OF FROZEN FOUNTAINS**

↓ | *company*

Producing Center Gemini

↓ | *country*

Georgia



Tinatin Kajrishvili



Vano Burduli

**title:**THE SUMMER OF FROZEN FOUNTAINS

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**producer:**Tinatin Kajrishvili

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**author:**Vano Burduli

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**director:**Vano Burduli

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**company:**Producing Center Gemini

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**country:**

Georgia

**summary of the project**

Does air temperature really matter for fountains to be frozen or melted? One just needs to stop and look around... It's a mosaic of several interrelated characters in search of their own happiness. It's about hopes and disappointments, betrayal and forgiveness... and, of course, it's all about love...

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**project data**

genre: drama/comedy/romance

length: 100 min

shooting format: 35 mm

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**costs**

estimated development costs: 20,000 €

estimated production costs: 650,000 €

financing already in place: 150,000 €

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

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**contact**

contact person: Tinatin Kajrishvili

address: 7 Svanidze str. Tbilisi, Georgia

telephone (office): +995 32 224 436

email: [gemini@gemini.ge](mailto:gemini@gemini.ge)web: [www.gemini.ge](http://www.gemini.ge)

**synopsis**

In the southern city, summertime drives people out from their usual lifestyle. Last days of August never end. Waiting for rain while drinking beer in the streets and speaking about heat is the only thing that men can allow themselves. Women escape from the cities with great excuse, to survive children from the cramp, while living man by their own, giving them nice chance for their “harmful summer affairs”. Our main characters, several couples and singles of different ages, all of them are looking for love, which they miss so much in their usual life.

Nick, a 16-year-old guy lives with his parents but has rather cold relations with them. His older brother is in prison in the USA. Mother is constantly away on business trips, while father spends all nights with a neighbor from the upper floor. Every morning father repairs a tyre of his beloved neighbor’s car, because Nick deflates the tyre of the car belonging to her. Nick roams the town meeting friends asking them the same question: ‘Do you know anyone in Dublin?’ He is in love with a girl of the same age, they dream to be together. Nick is ready for any heroic action, even to get an autograph of her beloved Irish rock singer. But as it is supposed, first pure love never ends up happily, always there are parents to destroy harmony. Meanwhile another couple appears. Gio’s beloved wife Mari gets in to the hospital after a car accident. Their happy family life gets in the crisis by one very small reason, the golden cross and chain found in their bedroom belong to the colleague who was together with Mary in the car during the accident. Ani, a charming single woman, customs officer at the airport, in love with somebody, is sending letters to the USA everyday. Even her best friend (the lover of Nick’s father) has no idea about it. She looks after her old father, a photographer who is capturing each fleeting

moment, the same views from the same vantage point every single day for the last 50 years. Brian, from Dublin, working for a British newspaper, plunges into the atmosphere of an unfamiliar city. Being a reporter, his job is to keep his eyes open for anything interesting happening around him, which is plenty. One day he comes across an interesting photo album in a shop and gets acquainted with the author, an elderly photographer. The latter is unaware that he is suffering from a terminal disease and that his days are counted. Brian, while following the photo album’s author, appears in Ani’s life, but instead of starting a love relationship, as it is supposed between two, single, grown up people, Ani refuses in spite of her warm feelings toward him and they part. In this great heat Arthur’s father died, an Armenian baker, known in whole city. His wife is in grief, cries continuously, and mourns her beloved husband. Arthur can’t leave her and has to continue his father’s job instead of persuading his lifelong dream – to become a sailor.

In the last three days of summer each main story, together with the subsidiary ones, comes to its specific end, in other words to a point, where something new is about to start... The characters keep remembering an exceptional phenomenon when all city fountains froze one night. The beauty of the frozen water, the unpredictable combination of its gentle lines and curves charmed the city dwellers for a long time. Needless to say, the frozen fountains start to melt, which means life goes on...

**director’s note**

THE SUMMER OF FROZEN FOUNTAINS is a drama about different people living in the small city. Their lives are closely interlaced with each other, but sometimes they don’t even know about it.

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**Connecting  
Cottbus**

12.-13.11.2009  
East West Co-production Market  
at the FilmFestival Cottbus

The same events destroy the lives of some characters and motivate others to find their own happiness. The story covers a few days of city life, with its own system of human relations – a mixture of humour and grief, sensitivity and indifference, comedy and drama... As we travel from one character to another, we follow their lives and look to see whether any of them can break the rules and achieve their goals or not. Hidden details reveal the nature and aspirations of each character, their secret or uncovered dreams and hopes. In an ordinary situation of everyday life, each of them unexpectedly comes to a decisive point. The main and the secondary characters and their stories make up a harmonious and live entity – an urban atmosphere which actually becomes one of the main characters in its own right.

My aim as a director is to show the ever-changing world around us as we also change with it every day without really having time to realize it. However, there are certain things that remain unchanged, such as human emotions, desires and motives. Engrossed in their individual lives, people are seldom aware of what is happening around them, rarely think about the other peoples' problems.

But one just needs to stop for a moment and look around, to notice plenty of interesting stories, and simply to look inside oneself or take a closer look at the world. The idea of the film is to render the poetry of modern fast-moving life, which is long and short at the same time, to demonstrate the flow of time on the example of the characters' destiny. The image of frozen fountains symbolizes a constant and, at the same time, ever-changing world. This is an attempt to analyze the relationship of couples in different ages and phases. All affairs start like Romeo and Juliet... But what would happen to Romeo and Juliet if they stay alive?

A clue to what the film is about can be found in the ope-

ning scenes of each "chapter", when every single day starts with the reloading of traffic lights; it seems like everything which happened a day before is erased and a new day is starting from a blank page, but every single day is also a replica of the previous one, with differences only in the smallest details. But these details, which seem unimportant at first sight, actually determine the destinies of characters, little things matter.

"...Cities, just like people, change every day... But we fail to notice because we have no time to register these slight changes. On the other hand, if the photos are taken with an interval of only two days, one can sometimes see amazing changes, sometimes dramatic, sometimes comic..." The film is supposed to be shot with hand-held camera. Such a "breathing camera" is an objective, impartial observer of life, while light, colour and sound should subjectively express feelings and the emotional state of characters and varies according to atmosphere of each scene. The visual concept, together with a linear narrative structure with several subplots, should help the viewers to feel the atmosphere of the film completely, to associate themselves with the characters, plunge into their world, analyze the steps and decisions made by characters and think about how anyone of them would act in place of characters.

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#### **vita Vano Burduli**

Vano Burduli was born in Tbilisi, Georgia, in 1974. In 1997, he graduated from the screenwriting faculty of the Georgian State Institute of Theatre and Film. He continued postgraduate studies in Filmmaking at the Tbilisi TV and Radio Institute (Aleksander Rekhviashvili workshop) and at Higher Directors' Courses in Moscow (V. Khotinenko, V. Fenchenko, P. Finn workshop).

He has received several international awards for his short

films, among them, the Jury's Special Prize and the French Critics' Discovery Prize at the Festival International des Ecoles de Cinema, Poitiers, France and the Grand Prix as well as the Canal+ Award at the Montpellier Mediterranean Film Festival in 2007 for his graduate film GRAFFITI. In 2009, he finished his work on his debut feature film CONFLICT ZONE, which has won the prize for the Perspectives sidebar at Moscow International Film Festival.

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**producer's note**

I was really attracted by the story and director's intention to make it. Vano Burduli, one of the outstanding Georgian directors of the young generation, a winner of the Grand Prix at Montpellier Mediterranean Film Festival, a Special prize at Film Festival Cottbus, a participant at Cannes Critics Week and others, has studied and worked in Russia for several years and this is where he started to develop this project. His last film THE CONFLICT ZONE won the prize for the Best Debut at 31st Moscow International Film Festival (Competition Perspectives).

The story of THE SUMMER OF FROZEN FOUNTAINS gives an opportunity to develop an international co-production. We are looking for co-producers or financiers in Europe, who can provide post-production facilities. Countries involved in the project should ideally be France and Germany, as we plan to apply to Fond Sud Cinema (France) and the World Cinema Fund (Germany). We have already secured technical support for the production from "Independent Film Project" (Georgia).

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**company profile**

Producing Center Gemini was established in February 2006 by filmmakers, scriptwriters and people from various spheres of art. The professional team decided to share

their experiences to realize different projects.

Producing Center Gemini is a co-founder of the Association of Georgia's Scriptwriters and cooperates with the Independent Filmmakers Association of South Caucasus.

