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4.-5.11.2010
East West Co-production Market
at the FilmFestival Cottbus
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Notes:
COCO SPECIAL
PITCH 2010

WORKER’S SEA

Trilema Film

Serbia
title: WORKER’S SEA

producer: Vladimir Perisic

authors: Vladimir Perisic, Alice Winocour

director: Vladimir Perisic

company: Trilema film

country: Serbia

summary
Snezana, a 40-year-old woman, works in a textile factory. After being fraudulently privatized, the factory lays off its employees in order to be sold as a construction site. For taking part in a strike against the privatisation a year ago Snezana is now condemned to a six-month deferred sentence of imprisonment. After receiving the court decision, Snezana takes a train and lets herself be smuggled across the border to see the sea she had never seen before …

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

costs
estimated development costs: 25,000 €
estimated production costs: 1,200,000 €
financing already in place: none

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

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Vladimir Perisic
synopsis
Snezana, 40 years, is a worker in a textile factory in a small town in the south of Serbia. She is married and has two children. The factory she works for has been privatised and Snezana is now supposed to produce for the foreign market. She earns 70 euros a month. Snezana has never seen the sea at the seaside.

Snezana wakes up at 5 a.m., takes a bus to go to work, and works at a sewing machine. At 10 a.m., she takes a short cigarette break with several other women workers. A year ago, Snezana and her friends organised a strike against the privatisation of their factory. They kept the former director of the factory locked up for 12 hours. They are now standing trial in court for this action. They are anxiously awaiting the outcome of the trial. After the break, Snezana works again. While she works, she looks for a moment out of the window. She looks at the landscape. She looks at it for longer than she should. Then she resumes working. She finishes working at 2 p.m. and goes to the court. Snezana and some other workers are answering the questions of the prosecutor and their lawyer. After this, she returns home. She does the housework and takes care of the kids. She helps her younger daughter to do her homework. Then she goes to the supermarket. She is trying to save money – the products are too expensive for what she can afford. In the evening, she watches TV and falls asleep.

The following morning, Snezana goes to the court – she is condemned, with the other workers, to a six-month deferred sentence of imprisonment for locking up the director of their factory for 12 hours during a strike.

director’s note
I learnt about the sentence of Snezana Velickovic, a worker in a textile factory, from a short article in the press. Several workers, including Snezana, had been condemned to a six-month deferred sentence of imprisonment for locking up the director of their factory for 12 hours during a strike.
Since 2000, Serbia has undergone numerous fraudulent privatisations – factories which were common property had been sold to private owners whose only goal was to dismantle them in order to change their use and resell them. This was also the case with the factory Snezana had worked in. And it’s the leftovers, the outcasts of these privatisations I would like to film: to film as a commitment to the person I film, to film in order to create and defend the image of those who don’t have it.

It is also a film about emancipation. Overwhelmed by her everyday life, Snezana lives her existence as a form of constraint – both during her worktime as well as in her leisure time. A constraint imposed by (in)justice, poverty and lingering in tradition. She learns from her disappointments and the trip she makes that time is actually related with the here and now – in other words, the possibility of subverting the restrictions occurring here and now. At a certain point, there is a separation between her hands and her wandering gaze. Looking out of the window, she enters in possession of the surrounding space. This possession is imaginary, yet feels real. Snezana learns to look away, to watch places and muse on questions to which she isn’t entitled. From this moment on, she is no longer just a menial worker working with her hands. It’s this moment of rupture and transgression when she decides to set her gaze and her legs into places that aren’t supposed to be hers – that interests me politically.

**producer’s note**

After taking a small role in the co-production of my first feature ORDINARY PEOPLE, I became aware of the way that the production can influence the process of shooting a film and, consequently, the film itself. This is the reason why I have decided to become more involved in the production of my second film through my company “Trilema” and the people working for it.

**WORKER’S SEA** is a project at a very early stage. We are at the beginning of the writing process and the project’s development. In order to finance the development of the script, we plan to apply for script development funding in spring 2011 (Hubert Bals Fund, Region centre, Vision Sud-Est …). The script should be finished by the end of summer 2011.

As far as the production is concerned, we are intending to continue working on this film with the same producers from my previous film (Pierre Alain Meier - Prince Film, Switzerland, and TS Production, France). As for the financial part – we are planning to apply to the Film Center Serbia and to the partners of my previous film: Arte France, TSR and Federal Office for Culture (Switzerland), Eurimages as well as to the Global Film Initiative and Fond Sud Cinéma. We would like to attract a German co-producer to this adventure to be involved in the development and co-production of the film.

I have worked since my film school’s shorts with the same crew – scriptwriter, DoP, editor, sound engineer and mixer – and they also worked with me on ORDINARY PEOPLE. I’m planning to continue this artistic collaboration and to make this film with them.

In essence, this is a film we would like to make with an extremely small crew and non-professional actors at locations in Serbia.

**vita Vladimir Perisic**

Vladimir Perisic was born in Belgrade, Serbia. He studied film directing at the Faculty of Drama Arts, Belgrade and at La Femis, Paris. His graduating film DREMANO OKO (2003) was selected for Cinefoundation, Cannes Festival, in 2003. His first feature film, ORDINARY PEOPLE (2009) was selec-
ted for the Critics week at the Cannes film festival and received the award for Best Film at Sarajevo film festival and Cottbus film festival.

Trilema – company profile
Trilema is a production and co-production company for feature, short and documentary film. We co-produced ORDINARY PEOPLE (2009, 80 min., 35 mm) in 2009. We are actually producing a documentary film and we are in pre-production of a short.
Notes:
THE HAPPINESS FOR TWO

company
Filmzadeh Film Studio

country
Azerbaijan
title: THE HAPPINESS FOR TWO

producer
Chingiz F. Rasulzade

project coordinator:
Olga Shelyubskaya

author:
Chingiz F. Rasulzade

director:
Chingiz F. Rasulzade

company:
Filmzadeh Film Studio

country:
Azerbaijan

summary
A bag full of money. There are two heroes, a young hero and an old one. One of them loses money and another finds it. Who will find the happiness and who will become a slave? Who is it?

project data
genre: drama
length: 80 min.
shooting format: 16 mm
screening format: 35 mm

costs
estimated development costs: 15,000 €
estimated production costs: 700,000 €
financing already in place: 100,000 €

What are you looking for in particular?
co-producer, sales agent
friends and little money for a big film

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synopsis
Everyone frequently dreams of finding a bag full of money, especially when business is not looking so well. Nobody knows at that moment what will then happen? Our Hero finds a bag. But, often, it is case that when one finds and takes this gift of fortune, it can mean that one will lose a lot of other things. First of all, it means to lose yourself. It’s a good reason to reflect for a while – to give the money back or not… and will you become a slave in this case? No, not a slave to money, but a slave to the person whose money you have casually found.

director’s note
My previous film THE DOLLS was packed with heroes. I felt all difficulties of multfigured composition in both dramatic art and directing. There were many heroes and less screening time for each of them.

There was an acute lack of possibilities to disclose characters and to build up a psychological drama. My new project is an antithesis of the old one. It is a story of only two heroes. The dramatic nature of a situation of two lonely people whose destinies suddenly cross in a city, will let me as the author to disclose characters more brightly and trace the heroes’ transformation more precisely.

A strong dramaturgical basis will allow me as the director to observe the conflict of the heroes with more expression. Two cameras on the set, live sound, a combination of distant and close-up shots bringing the heroes and events into real city life without background actors and scenery – will create an exciting atmosphere for the film. It will lead to a conflict between the heroes – the young and old one. And, curiously enough, it will see them become closer. Episodes in the city and by the sea will be shot in a diametrically different aesthetic. There will be a minimum of light, equipment, and artificiality in the film. I would like to move from a parable and almost make a documentary. I look forward to making the film.

producer’s note
We would like to make the film and finalize all related elements in the period from December 2010 to April 2011 in order to begin the film’s festival life from Cannes.

Film locations: Baku and its suburbs (Azerbaijan), Taganrog (Russia)
The film will be shot using two cameras at the same time, a 16 mm camera and the Red One. The sound will be recorded at the location. Postproduction will take place in Baku. The film prints will be struck in Europe. We are going to invite a famous actor for one of main roles. It is planned to cast Avtandil Makharadze, an actor who is well-known for his role in the film REPENTANCE directed by Tengis Abuladze. We are going to take an active part in pitchings and look for a co-producer and sales agent for this project as well as for future films. In the meantime, THE HAPPINESS FOR TWO has won the Co-production project competition at the Kinoshok film festival (September 2010). We intend to approach all independent financial sources for the project realization, such as donations from funds, donations from the future film’s spectators (in exchange for DVD and souvenirs) as well as product placement. There are good opportunities for product placement in the film and this form of financing will be undertaken for the first time in Azerbaijan. It is an important issue for me as the producer to build up a base for independent cinema in Azerbaijan. We are going to be the first to do this. If we find the money or co-producers in Europe, it will open the door for many independent and talented authors from our country to receive
support for the development and realization of their projects.
The authors of the project realise that cinema is a business. But for us, the business is only considered good if it has a social dimension. We are going to organize practical training for graduates from the Direction department of Baku University.

I strongly believe in this project and in its successful career in festivals and with audiences. I also believe that our success will create a wave of interest in Azerbaijani cinema in Europe in the same way as the recent interest in Iranian cinema.

**vita Chingiz F. Rasulzade**

Chingiz F. Rasulzade was born in Baku (Azerbaijan) in 1972 into a family of engineers. As a child, he attended the Azerbaijan State College of Arts, which he finished in 1992. In 1998, Chingiz graduated from the Azerbaijan State Institute of Arts. His passion for filmmaking took him to Moscow where he was admitted to the All-Russian State Institute of Cinematography (VGIK) from which he graduated in 2004.

He is the director of the feature film THE DOLLS (2010, SinagFilm producer center, 35 mm, 90 min, colour). The world premiere was held at the 2010 Karlovy Vary International Film Festival.