Among the feature film projects Producing Center Gemini is developing are Vano Burduli's THE SUMMER OF FROZEN FOUNTAINS, the Russian-Georgian-French co-production INSTRUCTIONS FOR DIVORCE, which participated in EAVE and received a development grant from the Hubert Bals Fund. Among finished film, doc. film UNKNOWN SOLDIERS (Dir: Shalva Shengeli) was mostly admired by film festivals, it is selected at Cottbus Filmfestival, Jihlava IDFF and Tirana IFF.

 | *Notes:*

↓ *title*

# **FORTY DAYS OF SILENCE**

↓ *company*

Rohfilm GmbH  
Volya Films

↓ *country*

Germany



Benny Drechsel



Denis Vaslin



Saodat Ismailova

**title:**

FORTY DAYS OF SILENCE

**producers:**

Benny Drechsel (Rohfilm)  
Denis Vaslin (Volya Films)

**co-producer**

Antoine Segova (Atopic/ Third Home)

**author:**

Saodat Ismailova

**director:**

Saodat Ismailova

**company:**

Rohfilm GmbH

**country:**

Germany

**summary of the project**

Bibicha, a young woman, conceals herself in a vow of silence in the house of her grandmother Khanjarmomo. The old woman doubts Bibicha reasons. Is she vowing for the return of her beloved mysteriously disappeared? Or is she hiding the fruit of a love consumed illicitly?

**project data**

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

**costs**

estimated development costs: 70,000 €  
estimated production costs: 533,000 €  
financing already in place: 213,000 €

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

co-producer, TV, world sales, distribution companies

**contact**

contact person: Benny Drechsel  
address: Eisenbahnstraße 99, 04315 Leipzig, Germany  
telephone (office): +49 341 681 8870  
fax: +49 341 681 8802  
email: contact@rohfilm.de  
web: www.rohfilm.de

**synopsis**

Bibicha, a young woman, conceals herself in a vow of silence in the house of her grandmother Khanjarmomo. The old woman doubts Bibicha reasons. Is she vowing for the return of her beloved mysteriously disappeared? Or is she hiding the fruit of a love consumed illicitly?

Bibicha's vow is challenged by the sudden arrival of Khamida who comes back to the village after years of absence and starts living in the same room with Bibicha. The girl gradually starts seeing in Khamida her possible future. This encounter brings back to life the past and future of this family of women whose destinies seem to be repeated from generation to generation. During these forty days, all of the women will come to terms with their destinies.

**director's note**

FORTY DAYS OF SILENCE – "chilla", a sacred ritual performed at key moments in life: birth, marriage, death, spiritual growth and a vow for a crucially wished desire.

Following the idea of chilla and inspired by the stories which are drawn from close people of mine, the four characters were shaped to present my vision of Uzbek women from past to present.

Bibicha, the main character, is the silent mirror reflecting and exorcising other female stories to appear.

Aside from women's issues, I want to explore the idea of identity loss, deep human revaluation and transformation in a society deeply rooted in Islam, a society that was reshaped by Communism and has recently become independent. How are all of these changes reflected in female destinies, in their souls?

This film pretends to unveil and present an intimate portrait of four women from four different generations, with different visions, yet with the same problems.

FORTY DAYS OF SILENCE is a story about a woman confronting the freedom of decision and emotional expression in present day Uzbekistan.

**vita Saodat Ismailova**

Saodat Ismailova was born in Tashkent, Uzbekistan in 1981 and finished her studies at the cinema department of the Tashkent State Art Institute in 2002. She received film programme bursaries from the DAAD in 2005 and CEC Arts LINK in 2007. In the same year, she was given a grant by the Hubert Bals Fund for the development of her feature film script FORTY DAYS OF SILENCE. She was invited to the Berlinale Talent Campus in 2008 and was nominated for the Berlin Today Award for her short film WHEN THE RIVER IS SILENT. In 2009, she attended the Atelier Cannes with FORTY DAYS OF SILENCE.

**producer's note**

FORTY DAYS OF SILENCE is an arresting portrait of four women trying to find their place within the still archaic social order of an Uzbek village. We believe it powerfully opens up a space for a feminist, differentiated and poetic view on women in a rural Muslim society with its traditions of strong family ties and ancient role models without ever falling back into ostentatious accusations typical of Western readings.

The story also affords us an insight into a very contemporary conflict of a Central Asian, post-Soviet country that's struggling with its sense of culture and getting to grips with its various contradicting layers and histories.

We see in Saodat an exceptional talent whom we would like to support. FORTY DAYS OF SILENCE had initially been developed in Berlin three years ago when Saodat spent time as an artist-in-residency as part of the prestigious

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**Connecting  
Cottbus**

12.-13.11.2009  
East West Co-production Market  
at the FilmFestival Cottbus

DAAD film bursary programme. It has already won the support of the Hubert Bals Fund and Hubert Bals Fund Plus as well as from the Fond Sud in France, and we were very happy to present the project at this year's prestigious Atelier in Cannes.

Although this is the debut feature film of Saodat, her talent as a filmmaker and her distinctive visual style have been proven in her previous short films and award-winning documentaries, which have successfully run on the festival circuit. In 2005, ARAL – FISHING IN AN INVISIBLE SEA was selected for the competition of the "Vision du reel" in Nyon and was shown at the Rotterdam International Film Festival. It also won an award for Best Documentary the year before in Turin, to name but a few. Her SHASHMAQAM – Classical music of Uzbeks and Tajiks had been nominated for a Grammy in 2004.

Having succeeded as a woman to be a director in a still very patriarchal society, where there is no film culture to speak of, we feel deserves our respect as well. We are firmly of the belief that Saodat is a promising feature filmmaker and FORTY DAYS OF SILENCE is on the course to become the first of a strong and unusual body of work.

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#### **company profile**

Rohfilm is a German independent production company with offices in Leipzig and Berlin, founded in 2005 by Karsten Stöter and Benny Drechsel. We develop and finance feature films and documentaries for the international crossover arthouse sector. Our focus is on mining stories with strong cinematic conviction as well as finding and fostering filmmakers with distinctive talent.

Among our recent productions are Aida Begic-Zubcevic's SNOW, which received the Grand Prix de la Semaine de la Critique in Cannes in 2008, and Keren Yedaya's second fea-

ture film JAFFA, which premiered in Cannes in 2009 (Official Selection, out of competition).

Volya Films is a Rotterdam based company established in 2004, which produces author fiction films, creative documentaries and experimental movies. Producer Denis Vaslin is a member of the EAVE, Eurodoc and EDN networks.

 | Notes:

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**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

 | Notes:

↓ | *title*

**ELSE**

↓ | *company*

Playtime Ltd.

↓ | *country*

Hungary



Agnes Havas



Viktória Petrányi



László Nemes

**title:**

ELSE

**producer:**

Agnes Havas  
(independent producer, delegate producer to the project)

**co-producer:**

Viktória Petrányi (Proton Cinema Ltd.)

**author:**

László Nemes

**director:**

László Nemes

**company:**

Playtime Ltd.

**country:**

Hungary

**summary of the project**

The personal drama of a young woman facing the disappearance of her husband unfolds in the heart of Europe during the early 1900's. Trying to find him, a dormant passion is unleashed within her as she is caught in ominous events that she cannot fully understand, but already foreshadow the inhumanity of the decades to come.

**project data**

genre: drama

length: 110 min

shooting format: 35 mm

**costs**

estimated development costs: 150,000 €

estimated production costs: 1,500,000 €

financing already in place: 50,000 €

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

co-producer, actors (main roles), sales agent

**contact**

contact person: Agnes Havas

address: 44 Bulcsu u, Budapest 1155 Hungary

telephone (office): +36 20 934 1180

email: agnes.havas@theplaytimefilm.com

**synopsis**

In the heart of Europe, during a period when the 20th century was still undecided, the story of a simple young woman unfolds, who, on the journey to find her vanished husband, falls in love with him anew. She manages to evolve from a background role in her own life to the turbulent centre of her fate, at the cost of seeing the adulated man betray her for a new and ominous world to come.

In the borderlands of the early 20th century Austrian-Hungarian empire, a young woman named Else lives a sterile life of surrender with a low-ranking railroad officer. She has been kept in the background by a society suspicious of her instinctive sophistication, humility and foreign looks. One day, her husband disappears without warning. Else decides to set out in search of him, breaking free from the self-effacing role to which she seemed predestined. The search leads to the estate of a dying nobleman, where Else, taking the identity of another woman, finds her husband. But he has become a completely different man, adulated for his physical beauty by a group of people dreaming of another world. There is no place for Else in this world. Yet the quest stirs up a dormant passion within Else for this new man, bringing her to the foreground for the first time in her life, face-to-face with a reality she cannot fully understand, mixing mythology and history, in which a terrifying era is about to be born.

A personal story caught in ominous events of larger consequences, told from the perspective of a simple woman on an emotional journey. These events already announce the greatest tragedy in 20th-century Europe.

A period drama set in the German-speaking part of Moravia, in the Austro-Hungarian monarchy, ELSE will be shot in the German language. The film, set in the seemingly tranquil "Belle Époque", is intended to pay homage to the

roots of humanism within Central Europe, struggling beneath the surface against the seeds of inhumanity that already foreshadows the Second World War.

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**director's note**

ELSE tells the story of a woman on the margin of important events of which she can only perceive little. I am interested in presenting a limited visibility and consciousness of the world around the main character, both from a storytelling and stylistic point of view.

All the events are shown from the main character's perspective, the point-of-view being constantly dependent upon her spatial position. Therefore, the camera will remain around Else thoroughly, at her height, without exceeding her possibilities of perception and information, while using perspective, out-of-focus and off-screen space to tell the story by trying to convey the sensations of the main character. Distance to the events and partial visibility are ideas that I would like to explore, using them as the centerpiece of our visual strategy. Else has a secondary role in events occurring around her, yet she is the main character of the film – this discrepancy between the perception of events by a single spectator and their actuality interests me deeply. Filmic space will be conceived to be organic, one place stemming from the previous one.

Our goal is to be as close as possible to a human perception, instead of showing the events through an omniscient, God-like flow of information. Albeit set in the past, I do not intend to create the classical historical drama. I am particularly interested in plunging into a specific world, a particular context, without the usual, constant warning that we are looking at times past. In order to achieve greater realism of the period in which the story takes place, my aim is to avoid the classical approach of historical

films, usually a showcase of production value.

The stylistic simplicity I am looking for would appear in both the low-key visual approach and the economy of technical solutions. I am in favour of simple dialogues and an economical, almost Bresson-like method when it comes to scene design. The urge for realism stems from my interest in recreating everyday life in the past. And I firmly believe that historical realism is achieved through less, and not more. This guiding principle will guarantee to keep all production costs relatively low, and it will ensure that a quality picture can be achieved without resorting to lavish budgets.

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**vita László Nemes**

László Nemes was born in Budapest, Hungary, in 1977 and grew up in Paris. After studying History, International Relations and Screenwriting, he started working as an assistant director on short and feature films in France and Hungary. For two years, he worked as Béla Tarr's assistant on *THE MAN FROM LONDON*, and subsequently studied Film Directing at New York University's Tisch School of the Arts. After directing his first 35-mm short film, *WITH A LITTLE PATIENCE*, he shot his second short *THE COUNTERPART* in 2008 and is currently developing his first feature film, *ELSE*. *WITH A LITTLE PATIENCE* has been awarded fifteen prizes at more than 50 international film festivals, and was nominated for the European Academy Awards 2008. László became a member of the European Film Academy in September 2008.

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**producer's note**

The script of *ELSE* has been developed since 2007 by László Nemes, who was the director of the award-winning short features *TÜRELEM* and *THE COUNTERPART*. As one of the

producers of the latter, I have learned with confidence that László has a clear and strong vision of cinema, and I believe that with his first feature film he will be able to show that he is capable of creating a unique atmosphere on the big screen.

The script merges the genre of thriller and drama, and leads you into a world of mystery and intimacy. The personal story of a woman Else and the pre-war love scene guide us to an unknown perspective of understanding the Second World War. Through this story, our perception of war movies might also change, as we can only witness the mysterious premise through a woman's eyes.

Laszlo has a strong visual concept to create a rich texture for a period drama.

Based on László's previous works and the topic of the film, we are certain that *ELSE* will be interesting for a wide audience in Europe. Drawing on our experience, we believe that we will have the opportunity to create an international co-production and involve a third party like Austria or Germany into the project.

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**company profile**

Young aspiring Hungarian filmmakers founded Playtime Productions in 2008 to develop their own short, documentary and full-length feature film projects. The members of Playtime are directors in their early thirties, with a history of award-winning fiction and documentary films, each of them developing a first or second feature film. They all have extensive experience of professional filmmaking within the industry and have always acted as producers of their own films.

Playtime will be the leading production company of these projects, and all its founders are willing to accompany the other projects as creative producers. They invite experi-

enced film producers on board to combine creativity, aspiration, and young enthusiasm with production experience, negotiating/financing skills, and established international contacts.

All of the young filmmakers of Playtime speak several languages and they are looking to the realization of their projects as European co-productions. Playtime wants to tell stories that belong to Europe, but promote universal values as well, while experimenting with narrative storytelling to further the boundaries of film. Their artistic endeavour is combined with an awareness of reaching out to audiences of high-quality, demanding and entertaining films, thus broadening the horizon of such films.

László Nemes's ELSE is the first feature film project Playtime is developing, in cooperation with Proton Cinema of Viktória Petrányi and Kornel Mundruczo, who are bringing expertise of European co-productions to the project. Producer Agnes Havas has been invited to head up the producing side of the film since her experience and energy guarantee a swift development of this film.

50

**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus



| Notes:

↓ *title*

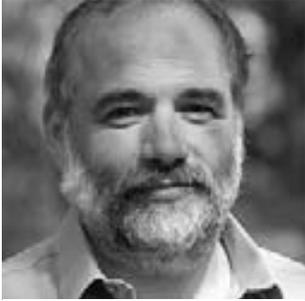
# **MOM AND OTHER LOONIES IN THE FAMILY**

↓ *company*

Cinema-Film Kft.

↓ *country*

Hungary



Gábor Garami



Ibolya Fekete

**title:**

MOM AND OTHER LOONIES IN THE FAMILY

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**producer:**

Gábor Garami

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**author:**

Ibolya Fekete

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**director:**

Ibolya Fekete

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**company:**

Cinema-Film Kft.

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**country:**

Hungary

**summary of the project**

Mother lived 94 years and moved 27 times in her life. Moving was her only means of dealing with trouble, danger or conflict. As a matter of fact, it was history that chased her on, all over the country and throughout the horrible 20th century. A zany tale of indomitable exuberance, dignity and humour. The history of fools.

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**project data**

genre: family saga, drama, comedy

length: 105 min

shooting format: 35 mm

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**costs**

estimated development costs: 18,000 €

estimated production costs: 1,493,576 €

financing already in place: 653,000 €

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

co-producer

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**contact**

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fax: +36 1 252 0078

email: balogh.rita@cinemafilm.hu

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**synopsis**

Mother was a born non-conformist. She was born in Nagyvárad (now Oradea, Romania) in 1911 into a large Protestant family of minor gentry, in the best romantic traditions of the 19th century. A small estate, a vineyard, an orchard and arable land, and a house with a veranda on Vecseri Hills – no matter what the politicians would later say about ethnic discord in the region, Hungarians, Romanians, Jews and Saxons spent many a pleasant afternoon together on that veranda.

Her first move was at the age of 10, when the Treaty of Versailles set the new border of Hungary on the left side of Vecseri Hills. The house and the honey-sweet childhood ended up on the Romanian side. So they moved to Debrecen, the nearest Hungarian town. Mother was always even-tempered, she never lamented about the losses. At the age of 19, after the premature death of her own mother, she moved to Budapest. That is where she met Father, a handsome, exuberant soldier, who had as much courage to live as she had.

It was a passionate love at first sight lasting until death did them apart. They lived the bustling life of the metropolis in the 1930's. Among the circle of their friends were lawyers and milliners, racing drivers, painters and ladies, Catholics, Protestants and Jews, ethnic Germans and Hungarians – all full of music and fun. During the war Mother moved twice: first, when the Germans took occupation, and again when the Russians arrived to take their place. In 1944, they all hid in a large apartment: Jews because they were Jews, Catholics and Protestants (including the ethnic Germans) because they were army deserters, and Mother because the Germans had arrested Father. By the time Father returned, it was too late: a Communist fireman took a fancy to their apartment and simply moved in, keeping

most of their belongings. So they left Budapest. Four or five quick moves, but the only work for Father was at the coalmine – the receptacle of “class aliens” and political undesirables. Mother and Father were okay with this, they never cursed the Communists. Both of them were nonconformists. But, in the 1950s, this was not nearly enough. It was so strikingly obvious that they were not born miners that they were regularly reported as “unreliable.” Thanks to Mother’s sharp instinct for survival, each denunciation was swiftly followed by yet another move – a total of eight in some six years.