**company profile**

Upstart company
GIN AIR

Viktoria Films

Bulgaria
title: GIN AIR

producers: Emil Vitkov, Maya Vitkova

author: Maya Vitkova

director: Maya Vitkova

company: Viktoria Films

country: Bulgaria

summary
After a two-year-long voluntary exile translating Joyce’s Ulysses into Bulgarian, 36-year-old Anna fulfils her dream and takes on a journey to Brazil. Anna goes through both hardship and joy, as the journey reveals what real life is. It teaches her to cherish it, thus preparing Anna for the biggest step to come – becoming a creator.

project data
genre: road movie
length: 90 min.
shooting format: HD

costs
estimated development costs: 50,000 €
estimated production costs: 900,000 €
financing already in place: none

What are you looking for in particular?
co-producer, world sales, distributor

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synopsis
36-year-old Anna is close to finishing the translation of Joyce’s Ulysses into Bulgarian, which she had been doing for the past two years. She lives with Liubomir, a surgeon at her age. Anna works during the night, while Liubomir works during the day when she’s sleeping. A Portuguese man, Paulo, makes a random contact with Anna through Skype. They start speaking in the morning before she goes to bed. Paulo is a tattoo and piercing artist about to be divorced. His attitude towards life, generally described by him as “follow the wind”, enchants Anna. Paulo learns about her dream to visit Brazil and, being at a crossroads in his life, suggests they move there together. But Anna is too frightened to drop her present existence for a stranger. Just before putting the finishing touches to the Ulysses translation, she ends the relationship with Paulo. She deletes him from her contacts and blocks his number from calling her mobile.

Once the translation is finally finished, Anna doesn’t know what to do with herself. She starts an overhaul of the house and suggests breaking the relationship with Liubomir. But he ignores her decision, thinking it comes as a natural result of her two years of constant work. After some time, Anna gets in contact with Paulo again. He has in fact moved to Brazil and lives there with his new girlfriend. Paulo convinces Anna there’s nothing to be afraid of anymore and invites her to come for a visit. Anna buys the ticket immediately. What will happen to Anna and her life once she travels 10,000 km away from her… cage?

author’s note
GIN AIR was inspired by two years of writing, an adventurous trip to Brazil, a book, a film, a bottle of gin and a subject that moves me – how do we come into being.

I’ve spent two years of writing at home and there was a point when I wanted to be someone else – the exile of consciousness, the burden of complete silence, the uniformity of the working space, the illusive torment of life bypassing you… At a certain point, I began asking myself how a voluntary prisoner binges on life after liberation. That was the starting point of GIN AIR…

I started dreaming of Brazil in the late 80s, (funnily) after seeing Gilliam’s homonymous film. Everyone who saw it knows that it has nothing to do with the actual country, although there’s an allusion to its capital Brasilia. But the film conceived a dream I was lucky to give birth to. The moment I set foot in Brazil, I realized why Gilliam’s film carries such a title - this place is a utopia, i.e. one cannot consider it to be realistically possible. That gave substance to GIN AIR…

Years ago, I gave Joyce’s Ulysses as a birthday present to my brother Emil Vitkov. I hadn’t read it by the time, but Leopold Bloom’s story seemed to be a profound choice. My brother wasn’t particularly fond of it, so the book went to his mother-in-law. She found it too complicated, so it went to my little niece, who started using it as a dolls’ table. When I was finally up to reading it, Ulysses was supporting an old couch in another relative’s house. Joyce’s book was the catalyst for GIN AIR…

I haven’t tried alcohol until I was 20. I had never tried gin until I got robbed in Brazil and ended up at the Amsterdam airport without a penny where a barman offered me a free drink. Gin became a symbol of relief and gave a finale to GIN AIR…

GIN AIR is a road movie. It is the story of Anna who, after spending two years of her precious life recreating Joyce’s masterpiece in another language, becomes a contemporary Ulysses “looking” for Ithaca, but finding herself.
**director’s note**

GIN AIR will be a road movie, done with a realistic approach, but allowing some magic (in the sense of special moments) sneaking in. I see the grey of Sofia for the opening of the film, the puffy white clouds up in the air while Anna is travelling and the blue of the ocean and the golden sands of Brazil throughout the film. I’m thinking of an unknown face for the role of Anna, a Latin star for the male lead Paulo, and a group of well-known Western European actors for the closing scenes of the film.

I’ve been working with the director of photography Krum Rodriguez for the past two years and I love his vision and approach. He shot my short films STANKA GOES HOME and MY TIRED FATHER (in post-production), and I believe he will gain international recognition with his second feature SHELTER, written by Razvan Radulescu, which premiered at the 58th San Sebastian Film Festival.

I’m thinking of handheld camera as a natural part of the narrative and the emotional state of the main character. As a rule, I’ll let unexpected things happen, as far as real life around the shooting is concerned, I’ll set myself free and open my mind for what life offers to the story.

Gheorghi Arnaoudov will compose the music for the film. By what I’ve learned about his approach (he will do the music for my feature VIKTORIA), he’s the perfect choice—a serious contemporary composer not taking himself seriously. His music is minimalistic, but full of emotion and I imagine / hear it as an inner monologue of Anna. We will have a soundtrack with Brazilian music—warm, moving and giving a rhythm to the action throughout GIN AIR.

Kevork Aslanyan will do the editing of the film. Being extremely young, he already gained recognition with films such as ZIFT by Javor Gardev, FOOTSTEPS IN THE SAND by Ivaylo Hristov and SHELTER by Dragomir Sholev. Currently he is working on my short film MY TIRED FATHER.

As for me, my main goal would be the actors—their natural and moving presence—and making a film that will allow people to travel without moving.

**producer’s note**

GIN AIR will be a 90-minute road movie shot on HD with P+S Technik and cinema lenses and transferred to 35mm. The language of the film will be 90% English, while the rest is split between Bulgarian and Portuguese (with English subtitles). It will be shot in six weeks—one in Sofia, four in Brazil and one on set (doesn’t matter where). The story begins in Sofia, Bulgaria; it is mostly set in Sao Luis, Brazil, the state of Maranhão, and ends in a Western European country. The estimated production cost is 900,000 €.

One way would be to start GIN AIR independently, like the feature EASTERN PLAYS by Kamen Kalev I executive produced. The film premiered at the 62nd Cannes Film Festival (Director’s Fortnight) and currently has more than 10 international awards. We can have an executive producer in Brazil and attract a European co-producer and world sales at the stage of post-production.

Another approach would be to have a European co-producer involved in the development stage. I’d gladly have a small or medium-sized company attached, with dedicated professionals interested in making the film happen in a reasonable period of time. I have a bitter experience with never-ending development, so I’m not interested in that. The same goes for the financing—we’d rather do it for less money during production instead of trying to put it in place for years. The film will be shot on HD, allowing a
small and flexible crew; the material will be stored on hard drives with an editor on set (doing the initial cut while filming). Once we have a rough cut, the film would be offered to potential partners.
I believe the story is suitable for co-production with either Germany, Holland or France. It can have a reliable post-production partner in Sweden (that worked successfully so far for the low-budget EASTERN PLAYS and the Bulgarian box-office hit MISSION LONDON) and a world sales/distributor with a small but quality catalogue open to personal but universal stories such as GIN AIR.

vita Maya Vitkova
Maya Vitkova is a writer/director and producer who was born in Sofia in 1978. She graduated from the National Academy of Theatre and Film Arts with an MA in film directing in 2001. Until 2006, Maya worked as an assistant director and casting director for over 20 Bulgarian and international productions. In 2008, she executive produced Kamen Kalev’s feature EASTERN PLAYS, nominated for the Camera d’Or at the 2009 Cannes Film Festival. EASTERN PLAYS was among the three films nominated for the LUX award of the European Parliament and in the official selection of the 2009 European Film Awards, and currently has more than 10 international awards.
In 2009, Maya founded Viktoria Films Ltd, an independent production company focused on producing independent short and feature films. She directed and produced the short film STANKA GOES HOME, written by the award-winning Romanian writer/director Radu Jude. The film premiered at the Cannes Critic’s Week (63rd Cannes Film Festival) as a Nisi Masa Invitation. STANKA GOES HOME was the only Bulgarian participation in the competition programmes of Toronto, Hamburg, Huesca (Francisco García de Paso award and Special Mention of the Youth Jury) and Sarajevo (Special jury mention – best International short film) among others STANKA goes to the German cinemas this autumn (the world sales/distributor is KurzFilmAgentur Hamburg e.V.)
Viktoria Films is in post-production of the short film MY TIRED FATHER, co-written with Radu Jude, directed by her and produced together with Emil Vitkov.
Maya Vitkova is in pre-production on her debut feature VIKTORIA (formally known as QUEEN VIKTORIA). The project has been selected for the Script&Pitch Workshops, the Balkan Fund, the Berlinale Talent Project Market, the NIPKOW Programme and the EKRAN Programme of Andrzej Wajda’s Master School of Film Directing and is supported by the MEDIA Programme, Vienna Film Fund and the Bulgarian National Film Center.

company profile
Viktoria Films was founded at the beginning of 2009 by the writer/director and producer Maya Vitkova. The company is focused on producing independent short and feature films – high quality projects executed by a dedicated group of professionals.
The first realized project of the company was the short film STANKA GOES HOME, written by Radu Jude and directed/produced by Maya Vitkova. The film premiered at the Cannes Critic’s Week (63rd Cannes Film Festival) as a Nisi Masa Invitation. STANKA GOES HOME was the only Bulgarian participation in the competition programmes of Toronto, Hamburg, Huesca (Francisco García de Paso award and Special Mention of the Youth Jury) and Sarajevo (Special jury mention – best International short film) among others STANKA goes to the German cinemas this autumn (the world sales/distributor is KurzFilmAgentur Hamburg e.V.)
Viktoria Films is in post-production of the short film MY TIRED FATHER by the same team (the film is pre-sold to KurzFilmAgentur Hamburg e.V.) and in development of the feature GIN AIR.
Maya Vitkova relies on her previous experience in the...
industry, knowledge and a good number of contacts gathered through participating in quality educational programmes.

The priority of Viktoria Films is Maya’s work, but the company is open to talented filmmakers in need of a creative partner. Viktoria Films will keep its initial intimate spirit of work, but also expand its activities internationally.
THE CHRISTMAS STAR

Cinemania

Czech Republic
**title:**
THE CHRISTMAS STAR

**producer:**
Martin Korinek

**authors:**
Ivan Shvedoff, Olesya Shvedova

**director:**
Ivan Shvedoff

**company:**
Cinemania

**country:**
Czech Republic

**summary**
A film about kids for kids. Adventures, magic, Christmas, a carp turning into a man, scary robbers, fun and ice-hockey. A film which should make kids squeal with delight and joy.