The only time they did not move was in 1956. Mother was feverishly preparing for the Great Move of her life. Together with 200,000 of her compatriots, she wanted to leave the country, namely, for America. But Father – for the first and only time – admitted he did not like moving at all. Mother was disappointed, but she didn’t mention it. During the 1960’s, they roamed around the miserable mining areas of Hungary and, all in all, they had a good time. People liked them: they were poor like everybody else yet good spirited, lacking any airs.

They were armed against the world: their sense of humour, integrity and faith in each other helped them pull through. In short, they were free people in a country that was anything but free. After Father’s death, Mother moved a few more times – she remained restless until the end, cheerfully anticipating a Miracle that life still owed her. The finale was wonderful: a wondrous, meandering mental journey to various scenes of her life. She did not know where she was or who she was, and when her daughter bent over her at the very end, her face lit up and with a radiant smile she asked: Mummy?

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12.-13.11.2009  
East West Co-production Market  
at the FilmFestival Cottbus

**director's note**

The film is planned to be made in an “eclectic” style, slightly following the different styles of the decades of film history, from silent movies to the “microrealism” of the 1970’s. This play with the styles must remain almost unconscious, never breaking the ironic, self-ironic and emotional flow of the story itself. As in my previous films, this one will also include numerous archive materials, documentary shots and fiction extracts as well. The point of the selection is to go far beyond illustrating historical events – the archives are often the starting point for scenes to grow out of them.

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**vita Ibolya Fekete**

Ibolya Fekete graduated as a high school teacher of Hungarian and Russian Language and Literature. Since 1980, she has written screenplays for several feature films and has been making documentaries since 1989. From 1990 to 2002, she worked at Hunnia Film Studio. In 1991, she was one of the creators and a collaborator on Central Express, an East Central European current affairs programme with the participation of independent production companies from the region. It was broadcast on several TV channels in the region as well as RAI DUE (Italy), FR3 (France), NHK (Japan), SBS (Australia).

Ibolya Fekete made her first feature film, BOLSHE VITA, in 1996. It won 13 awards and received the Béla Balázs Award in 1997. Her films have been present at more than 70 international film festivals in Europe, North and South America and Asia. She has been teaching at the Hungarian Film Academy since 2003.

**producer's note**

Maybe I am an idealist when I think I would rather not take part in the production of a film infiltrated with open violence. However, the „happy times of peace” at the beginning of the 20th century are later infiltrated with violence brought upon by history after all. For these reasons, I find that watching the history from the point of view of a family and of a person in particular, who, instead of getting involved, makes faces and tries to survive, is relevant in bringing a different approach that outweighs the violence. This attitude leads us through a period in history when the lives of people of diverse nationalities and religions, who had lived in peace with one another, are ruined by the flow of life. A period of history presented through a personal viewpoint results in a common European view of society and, for this reason, this film can only be realised in a European framework.

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**company profile**

Cinema-Film Ltd. produces narrative features, documentaries, short films (fiction, documentary, and popular-science) and various programmes for national and international TV channels. Cinema-Film is also a leading organizer of cultural meetings and events in Hungary, including the annual Hungarian Film Week and the Biannual Cinematography Master Class.

Among the company’s recent productions are Tamás Almási’s feature film MARIO THE MAGICIAN, which premiered at the Cairo International Film Festival, and the TV movie THE CORONATION OF POPPEA, which is currently in post-production.

 | Notes:

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**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

 | Notes:

↓ **title**

# **LAURA AND THE MOVIES**

↓ **company**

UAB Tremora

↓ **country**

Lithuania



Ieva Norviliene



Saulius Drunga

**title:**

LAURA AND THE MOVIES

**producer:**

Ieva Norviliene

**author:**

Saulius Drunga

**director:**

Saulius Drunga

**company:**

UAB Tremora

**country:**

Lithuania

**summary of the project**

Laura is young, beautiful and self-confident. Although based on cynicism and calculation, her life is colourful like the movies, where anyone can go astray amongst all of the characters. Yet, all of a sudden, Laura herself gets lost amongst them.

**project data**

genre: satirical urban drama

length: 95 min

shooting format: 35 mm

**costs**

estimated development costs: 100,000 €

estimated production costs: 1,000,000 €

financing already in place: none

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

co-producer, actor, sales agent, financing partners

**contact**

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**synopsis**

Laura (25) lives like there's no tomorrow. Her life is easy and pleasant. Her chosen way of life – a freeloader of rich men – not too tiring, either. Especially when she is fed up with one admirer, she can easily replace him. Feelings aren't tough to act, just like an orgasm, and Laura successfully controls the situation. Day after day.

Yet, one day in Laura's life ends up different from the rest. Having woken up in an ordinary lover's bed, the girl starts remembering strange things happening to her from time to time. Laura gets to witness how her close friends invoke famous cinematic attributes in order to be themselves for a moment: repeat situations or imitate the behaviour of characters. It would seem it is their business, so what has Laura got to do with it? Yet, giving those adventures more and more thought, the girl realizes that each time she gets in a "movie" situation, those surrounding her await for Laura's active participation – she is supposed to choose a role for herself. In order to be herself. As she lies there in bed, Laura ponders – um, to act in order to be herself... But Laura already is acting. And quite successfully at that... Then WHO is she now?

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**director's note**

LAURA AND THE MOVIES – it's a satirical view on a modern world, modern society and the issues they produce: alienation, cynicism, loneliness and craziness. It's a story about people who are desperately searching for the ideal of living, human tenderness, love... things that cost a big price in today's life. Such a quest puts all of the story's characters into confrontation with environment and their own selves. Lots of hopes and unanswered questions, too. Who we are? What are we here for? Does the body rule the mind or does the mind rule the body? I don't know...

LAURA AND THE MOVIES – it's a relevant polemic dedicated to the strengthened beauty of a rotting modern urban lifestyle.

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**vita Saulius Drunga**

Saulius Drunga was born in 1972. He is a self-taught cinema dramaturg and has worked with lots of Lithuanian underground filmmakers (as a co-writer and consultant). In 2005, one of his screenplays made a good impression on the well-known European script editor David Wingate, who recommended the author to SOURCES 2 Script Development Workshop, which took place in Potsdam/Germany. There he developed his screenplay ANARCHY IN ŽIRMŪNAI – winner of the "New Talent Award" at Cannes Film Festival in 2007. The same year, Saulius Drunga received the "Debut of the Year Prize" founded by the Lithuanian Cultural Department. He is currently working – as a film director – on his debut feature film, the low-budget ironic drama ANARCHY IN ŽIRMŪNAI. A new script for LAURA AND THE MOVIES was developed at the ScripTeast workshops in 2008–2009.

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**producer's note**

Saulius Drunga became a national sensation in 2007 when the unknown and self-taught scriptwriter received the "Media New Talent Award" at Cannes Film Festival for his script of ANARCHY IN ŽIRMŪNAI. An evaluation of the author's work states that the script and the author's artistic vision are very fresh, entertaining and necessary. Also, it became clear that Saulius Drunga had become the very first Lithuanian cinema author who would break all national provincial barriers and move straight into world cinema family. He became a director and, in summer of 2008, shot ANARCHY IN ŽIRMŪNAI (the film is now in the post-pro-

duction stage). As a producer, I can say – after the screening of the rough draft of the material – that the film promises to be very entertaining and attractive.

The new script from Saulius Drunga by the name of LAURA AND THE MOVIES is again provoking. With its colourful characters, plot twists and dialogues. The script was chosen for the scriptwriter's workshop ScripTeast, where it was developed with some well-known European script advisors and scriptwriters: Christian Routh, Miguel Machalski and Andrew Birkin. I absolutely agree with their opinion about the script – offbeat and nonconformist. The way modern cinema must go.

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#### **company profile**

Tremora is an independent production company, founded in 2005 by producer Ieva Norvilienė and film director Ignas Miškinis, 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 as well as international co-productions.

Tremora is a new generation, dynamic company. It's strategy is to break provincial and self-closed chains of national markets and discover advanced ideas that are the basis for any good project aimed at an international market.

 | Notes:

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**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus



| **Notes:**

↓ *title*

**SOLSTICE**

↓ *company*

PRASA I FILM Sp. z o.o.

↓ *country*

Poland



Renata Czarnkowska



Kamila Polit



Michał Rogalski

**title:**

SOLSTICE

**producers:**

Renata Czarnkowska, Kamila Polit, Jan Dworak

**author:**

Michał Rogalski

**director:**

Michał Rogalski

**company:**

PRASA I FILM Sp. z o.o.

**country:**

Poland

**summary of the project**

Poland, June 1942. On the Summer Solstice night, the paths of four young people's lives will cross: the Jewish girl – Bunia, the German – Guido, the Pole – Romek, and a girl – Franka. Together, they will face fear and the reality of war, but will they be able to find and save love?

**project data**

genre: feature drama

length: 90 min

shooting format: 35 mm

**costs**

estimated development costs: 30,000 €

estimated production costs: 1,430,000 €

financing already in place: none

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

co-producer

**contact**

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**synopsis**

How could it happen that a simple Polish village boy, a German gendarme and a young Jewish girl from Warsaw crossed paths? What could possibly bring them together? Love, friendship, coincidence? This could easily happen today, but then – it was war that brought the characters of this story together. War and a unique time of Summer Solstice. Time out of time. The time of love, when anything can happen...

It is 1943. The Polish provinces. The war has already lasted for four years. After losing the battle of Stalingrad, the German army enlists younger and younger boys. Guido, a sensitive teenager from Hamburg, is one of them. In this world he feels like an alien and tries to create a refuge from the brutality of war and his older colleagues, the gendarmes. He hides in the attic of a house and listens to jazz music, which allows him to dream. At the same time, Romek, a Polish boy, who lost his father during the war, works at the railroad in order to help his mother. As an assistant driver, he sees goods left everyday on the side-track by the Jews sent to death camps. He does not really understand the essence of this tragedy.

He is rather indifferent. When the occasion presents itself, he himself takes some of the stolen Jewish goods from the German gendarmes that are useless to the soldiers like an old gramophone. He is a non-fighter. He is rather interested in girls, especially in Franka, the daughter of a wealthy farmer. Guido also likes Franka. Guido and Romek are not heroes; like many other boys, they try to survive in these difficult times, they want to enjoy their youth. During the accidental meeting on Midsummer's Night, none of them senses that their apparently stable world shall turn into ruins pretty soon. Romek meets a Jewish girl Bunia, who escapes from the train transporting her to the death camp.

He tries to get rid of her as he fears the consequences, but Bunia does not want to go. She knows that she will not survive if left alone. She seeks help from the other young human being. They head towards the river where only yesterday the solstice celebrations had taken place.

There were bonfires and wreaths cast onto the water. Romek and Bunia meet Guido. The young German is hiding there to escape from the bloody orders of his new commander. Romek grabs Guido's gun, but he does not shoot him, despite Bunia urging him to do so. Bunia and Romek become mates. Romek hides Bunia in a forester's abandoned cottage. A Soviet guerrilla spots the cottage and Bunia is raped. Romek is not able to save her. The Soviets take Bunia with them. Romek experiences tragedy. Lost and in despair, Guido approaches Franka. They make love in the attic. The German commandant discovers the hiding-place and he beats Guido up. Guido is sent to the Eastern front.

He abandons a little dog. A hungry puppy tries to eat from the bowl, which does not belong to him. Then, some big dogs bite the puppy to death...

**director's note**

In SOLSTICE the crucial issue is the identification of the 21st century young generation with the main characters of the story. I don't want to produce another war picture where the main characters are cut off from the audience by a wall of anachronistic language, behaviour and appearance.

In many war films, the main characters are placed in unclear situations for the contemporary audience. To be frank, it is hard to make these situations understandable.

The Westerners are fortunate not to have experienced the fear of being chased, hunted and condemned to death

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**Connecting  
Cottbus**

12.-13.11.2009  
East West Co-production Market  
at the FilmFestival Cottbus

because of their origin. No one knows what it was like not to be able to speak with another human being only because he or she comes from a different nation. Nobody has to face death and terrible oppressions each day.

It explains why in *SOLSTICE* I planned to create at the beginning a situation of almost contemporary normality and tranquillity. The village where the story takes place lies in a forgotten region, untouched by war. That is why the main characters are so modern. The Boy wants to love a Girl, the Girl wants to love a Boy, the Boy wants to be friends with another Boy, and all this is natural. All of them have desires like the youngsters of nowadays; moreover, they talk the language of contemporary youth.

This is where the drama begins – the journey from normality to the hell of war. The illusion of Eden begins to deteriorate.

I want the audience to gradually lose their sense of security, similar to the experience of the main characters. I want the audience, like the main characters, to be totally unprepared for the cruelty and atrocities of war. At first, I want the viewer to share with the main characters the illusion that the war is far away and does not refer to them. So, when the painful changes come, they will hit hard.

Finally, I want the identification of the audience with the main characters to be strong. I want each viewer to ask himself: what decision should have been made? What would I do if I were in their shoes?

Breaking the stereotypes about human behaviour during the war is another aim. Our culture outlined pictures of the behaviour of a German soldier, a Polish boy, a Jewish female who escaped from death train, and a Polish village girl. The outlines of the stereotypes make us expect their certain reactions. I tried to brutally smash those pictures.

In the history of the cinema there are not many films

where a German soldier is choosing affection over military duties. There are not many films where a Polish boy changes his attitude from an opportunist witness of the cruelty of war to becoming a rescuer of a Jewish girl. There are not many stories where a Polish woman falls in love with a German. There are not many stories about Jewish women who do not agree to be submissive victims, but instead struggle with all means for their lives.

The most important element of the story is an effort to break through stereotypes.

Reducing the war story to nothing but basic emotions assures its universality and comprehension by the contemporary viewer. A similar drama could happen today wherever war takes place, where hatred between nations causes wars. Bosnia, the Caucasus Region, the Middle East. These perennial problems are terrible.

In the West, we have a period of peace now. But we must be aware of the threat. We must take care in order not to awaken the demons of hatred. Because once they are awake, it is difficult to chase them away again.

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**vita Michał Rogalski**

Michał Rogalski graduated from the Łódź Film School in 2002. In the same year, he received the „Silver Lajkonik Award“ and the „City of Kraków Students’ Jury Award“ at the Kraków Film Festival for his graduation documentary: *LIFE STORY FILM – PAWEL AND ANNA*. In 2006/2007, he participated in the feature film course at the Andrzej Wajda Master School of Film Directing. He won the First prize of the “Hartley-Merrill Screenwriting Contest” (Polish edition) and the Second Prize of the contest’s international edition with *THE LAST ACTION*, which he then realised as a director. *THE LAST ACTION* received the “Audience Award” of Koszalin Debuts Festival.

**producer's note**

The decision to develop and produce this film was simple. Not only because of the extraordinary personality of the author/director Michał Rogalski, a real expert with a wide knowledge of the time of the Second World War, nor because of the Hartley Merrill Award he was given for this script at both the Polish (winner of the 2008 competition) and international editions (Second Prize of the 2008 competition). The crucial point was the script itself!

It goes across and against all common notions and clichés about the realities of those times. The paths of four young lives cross. Those vivid, young people hungry for life were to live during that horrible, harsh time, but their passions, dreams and reactions (!) are so similar to ours from the present day. It is only because of special circumstances that, as a first reaction, they want to behave as they are expected to. But, on top of this, they go beyond all of the barriers and common social expectations. They want to live their lives! In spite of those inhumane and traumatic times. Meeting them at the special moment of the Summer Solstice Night provides a larger framework for going further into their deep emotions and instincts and looking into their faces to... notice that they are so much like us today. They are flesh and bone characters like those passing by in the streets today.

**company profile**

PRASA I FILM Ltd. was established in 1994. The company was one of the first independent audiovisual production companies established in democratic and free-market Poland after 1989.

From 1998 to 2007, PRASA I FILM wasn't an active company on the market (one of the reasons for this was that Jan Dworak became a Chairman of the Board of Polish Public

Television – TVP, thus being forbidden to manage a private company).

After leaving TVP, Jan Dworak bought back his shares in the company, which was reactivated in January 2008 by Jan Dworak and Kamila Polit. Currently, PRASA I FILM's core business activities are feature and documentary films as well as television production.

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**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus



| Notes:

↓ *title*

# **ROXANNE BY THE POLICE**

↓ *company*

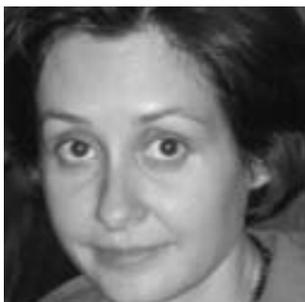
Hi Film Productions

↓ *country*

Romania



Adriana Solomon



Ileana Muntean



Valentin Hotea

**title:**

ROXANNE BY THE POLICE

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**producer:**

Adriana Solomon

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**authors:**

Ileana Muntean, Valentin Hotea

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**director:**

Valentin Hotea

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**company:**

Hi Film Productions

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**country:**

Romania

**summary of the project**

Reminders of shadows of the past are not easy to swallow, but are part of our life.