**project data**
genre: children’s and family film, adventurous comedy, modern fairytale

length: 95 min.

shooting format: Red One 2010

**costs**
estimated development costs: 500,000 €
estimated production costs: 2,000,000 €
financing already in place: 10,000 €

**What are you looking for in particular?**
co-producer, actor, production service company

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synopsis
Eight-year-old Peter is dropped from his team before the important annual ice-hockey match with a neighbouring town. The boy takes a decision to train on his own on a frozen lake. He meets the talking carp Kuprian, who starts teaching him hockey tricks. The boy ends up surprising everyone and is taken back on the team. But then the carp needs the boy’s help to find and return the fishes’ sacred stone to the lake. This should be completed within three days or else all the fish will die. With the help of his magical scales, the carp turns into a man to go in search of the stone with Peter and his friend Bara. The children overcome a lot of obstacles and go through many trials to aid the carp. The courage and decisiveness Peter gains during these adventures help him develop his personality. This makes him score a winning goal at the final game and receive a trophy from his hockey hero Jaromir Jagr.

director’s note
I see this story as bright as a Christmas market. It is a family film to illuminate a dark winter evening. Our target audience is children from 6 to 11 years, but we have included parts for adults as well (which won’t affect the children’s perception of the film).
It’s a modern fairytale – things such as mobile phones, police chases, ice hockey clubs searching for sponsors, greedy pharmacists concerned with profit, TV and computers are all present. The magical qualities of Kuprian’s scales are a part of reality. But the magic does not play a principle role in this reality – rather, it adds to the chaos (in a humorous way, though). For example, the boys complain to Kuprian that they are not skating quickly enough and Kuprian makes them skate at the speed of a rocket to make them understand that they don’t need to be quicker than is humanly possible.
We hope that children who are following the adventures of Kuprian and Peter will subconsciously learn some important life lessons. Kuprian teaches young ice hockey players: “If you are a guppy, don’t pretend to be a pike. But don’t forget that one guppy in certain situations is able to do something that a dozen pikes aren’t able to do!”
This is a fairytale about believing. “If you have a belief, if you are brave and faithful, honest and kind, if you believe in your power and you have good friends – you can make incredible things happen even without using magic. In fact, these things are magical powers.”

producer’s note
THE CHRISTMAS STAR is a story I liked from the start. Although it took a year to polish the script, it was worth the wait. The story takes me back to my childhood when I believed in magic, and fairytales opened the world of my imagination. The author and director Ivan Shvedoff has created a pure, unique fairytale based on the story of a boy and his dream for which he must do little more than keep dreaming. And he does it well. Just as the author has. Using traditional but not ordinary storytelling, his film will be to everyone’s taste. Working closely over the last two years (including on the award-winning short film AHOJ MAMI), I now plan to take the script of THE CHRISTMAS STAR to preproduction and bring it to life. We want to make the film resemble the films of our childhood. Inspired by well-known Eastern European cinematography and its famous fairytale movies, we want to deliver a similar film. The focus of our film is on the story, the hero, the surroundings, and the impressions. We want to present the story as a child would when reading it. To do so, we want to use real scenes and real camera aspects, with minor special
effects only where needed. We will be casting our protagonists and selecting our locations to best support the story. I am sure that Ivan’s film will be a great movie with a phenomenal success throughout the world due to its universal story, magic, and imagination. With its traditional storytelling, the film will portray ordinary elements of present day people and life where wonderful fairytales still have a place.

vita Olesya Shvedova
Olesya Shvedova (30) holds a degree in journalism. She has worked mainly as a children’s writer over the last few years and is a mother of a three-year-old girl. THE CHRISTMAS STAR is her debut feature film screenplay.

vita Ivan Shvedoff
Ivan Shvedoff was born in 1969 in St. Petersburg, Russia. He graduated from St. Petersburg Theatre Academy in 1991 and staged a play in Scandiascenen (Uppsala, Sweden) as a first-time director the same year. 1991 also saw him playing his first main role in a feature film (THE LEGEND OF THE ICON, Russia-Japan). Since that time, he has worked mainly as an actor. He has appeared in some 80 European, American and Russian films. Recent releases have included such films as: DER KNOCHENMANN (Austria) and MAMAS AND PAPAS (Czech Republic). Ivan relocated to Prague in 2000. In 2002, he made his directorial debut THE REVELATION OF ST. VALENTINE (short) and received several prizes as an actor, while his short film AHOJ MAMI! also won numerous awards at international film festivals.

company profile
Cinemania is a company based in Prague, Czech Republic. It was established in 2002 by four filmmakers. Cinemania’s goal is to provide support for authors and directors with their own projects and to bring those projects to life. We focus on developing, producing and co-producing feature films in the Czech Republic. Our team of professional individuals represents a great deal of experience and skills in filmmaking.
TANGERINES

Company
Cinema Nouveau/MTU Otaku (Estonia)
CineTech (Georgia)

Country
Estonia, Georgia
**title:**
TANGERINES

**producer:**
Tatjana Mülbeier

**authors:**
Zaza Urushadze, Artur Veeber

**director:**
Zaza Urushadze

**company:**
Cinema Nouveau, MTU Otaku (Estonia), CineTech (Georgia)

**country:**
Estonia, Georgia

**summary**
People of different nationalities and religious beliefs who have opposed each other – who are in fact enemies – become friends. They gradually realize that they don’t need to be enemies. This film should show the audience that people in all countries are alike, that they share common human values.

**project data**

- **genre:** drama
- **length:** 90 min.
- **shooting format:** 35 mm

**costs**
- estimated development costs: 50,000 €
- estimated production costs: 773,000 €
- financing already in place: 135,000 €

**What are you looking for in particular?**
co-producers, funds, pre-sales

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** synopsis **

Autumn. An Estonian settlement in Abkhazia. Hills covered with woods and mandarin orchards. The 1990’s. Abkhazians are fighting for secession from Georgia. Some of the North Caucasians as well as Russians help Abkhazians. Apart from the troops, Georgian volunteers also went to the war. In an Estonian village, the only people left are the elderly Ivo, his young neighbour Markus (owner of a mandarin plantation), and the physician Martin with his wife. All the other inhabitants have fled from the war. Estonians have sent special planes to take them back to their homeland. Markus also wants to leave, but not until he has harvested the mandarins from his plantation. Ivo does not approve, worrying about the harvest during the war, but he helps Markus in every possible way. He prepares the boxes for the mandarins in his shop and helps to harvest until the arrival of the auxiliary forces. The war reaches the village. Ivo and Markus witness a clash of Georgians and North Caucasians. The old man brings a wounded Chechen to his home. At night, the dead are buried in the woods in a pit created by nature. Here, Markus discovers that one of the Georgians is still alive, although unconscious. He is also brought to Ivo’s house. So, the representatives of opposing nations are gathered under one roof. The old man has to solve their conflicts. The Georgian Ahmed gives Ivo his word that he won’t yet take vengeance on the Georgian for the death of his friend. When the Georgian Nika rises to his feet, Ahmed promises the old man that he won’t touch the Georgian, as long as they live in his house. The situation becomes tense. Any remark or action may give rise to serious trouble. But when the trail of the burnt-out Georgian truck leads Abkhaz fighters to Ivo’s house, Ahmed presents Nika as a wounded Chechen fighter. Relationships between the two soldiers are about to change. Markus’s mandarin plantation and his home get burnt down during a carpet-bombing. Markus stays in the village only because he doesn’t want to leave Ivo alone. The next morning, Russian soldiers appear at Ivo’s door. After an argument, the officer decides to shoot Ahmed, but Nika kills the officer. Markus, who wants to stop the Russian, gets killed during the shootout. The Russian and Nika get killed, too. It turns out that Ivo doesn’t want to leave the village because his son has been buried here. He buries Nika next to his grave. Ahmed will not return to the war. He will go home. Ivo stays in the village.

** director’s note **

In war time enemies meet in an Estonian village on the Abkhazian land, Georgian territory. The place tells against the backdrop of war. Their conflict action grows together with the main idea of my movie. People of different nationalities and religious beliefs who have opposed each other – who are in fact enemies – become friends. They gradually realize that they don’t need to be enemies. This film should show the audience that people in all countries are alike, that they share common human values. During wars unleashed by irresponsible politicians, ordinary people die, people who love life. The death of one person is the death of a unique world, but for a government it’s mere statistics. Borders artificially divide people. This film should be an attempt to break down artificial boundaries. This is done by heroes who only recently, for some reason, were enemies. They will be able to forgive each other, help each other and protect each other – even from their own people – and pay with their lives for them.
producer’s note
The plot of the story TANGERINES is based on a truth story. In the crisis of 1990, when the socialistic systems collapsed, the difficult period of a course towards independence began for Georgia. This country has a rich cinematographic traditional and spiritual culture. Our idea is to make a co-production that uses this high professional quality. The theme of our antimilitary story is international and easily comprehensible for all kinds of people. We hope that our film will be interesting for our future business partners, funds, sales agents and, finally, for the audience. TANGERINES has a good potential for participation in international film festivals. We hope that this title will be successfully released in cinemas in Georgia, Estonia and other countries as well. We hope that our film will also be interesting for TV channels.

vita Zaza Urushadze
Zaza Urushadze was born in 1966. He lives in Tbilisi, Georgia. In 1988, he graduated from the faculty of film directing of the Shota Rustaveli Georgian State University of Theatre and Film. He was the head of the Georgian National Film Center from 2002 to 2004. Zaza Urushadze has been working as a writer and director for television and cinema, receiving international attention for his work, including his most recent film THREE HOUSES (2008).

company profile
Estonian Cinema Nouveau/MTU Otaku is a company active in film production and distribution as well as in the organisation of film festivals. The company has produced TV series, short and feature films and has a long-standing experience in co-production. Among their recent projects are Zaza Urushadze’s TANGERINES and the Estonian-Russian co-production SLEET by Támas Tóth.
A FRENCHMAN