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**project data**

genre: drama

length: 100 min

shooting format: 35 mm

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**costs**

estimated development costs: 55,000 €

estimated production costs: 730,000 €

financing already in place: 8,000 €

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

co-producer, sales agents, distributors

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**contact**

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### **synopsis**

Twenty years after high school graduation, Andi Ionescu, a nice but lazy and immature guy in his late 30's, meets a couple – two of his former colleagues.

She, Roxana Berescu, was Andi's first love. In 1989, before the Romanian Revolution, Andi dedicated to her the song ROXANNE by The Police on the banned Radio Free Europe. Their juvenile love affair ended when Andi found out that Roxana was dating other boys too.

Shortly after, Andi was interrogated and harassed by the Security for the song dedication. He, Sandu Berescu, his ex-high school best friend, is now a prosperous ecographist and businessman. Roxana and Sandu got married soon after high school. They have now three children and a happy family. Soon after meeting them, Andi requests his Security file. He finds out that Roxana, also questioned by the Security at the time, declared that she was expecting his child. Andi starts wondering if Victor, her 19 year old boy isn't his son. The boy's look and personality hint at the possibility. Trying to find out the truth, Andi immerses deeper into the past.

From the ex-Securitate officer who questioned him at the time, Andi receives one more punch: the one who informed Security was his good fellow Sandu, secretly in love with Roxana. Caught by a complicated past, Andi tries to protect his girlfriend but all he does is definitely losing her trust. Finally, Roxana has to admit that Victor is Andi's son. She desperately asks him to keep this secret from Sandu and Victor, since this would destroy their family.

Andi has to make a choice he's not prepared to face: either reveal a painful truth or keep acting like nothing has ever happened.

### **director's note**

I choose ROXANNE BY THE POLICE to be my first feature film because it is based on my personal past. It's a story about a past that takes place in the present, a story about a man who tries to find out from his Security files (Romanian Secret Police) if a child is his son. But doing this he only manages to ruin his life and the life's of the ones close to him. Here comes the question: what can we do with the truth when revealing it can do worst?

It is said that if you don't know your past, you risk repeating it. At the same time, if you don't get over the past, you can't have a future. So, this is a dilemma.

It's the dilemma of my main character, also the dilemma of the countries that experienced dictatorship. That's why I believe that this story can interest audiences from all around the world.

Although it's about a past that interferes with the present, I don't intend to use in this film any flashbacks as mainly it deals with the present consequences of the past actions. Since this story was inspired by a true happening, it will be a realistic approach: I will follow the characters during their every day life, close to their intimacy, watching deeply in each and every small behavior details.

This microscopic analyze of the family life and also the couple life will show that, from several reasons, everybody avoids the truth.

We can remember THE LIVES OF THE OTHERS (Florian Henckel) but we must see Roxanne like a present time mirror reflection of that film. It's a kind of A HISTORY OF VIOLENCE (David Cronenberg) with no violence, or like IL Y A LONGTEMPS QUE JE T'AIME (Philippe Claudel) with the history of both a man and a woman, which is revealed step by step in the present, until all must accept it. Or not.

**vita Valentin Hotea**

Valentin Hotea graduated from the Romanian Film and Television Academy. He has a longstanding collaboration with national television, directing TV series and short films. He has also directed TV commercials, music, videos, documentaries for various independent production companies. He is a member of the Romanian Filmmakers Guild and received the USA Motion Picture Association Mention at the National Script Contest “Jean Negulesco” 2001 as part of the “Hartley-Merrill” International Script Contest. ROXANNE BY THE POLICE will be his feature debut.

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**vita Ileana Muntean**

Ileana Muntean graduated in Screenwriting and Film Criticism at the Romanian Film and Television Academy and started her career as a creative director for various advertising agencies. In 2000, she started working in television as a scriptwriter for various TV shows, sitcoms and events. In 2001, she collaborated with Radu Muntean on his debut feature THE RAGE. She continued to write TV series, short films and features.

Her latest project – THE OTHER IRINA, directed by Andrei Gruzniczki – received the Audience Award at the 2009 Bergamo Film Meeting.

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**producer's note**

Sometimes, it seems like yesterday that we were watching the execution of Ceausescu on TV. Twenty years passed so fast and we are living today in a European country, facing the same problems like the Western countries, the crisis, the globalization, everything. And we forgot our past in our rush towards tomorrow, we forgot about our uncured wounds and, when we realize that it still hurts, we are turning our thoughts – for a short moment – towards the

reasons, the potential treatment. And, in fact, I think the only cure is to assume our past, our mistakes and have the courage to face it.

That is what ROXANNE BY THE POLICE is about. It is a story about mature people who are incidentally confronted by their past – A contemporary story about friendship and betrayal. A love and hate story involving the secret police. When we, the generation that is now around 40, the children of the anti-abortion decree, are thinking about our youth – we usually think about the great parties we had – parties with the “music forbidden by the regime” of the 80’s, dancing like crazy to The Police, The Stranglers or Madness. We don’t want to think about the betrayals of that time, we forgot how hard it was, the lack of choice, the lack of freedom of expression. We remember the parties and the first love affairs. And how wonderful it was... Where are we now? Where are these times?

I met Valentin Hotea, the director of the film, for the first time during one of these great parties. We spent our whole youth in the same group of friends. And it was an amazing time... Then our paths separated, but not long ago, while discussing Alexandru Solomon’s film about Radio Free Europe with Valentin, his experience with Radio Free Europe popped up. As well as his experience as an 18-year-old boy facing the Secret Police just because he made a music dedication for his beloved. And we decided that we have to move on in telling his story, in getting deeper into the details of this experience, researching the files – in this effort to cure the wounds of the past. Valentin Hotea has a lot of experience in television making high-quality TV mini-series or commercials. But, until now, he wasn’t able to find the right story, which was strong enough to be reason for his feature film debut. Now we are all convinced that we have found the story of his life.

Ileana Muntean was captivated by the story from the moment when we asked her if she wanted to join us. We wanted her not only for her skills in scriptwriting, skills that by now were proven mainly on TV series. She also has the advantage of coming from a younger generation and so has a fresh eye on things that are sometimes too personal for us.

We believe that ROXANNE BY THE POLICE will be an entertaining, emotional, sometimes comical film, a film able to catch the attention of all kinds of audience, and – at the end of the day – a film revealing a world where the hard times were beaten by the amazing music of the 80's.

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#### **company profile**

Founded five years ago, HiFilm has won over 50 prizes around the world at major festivals as Berlinale, Sundance, Locarno, San Francisco, Los Angeles AFI, Zinebi Bilbao and participated in acclaimed festivals like Cannes, IDFA, Goteborg, Thessaloniki, Visions du Réel Nyon, and so on.

Among the productions of HiFilm one can find co-productions with France, Italy, Germany, Spain, The Netherlands, Belgium, Croatia, Luxembourg, and the list is open for our future projects. Our most recent productions include Radu Jude's THE HAPPIEST GIRL IN THE WORLD (awarded CICA Award at the 2009 Forum Berlinale, FIPRESCI Prize at the Sofia International Film Festival and IndieLisboa International Film Festival, Best Actress at goEAST Wiesbaden, Best Feature at the European Film Festival Palic, selected for ACID Program in Cannes, Toronto, Moscow, Jeonju, New Delhi etc) and FIRST OF ALL, FELICIA by Melissa de Raaf and Razvan Radulescu (selected in Sarajevo IFF, AFI Fest LA etc & awarded special mention in Namur Francophone Film Fest) Hi Film's current objective is to find co-producers for its projects in development and pre-pro-

duction, sell its projects as well as to find film projects that need a Romanian partner. We are also looking for films to be shot in Romania – taking advantage of the very competitive prices here as well as the great variety of locations our country can offer.

**Connecting  
Cottbus**

**12.-13.11.2009**  
East West Co-production Market  
at the FilmFestival Cottbus

 | Notes:

↓ **title**

**WOLF**

↓ **company**

Strada Film

↓ **country**

Romania



Marcian Lazar



Bogdan Mustata

**title:**

WOLF

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**producer:**

Marcian Lazar

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**author:**

Bogdan Mustata

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**director:**

Bogdan Mustata

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**company:**

Strada Film

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**country:**

Romania

**summary of the project**

Wolf's dearest wish is to bring his father back to life from a coma. When the father wakes up, Wolf realizes that everything around him has changed, but he hadn't been aware of it. In order for the change to take place, Wolf finds that the only solution is to kill his father.

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**project data**

genre: drama

length: 90 min

shooting format: 35 mm

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**costs**

estimated development costs: 60,000 €

estimated production costs: 950,000 €

financing already in place: 50,000 €

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

co-producer

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**contact**

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**synopsis**

Wolf's father has been in coma for two years and Wolf's dearest wish is to bring him back to life. With an absent father, Wolf assumed many responsibilities, among which to take care of his mother and his trouble-maker younger brother, Darius.

But they are not aware of Wolf's responsibilities. They have both overcome the loss of the father: the mother already has another boyfriend while for Darius his father is nothing else than a body. For Wolf, his father's revival is the only chance to be released of his duties but his only way to do it is through daily rituals and superstitions. When Darius accidentally kills an old woman, Wolf, in order to protect his brother, hides her body in the basement of the building and starts helping her husband, an old man, with his daily routine. Wolf notices that helping the old man improves his father's condition so, although he feels enslaved by the old man, he continues to help him. And one day Wolf's wish is granted and the father wakes up. Wolf is very happy.

He starts bringing the father the proofs of the things he did while the father was in coma. But, as the father doesn't know how important these self assumed responsibilities for Wolf are, he doesn't notice all the hard work. Wolf notices that the father's revival hasn't made the mother or the brother happier.

The mother has to give up on the boyfriend she has started to love, while Darius' relationship with the father looks more and more similar to Wolf's enslaving relationship with the old man. When the father accuses Wolf of not taking enough care of Darius, Wolf brings from the basement the body of the old woman to his father as a final proof of his good will. The father considers the body is Wolf's responsibility. Wolf realizes that everything around

him had changed but he hadn't been aware of it. For the change to take place, Wolf finds as the only solution to kill his father. Wolf's life goes on but he doesn't know if what he feels is emptiness or freedom.

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**director's note**

Having a baby makes me think about this film with full responsibility. I'm putting myself a lot of questions concerning what it means to be a father and what it means to be a son and which are each other's responsibilities. Sometimes, I'm thinking that me, as a father, I should have a lot of responsibilities towards my son, but he should have none towards me. I have no clear answers to my questions. But I want to look for them and I want other people to look for them, too.

In this script everybody has a substitute or a mirror: father/the old man, Clara/Ioana, mother's boyfriend/father, Wolf/Wolf's brother, Wolf/the old man, Wolf/father. So, where is the original?

We are inside Wolf's head when he is looking for his identity, "the original". Obsessed by this search, he creates all of these substitutes and thinks that magical thinking could revive his father. Everything that happens should follow Wolf's logic, not ours. It is his particular thinking and beliefs that will make this film special. A film about a particular character who communicates with the audience mostly by questions, not answers.

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**vita Bogdan Mustata**

Born in 1975, Bogdan Mustata graduated from the Romanian National Film School in 2002. DANIELA, a short film directed during his studies, was awarded in the Munich and Karlovy Vary festivals of film schools in 2001. From 2002 until 2007 Bogdan moved to Vietnam and then Dubai

where he worked as a scriptwriter and director for several projects. Back to Romania, his long feature film script *A HEART SHAPED BALLOON*, co-written by director Catalin Mitulescu (currently in production), received the “Best Project Award” both in Sarajevo CineLink 2006 and Thessaloniki Balkan Fund 2006 and participated in l’Atelier Cannes 2007. Bogdan directed the short film *A GOOD DAY FOR A SWIM*, which won the Golden Bear for the best short film in Belinale 2008. The film participated in dozens of important festivals and won “Best Live Action Film Under 15 Minutes” and “Panavision Grand Jury Award” in Palm Springs 2008. Currently Bogdan is preparing his directorial feature film debut with the project *WOLF*.

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**producer’s note**

Bogdan Mustata passionately explores a very delicate field: that of the inner universe of a teenager from present Romania. There is a mysterious world in the adolescent perception of life, always contradictory and full of surprises for a mature observer.

And he is doing this with a lot of courage: his character is free to reach “strange” but authentic situations, leaving the standard path of resolving them. Bogdan’s nature, introspective and analytic, happily cuts his rich imagination flows in balanced forms.

I am confident in Bogdan’s directorial language, which can be easily detected in the short film *A GOOD DAY FOR A SWIM*. It is a free and fresh one and will successfully achieve this direction of this project’s script. The project is original and has an ambitious bent that Bogdan can afford.

**company profile**

Strada Film is an independent production company, which was founded in 2004. The company produces arthouse films for international release.

Among others, Strada Film has produced Catalin Mitulescu’s feature debut *THE WAY I SPENT THE END OF THE WORLD*, a Romanian-French co-production written by Andreea Valean and Catalin Mitulescu, which received, among others, the Best Actress Award at the Un Certain Regard in 2006’s Cannes and represented Romania at the 2007 Oscars. Strada Film has also produced Ruxandra Zenide’s feature debut *RYNA*, a Swiss – Romanian co-production written by Marek Epstein, which was nominated by Swiss Films as one of the best films of 2005 and received 18 awards at international festivals.

Among Strada Film’s current projects are Catalin Mitulescu’s *A HEART SHAPED BALLOON* or Florin Serban’s *IF I WANT TO WHISTLE, I WHISTLE*.

 | Notes:

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East West Co-production Market  
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East West Co-production Market  
at the FilmFestival Cottbus



| **Notes:**

↓ *title*

**OUTSIDER**

↓ *company*

FilmMaker LLC

↓ *country*

Ukraine



Olga Zhurzhenko



Vera Yakovenko

**title:**

OUTSIDER

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**producer:**

Olga Zhurzhenko

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**author:**

Vera Yakovenko

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**director:**

Vera Yakovenko

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**company:**

FilmMaker LLC

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**country:**

Ukraine

**summary of the project**

A 21-year-old girl, who is oppressed by her parents and both male and female friends, cuts off relations with everybody to navigate her life by herself.

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**project data**

genre: drama

length: 95 min

shooting format: 35 mm

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**costs**

estimated development costs: 15,000 €

estimated production costs: 800,000 €

financing already in place: 80,000 €

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

co-producer, actor, DOP and other crew members

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**contact**

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**synopsis**

A girl Ivanna (nickname – Vanya, 21 years old, 4th year linguistics department student) moves out from her parents, being unable to cope with the psychological problems of her alcohol-addicted father (Zhora), who had caused a railway accident thus having killed a woman with a child. Even though Vanya still feels something for her former lover (Sergey) – a young married teacher from her university – Vanya moves to her present-day boyfriend (Dima). They take part in street fights together. With this change of flats Vanya wants to start her own life and get rid of her parents' influence. Her plans are ruined, when she gets to know about her father's suicide attempt. She wants to help him get back to normal life, but this requires money and professional treatment.

Her present-day boyfriend Dima refuses to help, as he thinks her father is washed-up. Accidentally, Vanya meets a female photographer (Zhanna), who offers her a job as a model. Zhanna acquaints Vanya with a psychologist (Vlad), who agrees to help the father. As Zhora refuses doctors and hospitals, Vanya introduces Vlad as her boyfriend. Though the father reacts aggressively to all rehabilitation attempts, the treatment shows positive results and Vanya starts to trust Vlad. Zhanna puts Vanya as a photo model through situations that help Vanya understand her inner world, so they get closer. At the same time, Vanya's ex-boyfriend insists on continuing the relation, and even though he already has a child, he still dreams of having a baby together with Vanya. His idea is to bring up the one to save the world. Vanya's present-day boyfriend is not aware of these details, therefore their relations are undermined.

Depressed after just another quarrel with Dima, Vanya invites Zhanna home and they make love. In the morning,

Vanya's boyfriend finds them together and in revenge doesn't warn Vanya about the overwhelming power of rival forces of upcoming street fight, so Vanya is nearly killed. Zhanna makes photos of the injured and pathetic girl instead of helping. In despair Vanya approaches her ex-boyfriend Sergey and they make love. Relations with Dima are broken off completely and Vanya moves back to her parents. At the same time, the psychologist tries to get payment for his treatment by sexually harassing Vanya. She protects herself, so Vlad leaves unsatisfied, promising to revenge. Dima tries to build up their relation again by proposing to get married, but Vanya is already pregnant by someone else. Vlad provokes Zhora's aggression to jail him to the mental hospital. In order to free her father, Vanya needs money, so she goes to Zhanna to take the money and find herself at the exhibition full of Vanya's own portraits. Zhanna explains that their relationship was pure business. Serezha finds out that he is the father of Vanya's baby, but appears to be a coward and stays with his present-day family. Zhora escapes from the hospital to get drunk again. Vanya finds him in a local pub fighting and engages in the fight too. As she realizes that in spite of all her efforts her father chooses his alcohol-addiction and depression, she decides to abandon all her troubles and leaves the city. In the train she meets a guy who has injured her during the first fight and saved her in the last one. They decide to take off the train together.