Les Enragés

France
title: A FRENCHMAN

producer: Aurélie Bordier

author: Valérie Boucher

director: Valérie Boucher

company: Les Enragés

country: France

summary
One night in Bulgaria, Viktor discovers a car with its dead French owner still inside. Viktor masters the French literary language even though he never went to France. He decides to usurp Michel Garreau’s identity, and leaves for Paris at daybreak. Viktor settles in the Frenchman’s apartment. Two days later, Anna, a young Bulgarian woman, rings the bell...

project data
genre: comedy/drama
length: 90 min.
shooting format: HD

costs
estimated development costs: 87,000 €
estimated production costs: 2,200,000 €
financing already in place: 357,000 €

What are you looking for in particular?
Co-producers, French and/or Bulgarian co-author, Bulgarian actors, dramatic advisor

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synopsis
Paris, Michel, a forty-year-old, is preparing to leave for Bulgaria in his car. He wants to surprise Anna whom he met through an agency. It had been arranged that she would come in the next few days, but the Frenchman is very much in love!
Viktor, thirtyish, lives in Sofia, Bulgaria. Viktor studied French and has retained a passion for French poetry ever since.
A day and a half later, Michel arrives at night on the outskirts of Sofia. Worn out by his long journey, he is struck down by a heart attack. That same evening, Viktor leaves his favourite bar. Returning home, he notices a car with French registration plates parked on the verge. He approaches and discovers that the driver is dead! On emptying the man’s pockets, he finds identification papers and money. Before wrapping the body in a canvas sheet, Viktor recites a poem written by Paul Claudel. Viktor keeps Michel’s car and he quickly decides to depart in the direction of France. He has an untroubled journey all the way to Paris where the Frenchman resided. Viktor is in Michel’s apartment. For him, it’s like a dream to be in the capital.
The doorbell rings insistently! A young woman introduces herself: Anna who has just arrived from Bulgaria. She is slightly panicked as she didn’t find Michel at the airport. He pretends to be François, Michel’s friend and colleague. It’s easy for Viktor to invent a story about a sick mother in a hospital, and to lead her to believe that Michel will contact her soon. Viktor prepares to leave, but Anna tells him that she would prefer not to be left alone to wait for their mutual friend. They go out in Paris…
The next morning, Anna’s welcome is stone cold. She makes him listen to a message left by Michel’s mother who is anything but sick. For the first time, he speaks to her in Bulgarian. He tells her how, in Sofia, he came across the Frenchman. She is deeply shocked. After all, he could even be Michel’s killer. The messages accumulate on the answer phone. Viktor wants to leave before being spotted. He is determined to return back home. They take to the road. Anna is upset, but has difficulty imposing any real distance between herself and Viktor. He, on the other hand, would like to think that Anna is not the kind of girl ready to sell herself easily. They stop at a hotel in Germany. With the help of alcohol and lack of bearings, they give themselves up to their mutual attraction and make love.
Viktor insists on taking her to Michel. Unfortunately, far from reassuring Anna of Viktor’s genuineness, when she sees the Frenchman’s body, her original fears are confirmed. Viktor leaves Anna at the side of a road and asks her to wait for him. But as soon as the car disappears, she starts to walk. Viktor places Michel and pushes the car into the murky water. When he returns to where he left Anna, she’s no longer there.
A few months later, Viktor has changed. After travelling on a mountain road, he and two mates arrive at a farmhouse. Viktor moves in! Later in Sofia, Viktor waits in front of where Anna works. She comes out. Viktor steps forward. A car slowly approaches, she signals to the driver to park further. She heads towards Viktor. They are unable to hide their happiness on finding each other again. Anna’s friend gets out of his car. She goes to the man and they have an argument. He then gets back into his car and drives off angrily. Anna returns to Viktor…

director’s note
The starting point for A FRENCHMAN is a childhood memory. My father worked in Vratza in Bulgaria. This experience as an expatriate had a strong influence on me.
Key figures, a language, attitudes, the landscapes; people who spoke impeccable French, even though they had never been outside of their own country.

The heart of this film comes from my fascination with words... Words that have the power to create reality. But they can also be the source of numerous misunderstandings and lies. Starting with this simple premise, I would like to answer this question: "What remains of an individual if he changes his space and time, name and language?"

That’s exactly what Viktor experiments with. He is encouraged to be foolhardy because of totally exceptional circumstances that are almost weird. Viktor particularly cherishes French poetry. For him, poetry isn’t an object of study, but an aesthetic model with which he imbues his actions. In its own way, A FRENCHMAN contributes to bringing poetry to life. Anna and Viktor’s encounter is based upon a tragedy, that of a Frenchman who dies right at the beginning of the film. Far from being dealt with in a sordid manner, this death becomes more like the triggering factor of uncontrollable situations, which brings an element of comedy to the narration. This doesn’t prevent the fact that their desire to lead a western lifestyle has a mirage effect. All is not a bed of roses in France – the excluded, the homeless are numerous on the streets.

Seen from a formal standpoint, the challenge is to assemble cinematographic genres which are normally compartmentalized: social chronicle, dramatic and romantic comedy, or even road movies...avoiding all conventional situations.

Without evading the tragic side, we wish to place our film in the categories of instinct, emotion and light humour.

**producer’s note**

A FRENCHMAN is set at the present day, speaks of the desire for the elsewhere and the difficulty of being able to return, something that is an integral part of our European identity. The script is written by Valérie Boucher. Her first feature film as a director will be a comedy and drama set in France and Bulgaria. The project is at an early stage of development (first draft) and we intend to make a film with a 2,2 M€ budget as a co-production with Bulgaria, Germany and to shoot in Spring 2012.

A FRENCHMAN could receive support from the Bulgarian National Film Center, via a fund set up for foreign co-productions shooting in Bulgaria, which are already receiving sufficient financial aid from their own country. A prebuy of the film from Bulgarian television will depend upon the casting and French financing. As we move along in the development, we would like to add a third co-producer. The most relevant partner – since our characters will be travelling across Europe – would be German.

Here in France, we are planning to submit the project in advance of the receipts before going into pre-production in spring 2011. Then, we intend to present the project to French distributors as well as to international sales agent so that we can then submit it to the TV channels. The producer’s investment, Sofica, and regional subsidies should all play a role in the financing plan. We hope that Eurimages will join the support from the different national funds. Discovering this land, and the wonder and deception followed by the urge to return home (and regain one’s identity) are many subjects that will make A FRENCHMAN a film allowing us to identify with Viktor and/or Anna.

The film will be developed under the aegis of the Ateliers du Cinéma Européen (ACE 20).

**vita Valérie Boucher**

Valérie Boucher was born in France, but spent a part of her
Valérie Boucher’s childhood in Bulgaria. Valérie studied French Literature at Paris XII University where she completed a Master’s degree on the poetry of Henri Michaux. Since 2000, Valérie Boucher has been working as a scriptwriter and has co-written several short films and a feature film, including MILLEVACHES (EXPERIMENT) directed by Pierre Vinour, which was nominated for a César in 2002; DANS LA PISCINE directed by Frédy Busso with support from the Poitou-Charentes Region; and MAQUIS, a feature-length film directed by Pierre Vinour with development support from the CNC and the Limousin Region.

Moreover, Valérie is a performance artist. In 2008, Valérie Boucher and Richard Escola founded “VERB”, a poetic-rock duo for which she is the author and performer. “VERB” has been performing on the national stage for the past two years.

Valérie also directed her first film ELOGE in 2005, which was selected by experimental film festivals. Since the beginning of 2010, she has been writing A FRENCHMAN, her first feature film.

**Company Profile**

Established in 1998, Aurélie Bordier, Johanna Bourson and Pierre Vinour manage Les Enragés film production company. Les Enragés is a company which offers a singular point of view on the world and whose working method is demanding, modern and innovative. The collaboration between the producers and their artistic, technical and financial partners is enhanced by the desire for each film to find its own form and its own public. Les Enragés produces shorts and features as well as multimedia and experimental works. When the company began, it was devoted to short film production such as MILLEVACHES (EXPERIMENT), which won two Lutins French Awards, several festival prizes and a César nomination in 2002. The first feature film directed by Pierre Vinour, SUPERNOVA (EXPERIMENT #1), starring Philippe Nahon, was released in 2003. Aurélie Bordier and Pierre Vinour produced the first shorts by Catherine Wilkening, Valentin Baillet, Valérie Boucher and Pascal Mieszala as well as Vinour’s video installation ÉLÉMENTS which was shown in 2006 at the Clermont-Ferrand film festival, then later in Paris at the Festival Némo. In November 2010, MAGMA, starring Natacha Régnier and Mehdi Nebbou, directed by Pierre Vinour, is French theatres released after has been world Premiered in Pusan. Aurélie Bordier is member of EAVE 2005 and has been selected to participate at the 20th Ateliers du Cinéma Européen.
FLIGHT TBILISI-TBILISI

Producing Center Gemini

Georgia
title: FLIGHT TBILISI-TBILISI
producer: Tinatin Kajrishvili
author: Vano Burduli
director: Vano Burduli
company: Producing Center Gemini
country: Georgia

summary
This is the love story of Gega and Tina, who dream of living outside of the borders of the USSR. Together with friends, they hijack an airplane. But, instead of securing freedom, they are sentenced to death.

project data
genre: love story, thriller, drama
length: 110 min.
shooting format: 35 mm

costs
estimated development costs: 30,000 €
estimated production costs: 1,000,000 €
financing already in place: none

What are you looking for in particular?
co-producer, sales agent, fund representatives, TV commissioning editors

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### synopsis

In 1983, Gega was 22 years old. A very handsome actor, he was easily attracting girls’ attention. He was a romantic idealist and a favourite of his generation. He was playing one of the main roles in the film REPENTANCE. Tina, very young and beautiful, 19 years old, was studying at the Academy of Arts, annoyed by the attention of boys. Some were meeting her on the stairs, reading poems to her, some were singing under her window. One handicapped guy was calling her every day, asking for a meeting. Tina was refusing for a long time, but finally, so as not to break his heart forever, she agreed. This handicapped guy appeared to be Gega. They were spending all their time together in the company of friends, listening to jazz and reading foreign literature, even though it was forbidden. They even dared to wear jeans and read the Bible. The friends often met each other in Father Theodor’s house, who was older and knew much about religion and life.

After several months, Tina and Gega decided in November 1983 to get married. At the wedding, everybody was celebrating their union. The next day, the married couple, together with their friends, decided to fly to Batumi, a seaside city in Georgia, on the very border of Turkey.

The plane was hijacked by their group. They forced the pilots with a gun to fly to Turkey. After several minutes, the plane landed back in Tbilisi and was surrounded by the army who was shooting towards the plane. During the attack, one of the group members killed himself, another was killed and two pilots and a flight attendant were killed. The whole group was arrested.

Tina was pregnant, but was forced to abort in prison. The group had no other plan in case their dream – to escape from the country – failed. They were shocked and terrified. It took the officials nine months to make a decision about how to present this story to public. In August, the five remaining friends, together with father Theodor who was considered to be the organizer, were in court. The trial lasted only two weeks and they were all sentenced to death, except for Tina who received a 15-year jail sentence. The trial was broadcast each day. Some considered them terrorists, some dreamers and supported them in their hearts. Representatives of society signed a petition to let them be spared. Their families waited for them because, according to some rumours, they were in a secret zone and could return one day.

Five years later, the Soviet Union collapsed: Tina was set free and the truth was revealed: that the others were killed three months after the court trial.

The story is based on true facts.

### director’s note

The story is based on real events. We will have to reconstruct and research it again because, until now, there have been different versions since nobody tried to find out the truth.

Twenty-five years passed since this event, but there are still a lot of unanswered questions.

For me, the most interesting thing about this story is the relationship between the friends, how they came together and developed the idea to hijack the airplane.

Moreover, what was the aim of the priest and what influence did he have on the group? Was he their ideologue or did he unconsciously push them to make this step? Communists were atheists, and religion was a main enemy for them. In fact, the priest speaking about religion awoke the desire to be free in them. He blamed himself and tried to take the guilt on himself to save them.

The love story between Gega and Tina is the main line. Tina
was 19, and followed him. Her motivation for taking part in the hijacking is most clear, she was young and in love, and could follow her beloved everywhere. Their wedding was the main event, and their honeymoon was the reason to fly to Batumi. All of them were totally different from the Soviet youth of that time. They were free, full of love and dreams. They were terrorists and idealists at the same time. It is still not clear whether the pilots and passengers were killed by their bullets or those of the soldiers, but they caused it anyway. Were they spoilt children who never took the Soviet regime seriously and considered that they could even go against it? Was their goal worth it? Couldn’t they have chosen another way? Or did they wish to show an example to others?

Crime and punishment is a unique theme. But crime against a regime which is itself criminal is very complicated. It is a crime influenced by a regime and the protest against it. The genre of the film is also diverse, the first part will be the love story, while the second part becomes a thriller and ends up with a crime investigation. In the first act, the main characters are very nice, romantic youths; the audience will fall in love with them. Later, they become terrorists and, in the end, we want to find out who they really were and where the step was taken from love to hatred.

**producer’s note**
The story is based on real events which happened in the early eighties. I was a four-year-old child and still remember the court case being shown on TV. My parents considered them devils, but they are now national heroes. I have been preparing myself for this project for the past five years and it is very important for me. The project is at the development stage, and the budget is 1,000,000 Euro. We hope that the story will be interesting for international co-producers and funds. The genre of the film varies from love story to thriller and ends up with a crime investigation. Unexpected twists will raise the interest of the audience and give an opportunity to show all sides of this still unrevealed story. Although 25 years have passed since these events, the interest from a local audience increases from one day to the next. And it is something which we want to recount to others to show what was happening behind the Iron Curtain of Soviet Union and how people dreamt of just wanting to leave its borders.

**vita Vano Burduli**
Vano Burduli was born in Tbilisi, Georgia, in 1974. He graduated from the screenwriting faculty of the Georgian State Institute of Theatre and Film in 1997 and continued postgraduate studies in filmmaking at the Tbilisi TV and Radio Institute (Aleksander Rekhviashvili workshop) and at the Higher Directors’ Courses in Moscow (V. Khotinenko, V. Fenchenko, P. Finn workshop). He has received several international awards for his short films and finished work in 2009 on his debut feature film CONFLICT ZONE which won the prize of the Perspectives sidebar at the Moscow International Film Festival.

**company profile**
Producing Center Gemini was established in February 2006 by filmmakers, scriptwriters and people from various spheres of the arts. 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. The feature film projects being developed by Producing Center Gemini include Vano Burduli’s FLIGHT TBILISI-TBILISI, the Russian-Georgian-French co-production INSTRUCTIONS FOR DIVORCE, which participated in EAVE and received a development grant from the Hubert Bals Fund. Their finished films include the documentary UNKNOWN SOLDIERS (dir: Shalva Shengeli) which was widely acclaimed at film festivals such as FilmFestival Cottbus, Jihlava IDFF and Tirana IFF.
MUTENESS

Filmart Kft.

Hungary
**title:**
MUTENESS

**producer:**
Jenő Hábermann

**author:**
József Pacskovszky

**director:**
József Pacskovszky

**company:**
Filmart Kft. – in co-production with Filplus (Hungary)

**country:**
Hungary

**summary**
A middle-aged widowed teacher raises her teenage son by herself. Their relationship is tense. The boy unexpectedly disappears for a couple of days and is unwilling to disclose anything about where he has been. The boy – who has become mute – and his mother go on vacation for therapeutic purposes. The mother hopes to get closer to her son during their trip, but the appearance of a good-looking man changes everything.

**project data**
genre: drama
length: 100 min.
shooting format: 35 mm/HD

costs
estimated development costs: 25,000 €
estimated production costs: 1,600,000 €
financing already in place: 820,000 €

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

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One summer day, the 14-year-old teenager Adam doesn’t come home from town. His mother Lydia, who has been raising her son by herself for the last ten years, is increasingly desperate as she looks for him. She feels at a loss and asks for the help of her elder sister Carmen who she doesn’t like that much. They include the police in their vain search; nobody knows anything about the boy. Lydia is tormented and reproaches herself because she doesn’t have any idea about Adam’s whereabouts – it is not normal for a mother to not know anything about her son. Adam turns up three days later without any injuries. He is pale and silent, and behaves as if nothing had happened. He doesn’t answer Lydia’s inquiries about where he has been and what has happened to him. Embarrassed and becoming completely instable, Lydia consults a psychologist – perhaps a complete change of environment would do some good for mother and son – a joint trip might bring them closer to one another. Carmen finds a bargain offer of a holiday: they could spend ten days free of charge in an acquaintance’s apartment on Porquerolles, an island near Hyéres.

There is the island, the sunshine, the sea, and a fairly shabby room with a kitchenette. Lydia behaves as if everything was perfect between the two of them. Adam tries to participate in the busy programme of activities, but he only talks about practical issues – there’s no mention of the reason for his disappearance, although Lydia is eager to know where he was and why. They discover a sandy bay. Two sunshades further away, a slim German man Joachim and his eight-year-old daughter Sophie are lying in the sun. They get acquainted. Lydia relaxes in the company of the nice man with sarcastic humour – she gives a hint how difficult it is for her to get on with her teenage son. Joachim shares his problems with Lydia as well. He is currently in the midst of a marital crisis. To outsiders, they seem like a family. Although very much annoyed by Sophie, Adam starts to feel attracted to the man. Lydia is becoming increasingly cheerful – Adam sees her laughing and relaxing in the man’s company. One night, Lydia ends up in the man’s arms. The idyll of a few days comes unexpectedly to an end. Joachim’s wife has changed her mind: she would like to continue their marriage on a different basis. Sophie is happy. Joachim makes excuses, he backs away from Lydia; he has to give his marriage a last chance. The only thing Adam learns from what is going on is that Joachim „is through” with Lydia. Even though she has been aware that it has been just an affair, Lydia feels sad and Adam catches her crying. He gets mad with the German man and decides to take an insane revenge. His action, however, ends tragically. Adam crashes from the balcony of Joachim’s hotel room. In the hospital, Lydia doesn’t leave Adam’s bed in the ward for a moment. The boy lies silently in his neck brace. He is breathing, but he hasn’t opened his eyes yet and he doesn’t communicate. Carmen arrives on the island. Lydia throws herself into her sister’s arms, blaming herself. She tells Carmen everything that has happened. Adam opens his eyes that night. The doctors say that apart from exhaustion there is nothing serious with the boy. On the day as they travel home, Adam unexpectedly makes his confession. He tells his mother that he spent the three days alone in a forest. He and his dad – not long before his dad died – had carved their names on a tree trunk. But he couldn’t find it. – We will find it – says Lydia. She feels closer to Adam than she had ever been before. On leaving the island, they are at last able to talk, and there is the glimpse
of hope that they can find a different basis for their relationship.

**director’s note**

The story follows the characteristic features of our previous film’s style (THE DAYS OF DESIRE). Inspired by the great reception for this film and its success at international festivals, we intend to make a clear-cut film this time as well. We aim to grasp the complicated processes of the stormy psyche with clear-cut pictures and precise acting. The story of MUTENESS sees the plot progressing with the development in the protagonists’ psyche and their entwined effects. Our primary intention is to get as far as possible behind the characters’ motives. We can identify the repressed fears and hidden desires of Adam, Lydia, and Joachim.

The enchanted wilderness of the French island Porquerolles (or Rügen in Germany) offers the mother and son an opportunity to get away from their everyday monotonous routine under almost idyllic circumstances. Spending time close together, they have an opportunity of finding the way to one another. While Lydia and Adam are attempting to approach one another, it becomes apparent that in order to accept one another they first have to overcome their prejudices. In the course of the characters’ internal struggles and muteness, looks, gestures, and actions evolve that say considerably more than just words. The sudden appearance of the German man Joachim becomes a milestone in the life of both of them. The possibility for a better future opens up, and they feel that their futures can gain some other dimension.

Colours, moods, music, sounds and voices play a significant role in expressing mental conditions. With its varied landscape, Porquerolles/Rügen seems an ideal place for the conflicts of the chamber-piece to unfold. This is an emotional, but a clear-cut film. It is about simple and likeable people. We want the audiences to feel touched by our protagonists’ sufferings and happiness. We would like to make a film which, due to the issues it raises, will hopefully attract the interest not only of audiences enjoying arthouse films, but also of a wider circle of viewers fascinated by the mysteries of the couples’ relationship.

**producer’s note**

We would like to make a well-crafted European film with artistic values aimed at a large audience who likes drama and love stories. The director József Pacskovszky – with whom we have already made four works together – has provided evidence of his talent in his previous features. He will tell this simple, but profound story in a clear and emotionally exciting way.