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**director's note**

The idea about making this movie appeared in my mind a year ago when I met a girl in the train. She and her boyfriend were going to take part in a street fight. Her body was covered with bruises. And it was not for the first time, as she had already taken part in numerous street

gang fights. I asked her what her mother thought about her hobby. Her mother had no idea about it.

The parents and children, here in Ukraine, have very close relations. But, unfortunately, very often parents take too much care about their children, thus not giving them any possibility for an independent life. In their turn, children try to hide their personal lives from parents. So, as a result parents often don't know a single thing about their children and their real problems.

In my own childhood, my father, being immensely depressed, tried to commit a suicide. It happened so that the more I tried to help him, the worse the result was. In addition, my boy-friend didn't support my attitude to my parents and after a while we broke up. I couldn't understand what side I should take, until I realized, that I have to be on my own.

So, I have put together my own experience, my impression of the girl from the train and some experiences of my friends. It was the starting point for *OUTSIDER* – the story about the girl looking for her own way in life and being puzzled by people around while making her own choices.

As the experience shows, there are so many ways to live, to love and to become a personality in the modern world that sometimes it is really difficult to make a choice. When I was a child, for example, I couldn't decide what toys I should take outside to play with. So I took a heavy bag with all of them. When we grow up and when we can't make a choice, we still carry this heavy bag with us, though it's difficult to move ahead with it and it makes our lives too complicated.

First of all, I want to dedicate this film to all young people and, in the long run, to everybody looking for the right navigation to his or her destination. I do like to make young people think and find their unique choices in life.

### **vita Vera Yakovenko**

Vera Yakovenko was born in Lviv, Ukraine and studied linguistics at Lviv State University followed by a graduate study in film directing from Kiev National University of Theatrical Art (Ukraine) and script development from Maurits Binger Film Lab (Netherlands, Amsterdam). Vera has worked on award-winning short films in Ukraine and abroad. She has also gained experience directing music videos, TV documentaries and TV dramas with Ukrainian studios and directed her first feature film *Contract* in 2009. Vera has several projects in development and is currently working on the feature film project *Outsider* as a writer-director together with the FilmMaker LLC.

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### **producer's note**

To me, the topic of *OUTSIDER* is personal in the sense that I experienced all of the same troubles while at the university. Actually, almost 90% of people go through this self-building exercise at least once.

Selecting priorities and sticking to a decision once made are the traits of a grown-up mind, but these skills don't come for nothing, as almost everything in life – they have to be learnt through mistakes and pain. We get to know people who are far from being young, but are still childish in the way they think and act and wish they'd grow up.

The appeal of these facts makes this project universal and interesting to most audiences, in terms of age, sex and nationality, including Western and Eastern Europe, as well as Russia. It may not be the same way everywhere (youngsters get independent from parents later in Western Europe than they do in the Eastern half), but I'm sure this film will motivate people to grow up faster.

After watching all of the films by the director Vera Yakovenko, I've fallen in love with her way of thinking,

which is particularly well depicted in her early films like *BLONDE DIES TWICE*, *SLEEPING BEAUTY* and *TO RETURN FAITH*. I had my feeling confirmed when I learnt about her numerous awards from international film festivals, to name just a few – “Best Film” (youth nomination) from the Hungary International Film Fest “Mediawave” and “Best film” at the Azerbaijan Film Festival “Young Professional” for her 2002 film *SLEEPING BEAUTY*. *BLONDE DIES TWICE* was among just four projects from around the world selected for the “Movie of a Week Award” at Berlinale.

Currently, Vera works productively, making at least one film per year, and is quite occupied with social topics. Her last film *CONTRACT*, which she just finished editing, has a special style not just in terms of filming, but also as far as acting and casting are concerned.

She even received an award at the recent Kiev International Film Festival for Casting. This film is made as a 35 mm feature production and touches on problems of today’s urban world – as *OUTSIDER* will – showing the people on the edge. I am happy to dedicate most of my time to this project in order to develop it into a full-length feature film and bring its message to as many people as possible.

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**company profile**

FilmMaker LLC is a production company mainly engaged in producing movies for TV channels of Russia and based at the FILM.UA private film studio in Kyiv. However, we are currently seeking all possible opportunities to expand our activities into feature films. Among our recent productions are the TV movies *TERTIUM NON DATUR* and *ATTRACTION*.

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 | Notes:

# Partners

## medienboard

Berlin-Brandenburg GmbH

### 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**

**August-Bebel-Straße 26-53 | D-14482 Potsdam-Babelsberg**

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[info@medienboard.de](mailto:info@medienboard.de) | [www.medienboard.de](http://www.medienboard.de)



### 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**

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[info-media@ec.europa.eu](mailto:info-media@ec.europa.eu) | [www.ec.europa.eu](http://www.ec.europa.eu)

**Mitteldeutsche  
Medienförderung**



## Mitteldeutsche Medienförderung

As the Central German regional film funding body the Mitteldeutsche Medienförderung supports economically interesting media productions from preparation through production to distribution and presentation of all film, television and other audio-visual media productions. The funding aims at the strengthening of the audio-visual culture and industry in Saxony, Saxony-Anhalt and Thuringia and thus contributes to the strengthening of the film- and media sector in Germany and Europe.

**Mitteldeutsche Medienförderung GmbH**

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## Robert Bosch Stiftung

### Robert Bosch Stiftung

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

The Robert Bosch Stiftung issues three coproduction prizes for young German and Eastern 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. Deadline for submission is 30th of November 2009.

**Robert Bosch Stiftung GmbH**

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Programme Manager: frank.albers@bosch-stiftung.de

Coordination Co-Production Prize: battaglia@coproductionprize.com

www.coproductionprize.com

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## supporting partners



### 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 more than thirty years of 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 second office in London (UK).

**EastWest Filmdistribution GmbH**

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### 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.

**MEDIA Antenna Berlin-Brandenburg**

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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 the Southeast Europe's film industry in reshaping. Including a series of workshops concentrating on script development, financing and marketing that producers and authors of selected feature fiction projects attend before presenting their projects at the CineLink Co-Production Market, CineLink presents the most important year-round development platform for the regional film industry. Taking place during the last three days of the Sarajevo Film Festival, the CineLink Co-Production Market presents the best of feature fiction projects in preparation by both emerging and already acclaimed authors from the Southeast Europe.

### CineLink

Zelenih Beretki 12/1 | BIH-71000 Sarajevo

fon: +387 33 209411 | fax: +387 33 263381

cinelink@sff.ba | www.sff.ba



## EAVE

EAVE is a leading training, development and networking organization for producers primarily funded by MEDIA, MEDIA International and the Luxembourg Film Fund. In addition to the well-known European Producers Workshop, which has been running since 1988, EAVE is involved in a variety of programmes for audiovisual producers in Europe, Asia, Latin America, Africa and the Middle East.

### EAVE

238C rue de Luxembourg | L-8077 BERTRANGE

fon: +352 44 52 10 1 | fax: +352 44 52 10 70

eave@eave.org | www.eave.org

## Connecting Cottbus

12.-13.11.2009

East West Co-production Market  
at the FilmFestival Cottbus



### Moscow co-production forum 2010

The Moscow co-production forum is a business platform located in Russia, which provides new opportunities for cooperation and co-production between Russian and foreign producers. In 2010, the Forum's topic will be: "BRIC countries: co-production with Europe". The forum program will include a Round Table: "Europe – BRIC"; a case study: "Co-production projects between Brazil, Russia, India, China and European countries"; Country Tables: "Film production opportunities in BRIC countries" as well as a market for co-production projects from BRIC countries.

**Kolegaeva Olga – Moscow Co-production forum coordinator**

**125009, Kalashnuy pereulok, 14, Russia, Moscow**

fon: +7 903 666 7 444 | fax: +7 495 690 37 06

forummoscow@gmail.com | www.rfilms.org



### Nipkow Programme

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

**Nipkow Programm e.V.**

**Kurfürstendamm 225 | D-10719 Berlin**

fon: + 49 30 6142838 | fax: + 49 30 6142826

nipkow-programm@t-online.de | www.nipkow.de



## 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.

**pool production GmbH**

**Friedrich-Ebert-Straße 18 | D-03044 Cottbus**

fon: +49 355 4312440 | fax: +49 355 4312450

**agentur@pool-production.de | www.pool-production.de**

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