Our Hungarian co-producer Filmplus was our partner in our last feature by Pacskovszky and has a very good connection to the Origo Filmgroup, Los Angeles. The story takes place in two countries: in Hungary and France/or Germany. Two foreign locations could be interesting as far as the story is concerned – the seaside in the South of France (Porquerolles) or the colder North – or the Baltic Sea (like Rügen).

We would like to shoot about 60% of the film at the seaside. There is a genuine leading role for a foreign actor: Joachim. He is a good-looking, sarcastic man. He is about 40 years old.

We imagine that the language for this feature film will have 50% in English and 50% in Hungarian. We can conceive finding a third partner and applying for Eurimages. My company Filmart is currently working on the Oscar-winner Istvan Szabo’s new feature THE DOOR. The main
protagonists are Oscar-winning actress Helen Mirren (THE QUEEN, dir: Stephen Frears) and the great German actress Martina Gedeck (leading role in the Academy Award winner THE LIVES OF OTHERS). The production is being realized as a Hungarian-German co-production, with the shooting locations in Hungary and Germany. Apart from the Hungarian financing, the film has been supported in Germany by Düsseldorf-based Filmstiftung Nordrhein-Westfalen, Medienboard Berlin-Brandenburg, Mitteldeutsche Medienförderung, the ARD network, Piffl Medien, NRW Bank, the German Federal Film Fund (DFFF) 20% tax rebate, and Eurimages.

We intend to set up a similar financing structure for József Pacskovszky’s film as well, and we would like to make the film in English and Hungarian.

vita József Pacskovszky

József Pacskovszky studied Landscape Architecture and, after graduation, was accepted to the Hungarian Film Academy as a director student; his professors were Károly Makk, István Szabó and Gyula Gazdag.

He made his first feature THE WONDROUS VOYAGE OF KORNÉL ESTI, based on the short stories of Dezső Kosztolányi’s Hungarian classic, in 1994. He won several international prizes with his medium-length and feature films and was honoured in 2000 by the Hungarian state with the “Balázs Béla” prize for his contribution to Hungarian cinematography. His recent feature film THE DAYS OF DESIRE received the Best Script Award at the 2010 Hungarian Film Week and was screened at the Cairo Film Festival, Edinburgh International Film Festival, Chicago International Film Festival, San Jose, Varna etc. as well as at the goEast Film Festival in Wiesbaden where it won the Best Director Award in 2010.

company profile

Founded in 1992, Film-Art Ltd. is the legal successor of Form-Art Ltd. Jenő Hábermann, founder and CEO of both companies, has been working in the field of film production since 1970, initially as a location manager, then as a production manager, and for more than ten years as an independent producer. He has been involved in the making of 30 feature films and worked for such renowned filmmakers as Zoltán Fábri, András Kovács, Jean Dellanoy, György Illés, Janusz Majewszky, István Szőts, and the Academy Award winner István Szabó, to name just a few.
ZERO

company
Playtime Ltd.

country
Hungary
**title:**
ZERO

**producers:**
Gábor Dettre, Anna Gáspár

**co-producer:**
Jiri Konecny

**authors:**
Gyula Nemes, Tamás Beregi

**director:**
Gyula Nemes

**company:**
Playtime Ltd. (Hungary), endorfilm (Czech Republic)

**country:**
Hungary

**summary**
A beekeeper initiates a fight against the society of consumption to save the bees. A provocative and entertaining film about globalization.

**project data**
genre: grotesque-anarchist drama
length: 100 min.
shooting format: 35 mm

**costs**
estimated development costs: 78,000 €
estimated production costs: 1,810,000 €
financing already in place: 769,000 €

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

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synopsis
What is the crime of robbing a bank compared to the crime of founding one? (Brecht)

The 33-year-old N. has been the director of a honey-bottling factory which produces fake honey. One day after accidentally tasting real honey, his entire life changes radically. He sells his factory, settles down in a forest and starts working with bees in the real way. Out in the wilderness, he makes the acquaintance of an international environmentalist commune and falls in love with one of them, the French girl L. Soon after, N. invites the group to his farm and becomes involved in their anti-consumerist protestations. One day, first N’s bees start being chased away and killed – as it turns out – by the harmful effects of a nearby garbage dump, then his entire farm gets swept away by an apocalyptic storm. At the same time, after having acquired the sponsorship of a bank, the environmentalists leave the forest for the city.

Being left alone and infuriated, N. and L. start attacking everything that might endanger their bees: gas stations, factories, refineries. Although they soon become wanted by the police, their actions grow more radical. They kidnap agricultural leaders, cast engineers into cement, murder chain store owners and bankers, and blow up shopping malls and army bases. N. and L. soon become famous, even a film – entitled ZERO – is being produced about their story, he embarks on a new search.

And, on the verge of starvation, he walks into the desert, towards a new land.

director’s note
If the bee disappeared off the surface of the globe, then man would only have four years of life left. No more bees, no more pollination, no more plants, no more animals, no more man. (Albert Einstein)

ZERO is a provoking and entertaining film on globalization, a caricature of the society of consumption. The feature film shows the problems of globalization and the pollution of the environment through the story of a beekeeper. In the past few years, the number of bees are radically decreased around the world – a phenomenon that cannot be treated with negligence. The extinction of bees seriously affects the future of the human world. As the fiction film is intentionally a picaresque evolution comedy, the storyline follows a structure of building and destroying. The story is told in a self-ironic way using the genres of burlesque and gangster movie.

In parallel, documentary footage, interviews, pseudo-educational films, fake commercials and pixilations will support the unfolding of the plot.

The pixilation inserts will compress into seconds the hidden mechanisms of the all-encompassing socio-economic system. We can see how a chicken can be turned into a sausage, how a dead dog can be turned into shower gel, and how bank bills travel through the world.
The visual universe of the feature film according to the picaresque storyboard is quite eclectic: a documentary and classically composed Cinemascope approach can also be found. The African part will be a slower, psychedelic road movie, between a documentary and a feature film.

**producer’s note**

From the producer’s point of view, ZERO will not be one of the easiest, but could certainly be one of the most rewarding ventures.

ZERO naturally calls for a multi-partner international co-production because the project deals with the global issue of endangered nature which cannot be expounded as a local problem. ZERO’s story takes us into the nucleus of our globalized world, into an unnamed city in the midst of an unknown, non-specific country where people belonging to different races speak different languages and represent different cultures. Consequently, we plan to create the homeland of our tale out of scenes shot in many different countries. The main character of the feature is planned to be a German and a French actor, the members of the commune will be cast from different countries and nations. A subject matter whose relevance cannot be overestimated, expounded in a non-specific, “global” environment where the protagonists have different mother tongues but speak with one another in the watered-down, sort of generic and consequently easy to understand language of the future. In addition, a directorial conviction that recognizes its own relevance while taking a highly infuriated, anarchistic approach can only result in a work of art which is comprehensible to the widest audiences as well as to fans of some cult films made in the last decade or so.

**vita Tamás Beregi**

Tamás Beregi is a Hungarian novelist and scriptwriter. His works for the big screen include an adaptation of his novel MY ONE AND ONLYS (directed by Gyula Nemes), which won an award for Best Actress at the Hungarian Film Week, and the short film THE HISTORY OF AVIATION (directed by Bálint Kenyeres), which gained several awards at international festivals.

**vita Gyula Nemes**

Having studied Czech and Hungarian Literature and Film Theory at ELTE in Budapest, Gyula Nemes has continued his education at the documentary department of FAMU in Prague. He has been working as a professor at FAMU since 2008. Gyula Nemes has directed several short and medium-length documentaries and made his feature film debut in 2006 with MY ONE AND ONLYS which was screened at the Critic’s Week in Venice.

**company profile**

Four Hungarian film directors founded Playtime Productions in 2008 to develop their own feature, short and documentary film projects. Members of Playtime are in their thirties, with a history of award-winning fiction and documentary films, participated in Cannes, Karlovy Vary, Venice. Among Playtime’s projects are Gyula Nemes’ NEGATIVE FILM HISTORY (documentary, 2010) and ZERO (feature film, in development), Peter Politzer’s EROICA (short film, 2010) and SYMPHONIA MORBIDE (feature film, in development) as well as Laszlo Nemes’ THE GENTLEMAN TAKES HIS LEAVE (short film, 2010) and ELSE (feature film, in development).
PARADISE

GREENproductions

Israel
title: PARADISE

producer: Gal Greenspan

author: Shimon Shai, Noa Erenberg

director: Shimon Shai

company: GREENproductions

country: Israel

summary
Alon has no emotional connection to anything in his life. The image of his future self stares bleakly at him, and only when the dice are in the air can he believe that something good may happen.

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

costs
estimated development costs: 10,000 €
estimated production costs: 830,000 €
financing already in place: none

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

cost contact
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Day after day, in the narrow alleys of east Jerusalem’s worst neighbourhoods a ruthless gambling game takes place. A large circle of people closes in on a smaller circle, and in the centre stands the gambler, throwing two dice in the air and praying to his God. It is not a social gathering. The energies are high and very violent. The game has nothing to do with tactics, cunning or experience. Only luck. The rules are simple. You throw the dice on the table, half of the combinations win and the other half lose, you have a fifty-fifty chance. This is the secret world of Alon, and by the time we meet him, he is already deep into it and addicted.

On the outside, Alon leads a normal life and looks like he has everything going for him. He is the owner of Paradise Garden, a successful venue for large-scale events and celebrations. He has a beautiful wife and two young sons. They just moved to a new house in an upscale Jerusalem neighbourhood, and are planning their annual vacation at Club Med. But in fact, Alon is anything but happy. He feels he has lost control over his life, that he has run out of luck. He doesn’t love his wife anymore, he can’t find a way to his sons’ hearts, he can’t stand the endless duplicated weddings at Paradise, and he hates the annual vacation in Club Med. But in fact, Alon is anything but happy. He feels he has lost control over his life, that he has run out of luck. He doesn’t love his wife anymore, he can’t find a way to his sons’ hearts, he can’t stand the endless duplicated weddings at Paradise, and he hates the annual vacation in Club Med. Alon has no emotional connection to anything in his life. The image of his future self stares bleakly at him, and only when the dice are in the air can he believe that something good may yet happen.

As the film progresses, Alon loses a lot of money in gambling and his relationship with his wife deteriorates. At family events and social gatherings he feels misplaced and bored. Like many addicts, he believes that if he loses, it is only a confirmation of his failure in life. And if he wins, then he’s probably worth something.

No one knows how entangled and unhappy Alon is. He is alone with his addiction and the shame is eating him alive. Heavily in debt to banks and the grey market, Alon begins bleeding his successful business dry. Exhausted with lies and evasions, he wishes for a change of luck, but keeps going downhill.

At the final showdown, with nothing left to lose, his luck changes, but only after he commits a terrible crime. Round after round, he is winning, but he doesn’t know if he is happy or sad. He is surprised by God and how he changed the luck of a criminal like him. He is shaken: it is a shift in values, a proof to him that the dice are random. Win or lose, it doesn’t say anything about your life. You control your life, not some mysterious and ambiguous luck. You make your luck. When he understands this, he loses the urge to gamble. For the first time in years, Alon realizes that it is within his ability to determine his future. Now that he has gained control, he’s left with two options: leave his old life behind and start fresh or stay and try to cope with his problems. What will he choose?

director’s note

PARADISE is a realistic arthouse drama which takes place in the city of Jerusalem and is based on a true story. It is the story of Alon, a man who seems to have succeeded in life, but is in fact addicted to gambling and on the verge of a breakdown.

I wish to take the audience between Alon’s two different worlds; the upscale Jewish neighbourhood, a place that is nouveau riche and spiritually empty, where appearances are far more important than the essence. And not far from there, the harsh, hidden backyards of east Jerusalem, where religion and political views are of no significance. It doesn’t matter who you are as long as you put money on
In both of these worlds, money is considered a top priority and dealing with it never stops. As I aim to create total empathy with Alon, he will appear in every scene and there will be no sub-plots. We will try to describe Alon's reality as he experiences it, from his point of view. And so, the impact of Alon’s addiction on the people around him will be ignored throughout most of the film. This is because he is sure he has everything under control and his secret is kept. Slowly, and only according to his ability to notice them, hints that his secret is out are being revealed. At the end of the film, Alon’s narrow and narcissistic point of view (which is typical for addicts) broadens a bit and a change of perspective is made possible.

I give great importance to cinematography. By using long scenes and focusing on small details, I will try to create a sense of real time. The camera, like a secret partner, will follow Alon as he tries to manoeuvre between his two worlds. And, by using long and tough shots, I will stay loyal to his reality and hopefully create the constant edgy feeling in which Alon lives.

I believe many people will identify with Alon’s pain. Although he cannot point a finger at exactly what bothers him, he cannot tolerate the façade his life has become. Consciously or unconsciously, he disrupts his life beyond recognition so as to have the opportunity to start over.

**producer’s note**

GREENproductions was established in order to encourage directors at the beginning of their careers to make fresh, innovative cinema without compromises. This is exactly what PARADISE stands for. PARADISE is a film about masks, about appearances. I believe that many people can relate to Alon that feels that the world around him is filled with hypocrisy.

I also believe that the story of Shimon Shai, a Marketing Vice President in a construction company who has become a film director, gives him a certain edge, a unique look at cinema. With his great aesthetic vision for the film, and the background of the city of Jerusalem, which is another main character in this movie, he will create a diverse world: Beautiful locations and aesthetic shots on the one hand, but, on the other – an ugly picture of the harsh, rotten reality.

**vita Noa Erenberg**

Noa Erenberg was born in 1979, in the kibbutz Beit Hashita. At high school, she majored in Art. She began her studies at The Sam Spiegel Film & TV School, Jerusalem, in 2003. In the course of her studies, she shot two short films: COMPRADE DADDY (documentary) and DECEMBER 25th (fiction), her graduation film, which won the first prize as best fiction film at the International Women’s Film Festival in Rehovot. Today, Noa is working as a writer, developing a comedy series for Israeli TV and as a co-writer on the feature film PARADISE. Noa is also directing a documentary feature WALKING BAREFOOT which is currently in production.

**vita Shimon Shai**

Shimon Shai was born in 1976 and grew up in Jerusalem, Israel. He holds a B.A. degree in Business Administration of The University of East London. Prior to his film studies, Shimon worked as a Marketing Vice President in a construction company in Israel. Shimon completed workshops in stills photography, screenwriting and acting. He began his studies at The Sam Spiegel Film & TV School – Jerusalem in 2003 and graduated with honours. In 2007, he
participated in the Berlinale Talent Campus. In the course of his studies, he shot two short films. His first film ROAD MARKS (2006) won eight international prizes and competed in more than 30 international festivals, including the 2006 Venice Film Festival. PASSING SHADOW is his second short film, now in distribution. Shimon is now in the process of developing his first feature film PARADISE together with a co-writer. Recently, Shimon’s team pitched the project in the Development Grant section at Montpellier Film Festival and won the official prize – a writing grant from CNC.

**company profile**
GREENproductions is a young film production company dedicated to the creation of quality arthouse films of promising young Israeli writer/directors, which offer both innovation and excitement to its audiences. The company specializes in feature-length productions and documentary films. It manages a library of award-winning shorts and has several productions underway with a collection of handpicked directors.
DOMESTIC

4 Proof Film

Romania
title: DOMESTIC

producer: Monica Lazurean-Gorgan

author: Adrian Sitaru

director: Adrian Sitaru

company: 4 Proof Film

country: Romania

summary
A realistic, tragicomic story about ordinary people who wish each day for a better life than yesterday, more comfort and a little bit of safety, the same as for the animals accompanying their lives.

project data
genre: comedy
length: 89 min.
shooting format: Red

costs
estimated development costs: 63,000 €
estimated production costs: 850,000 €
financing already in place: 250,000 €

What are you looking for in particular?
co-producer, dramatic advisor/ feedback on the script

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synopsis

One day, the Lazar family receives a live hen. The father offers Mara, his 10-year-old daughter, some money to kill the hen, so that the mother can cook it. Mara agrees, but she realizes that she cannot do it. The parents double the amount and the girl agrees. But the girl needs some help in order to kill the hen, so her father gives her a hand.

Then we have Mihaes (45), a taxi driver with a modest income, who buys a rabbit for the coming Christmas. His son, Alin, gets attached to the rabbit and suffers when it's sacrificed and cooked; however, at the Christmas table, the boy will also eat the rabbit.

A young man, who is making a living out of selling lost pets back to their owners “falls in love” with the ugliest, smelliest and oldest ever Pekinese.

Alin brings home a sick pigeon which, after initially creating some tension, will finally create new bridges of communication between father and son.

The Lazar family is torn apart because of their child’s death, but, somehow, their cat manages to bring them back together.

director’s note

Love, affection, friendship, human and animal behaviour – a mix that reveals the very small distance that separates us humans as a species from animals in a black-absurd comedy. People who re-discover feelings, love through the animals that rush into their lives. And all of this due to animals, animals that make you love them, that plant the seeds of love between people, and change characters for the better. The style: Long, well-planned scenes (see THE CAGE) that allow you to taste the humour of the situation and the characters’ behaviour, surprising, funny situations, emotions and sensitivity, all brought together.

producer’s note

The DOMESTIC project talks about three families joined together in five stories about people and domestic animals. In these stories, everyone influences everyone else’s life. People who eat the animals they love and animals that love people unconditionally.

A universal story, the only Romanian elements are the location and the characters’ living standards.

It is a black comedy, a tragi-comedy, with a dry, often absurd and bittersweet sense of humour.

vita Adrian Sitaru

After studying Film Directing in Bucharest, Adrian made the short film WAVES (2007, scriptwriter & director) which won the Golden Leopard at the Locarno Film Festival as well as the prize for Best Short at the film festivals in Sarajevo, Namur, Dresden, Aspen and another 22 awards.

WAVES was also selected to the Official Competition of the 2008 Sundance Film Festival.

Adrian Sitaru finished his first feature film in 2008: HOOKED, (scriptwriter & director) was selected for the Venice Days at the Venice International Film Festival and the Toronto International Film Festival in 2008 and received awards at festivals like Palm Springs, Thessaloniki, Mons, Buenos Aires and Estoril. His latest short film THE CAGE won a DAAD grant in the Berlinale Shorts section and is part of the feature film DOMESTIC.

Adrian is currently working on two new feature film projects: DOMESTIC and FOR LOVE WITH BEST INTENTIONS (selected for Cinéfondation in Cannes, the Binger Filmlab in Amsterdam and Cinemart at the Rotterdam Film Festival).
company profile

4 Proof Film is a production company founded by Adrian Sitaru (director), Monica Lazurean-Gorgan (producer), Adrian Titieni (actor) and Adrian Silisteanu (DOP). It is characterized by an independent spirit, individual approach and artistic profile and aims to produce films with an artistic outcome, depending as little as possible on commercial influences, compromises or corresponding arrangements.

Its representative project is the independent feature film HOOKED (aka PESCUIT SPORTIV), selected for the Venice Days at the Venice International Film Festival and the Toronto International Film Festival in 2008 and received awards at festivals like Palm Springs, Mons, Buenos Aires and Estoril. The film has been sold to 12 territories, with such co-producers as Marie-Pierre Macia and ARTE France Cinéma. It is an ambitious project for Romanian cinema conditions, a 100% independent production made with a low budget within a year and a half. Our latest project THE CAGE (short fiction, director Adrian Sitaru) was selected for the Berlinale Shorts section in 2010 and won the DAAD grant award and also Best Short Film Award in Vila Do Conde, Portugal 2010. THE CAGE is the starting point for the feature film DOMESTIC.
UNDER ELECTRIC CLOUDS

company
Metrafilms

country
Russia
**title:** UNDER ELECTRIC CLOUDS  
**producer:** Artem Vassiliev  
**author:** Alexey German Jr.  
**director:** Alexey German Jr.  
**company:** Metrafilms  
**country:** Russia

**summary**  
This is the first contemporary script from Alexey German Jr. The film unites six different stories taking place in different places of present Russia and with a wide range of characters and images.

**project data**  
- **genre:** drama  
- **length:** 110 min.  
- **shooting format:** 35 mm

**costs**  
- **estimated development costs:** 100,000 €  
- **estimated production costs:** 3,750,000 €  
- **financing already in place:** 2,000,000 €

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

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- **email:** artem@metrafilms.ru
This film consists of several interwoven storylines taking place from summer to winter. They are set in big cities as well as in the outlying parts of modern Russia. All of the characters are very different, but they all find themselves in Russia where old and new are mixed. The film is a collection of interrelated stories about a country where the past, present and future have mixed and are equal in force and contrary in everything else.

A worker from Kirgizia, who does not speak Russian, comes to Moscow. He is on a different planet all of a sudden, nobody understands his language or even tries. A small man in a big paradoxical city where there wasn’t any sign of advertising 20 years ago, and ads are now being projected on the sky with some new Japanese technology. One day of his life with nothing extraordinary from his point of view: on the run from the police, a hurricane – for him, these are not adventures, but his everyday life.

A brother and sister come from Europe to inherit a fortune from their late father. They return to a huge empty mansion, deserted by all servants and full of evil foreboding. After claiming their inheritance, they plan to travel around the world, buy a studio in Paris, write books in New York, and listen to favourite U2 oldies. The brother and sister are very young. Only, there won’t be any inheritance. And their life will never be the same. They will turn into ordinary people in less than a couple of days.

A young soldier, who didn’t make it to the philological department at university. His first day of many more to come at a distant war on the border of Russia. He immediately comes under fire, but there aren’t any other casualties except for a cow. Life settles down: other young soldiers eat and sleep, but this one cannot. He keeps seeing the dead cow. And it feels like he will never live his life as before.

The year is 1990, the country is actually falling apart. The main character, a 14-year-old boy, is on his way to a bookstore. His grandmother gave him a big, richly illustrated Finnish book about wild animals for his birthday, and now he wants to sell it to buy some fantasy books by Zelazny or Clarke, or some other fantasy writer unknown in USSR. In the bookstore, an unpleasant man begins to pick on him: Are you Jewish? The boy is afraid and, with his sixth sense, he knows there will be trouble. He says: No. I am not Jewish, I am a Hobbit.I am from Hobbitshire. The man is taken aback, he knows nothing of Hobbits, and the boy can run off safely.

Back to modern times again. A guide in a small museum works on his dissertation about the Russian artists Malevich, Petrov-Vodkin and others. No one needs it. The man is saving money to buy a notebook with a 3D-monitor, probably in belief that such an acquisition might change something. One day, he finds himself beside a line of luxurious cars stuck in traffic on their way to an opening of a new restaurant. There, in the fog, he meets a girl, who looks like an actress from an old Italian film. Once she finds out that he is studying the Russian avant-garde, the girl invites him along. She thinks he is a rich man, not knowing that he was only passing by. He doesn’t go with her because he is so busy looking for the money for the computer. One day, he realizes that he wants to see her again and goes back to the same spot on the road. He waits and waits...

A 40-year-old architect realizes on the night before his birthday that he doesn’t want to be himself anymore, he wants a new life, but doesn’t know what kind of life. He doesn’t want to grow up, either. One day, he falls in love with a much younger girl and tries to find a common language with her. But such things as Lenin or Metallica are
part of his life and for her – they come from “the 15th century”. No matter how hard he tries to overcome the differences and explain the important things to her, it does not work out.

director’s note
I wanted to try by interweaving the human micro stories to capture the common feeling in the country, which is so very different and filled with great contradictions, being neither located in the past, nor the future, nor the present. A country torn apart by many and often contradictory attitudes. To capture the eluding feeling of the reality that we live in. We know the American depression from Charlie Chaplin’s films. The image of post-war Italy was shown by Italian cinema. We saw the Russia of the 20’s and 30’s in the films of Vertov and Eisenstein.

At some point, a man is walking along a street, turns around and catches a glimpse of his own reflection in a shop window, the reflection of his friends, some other people behind them, and a street with cars behind them, the city lives on. He sees time and himself in time. He can feel the existence around him very clearly. That is something I want to do in my film: to see something large by looking at small things. With a sequence of emotional and convincing stories, I want to create a bigger narrative that can precisely reflect the modern times through its aesthetics.

That is why the stylistic solution of the film is not mere realism, but rather an impressionism of that kind that is and has to be deeper and more convincing than the reality. That goes for the image as well as for the sound. The film is solid and bright and full of concentrated transparent images which can be compared with traditional painting. This approach requires a lot of time, massive decorative sets, the use of modern computer technologies, and highly accurate work in the execution of every shot.

The dramaturgy of the film is also important. Each storyline is a new point of view which is different from others. As in a football game, you have to change the visual angle in order to see the essence, i.e. the game itself, in order to show the game from different points of view. The same applies here. The storyline set twenty years ago, for example, is necessary in order to understand the colossal path that the country has followed. The “military” storyline in Caucasus is there to show how fragile the wellbeing of the towns is. The life of an immigrant is set against to the story about the heirs of a great fortune.

One thing had always bothered me about many films constructed in the same manner, with stories about different characters. I always felt that it was strange and unnatural for all the stories to have a common denominator. For instance, that all the characters would be gathered in one place, or originate from the same school... The rules of 20th century dramaturgy say that the gun always fires. But, in real life, the gun hangs on the wall, falls down, is passed to someone else, but still doesn’t fire. And the fact that it has not fired can be stronger than the gunshot itself. That is why another important element of the film’s dramaturgy is the absence of any dramaturgical predetermination. In other words, the film takes new turns without losing the empathy of the viewer.

Every character has their own range of problems: the language barrier of the emigrant worker, the soldier’s first encounter with death, and so on. The basic motivation of every character is familiar to most people. It is important that, after watching the film, the viewer could have the feeling that he has encountered people he might have met somewhere, known or talked to before, that he would feel sorry that the conversation is over.
In such a manner, by focussing on universal human values, I see a possibility for this project to have artistic validity not only for Russia, but also internationally. The film continues the heritage of the Russian cinema, creating a bridge between tradition and modern film language and being accessible for viewers of various countries.

**producer’s note**
This is the fourth film by Alexey and his first where the story takes place in the present. Alexey is one of the leaders of young cinema in Russia, and each of his projects has attracted a lot of attention from the film industry in Russia and abroad as well as the audience. He has been working on this story for the past 1½ years, and the project received a lot of attention from potential partners. The participation of the Russian Ministry of Culture Film Fund and Rossiya TV Channel is to be confirmed within next month or so.

**vita Alexey German Jr.**
Alexey German Jr. was born in Moscow in 1976. Between 1996 and 2001, Alexey studied at the Russian Film School – VGIK. He shot three short films which won international and Russian film festival awards. Alexey made his feature debut with THE LAST TRAIN which premiered in Venice in 2003 where it received a special mention from the “Future Lion” jury. The Russian Academy of Cinematography “Nika” named the director “Discovery of the Year”. His second film GARPASTUM took part in the official competition of the 2005 Venice International film Festival. In 2008, his third feature PAPER SOLDIER had its premiere in Venice and was awarded with the Silver Lion for the Best Director and Ozella for the Best Cinematography.

**company profile**
Metrafilms is a film and TV production company which was established in 1993 and is owned by Artem Vasiliev. Artem is also the co-founder of Phenomen Films (since 2005), which he left in 2010. Among others, Artem has produced Alexey German Jr.’s PAPER SOLDIER (2008), A ROOM AND A HALF (2009, directed by Andrey Khrzhanovsky), ACT OF NATURE (2010, directed by Sergey Osipian and Alexander Lungin) and DAU (in production, directed by Ilya Khrzhanovsky).
NOT A SIMPLE STORY

company

Stella Studio

country

Russia
**title:**
NOT A SIMPLE STORY

**producer:**
Fedor Popov

**author:**
Anatoly Shatskikh

**director:**
Fedor Popov

**company:**
Stella Studio

**country:**
Russia

**summary**
The life of two people, a grown man and a teenager, is intertwined when both decide to start a new life. This is the main plot of the film where two people meet: sometimes funny, sometimes sad, describing difficult relations which have formed between them and with those around.

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

**costs**
estimated development costs: —
estimated production costs: 1,200,000 €
financing already in place: 360,000 €

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

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**synopsis**

The life of two people, a grown man and a teenager, is intertwined when both decide to start a new life. This is the main plot of the film where two people meet: sometimes funny, sometimes sad, describing difficult relations which have formed between them and with those around.

A life of an adult – a life of a person who is tied up in his daily affairs, his interaction with modern times, who has made several life-changing mistakes and tried to end his quite unclear past, resulting in him ending up being gagged and lying on a railway track. He sees that the guy who saved his life – a teenager – is walking along the same dangerous road, and now decides to take an active part in his fate, albeit not purely out of charitable reasons.

**director’s note**

The teenager in our story is a representative of an extremely huge army of homeless children. Having run away from his foster parents, he saves the life of an adult. The adult thanks the teenager and aims to help him in any way possible.

During the period of his own transformation, the adult main character, Hip, begins to teach his young saviour and tries to fuel the taste for life, which is honourable and good.

The teenager, still being influenced by the primitive outlook from the streets, tries to benefit from his action, while still harbouring an old dream of living abroad.

Here we have several scenes in which we see the struggle of two different people living under the same roof. At some point, Hip understands that the young man can get away and go in search of his real parents.

Meanwhile, the teenager makes a chance acquaintance with someone who he thinks will be able to help him finally travel abroad. But this attempt results in him losing money and he is forced to continue living with Hip.

Gradually, they become ever closer. The main character begins to treat the teenager as if he was family. Even in the fights that the two sometimes have, the viewer can see the family ties. Their appearance in the company of Hip’s ex-wife, Lastochkina, also contributes to the prospect of future family life.

But, suddenly, the teenager meets his own mother. This is one of the people whom he suddenly meets in the street. He eavesdrops on the conversation and find out details about his youth. But, later on, it turns out that the conversation was just a rehearsal by two actresses performing in a play of a touring German theatre. Returning home, the old man sees an unattended briefcase. His former life once again takes control and he steals it...

Thus, with just one ill-considered action, one can destroy the chance for a better future. The teenager’s decision which once saved an old man’s life leads to the fact that his older companion, with whom he had become a whole, is now left on the brink of life and death because of him. The life of the young man is also in danger...

**producer’s note**

Many Russian cinema professionals have made special mention of the script for NOT A SIMPLE STORY. I’m sure that the story will be of interest beyond our country’s borders because the issues mentioned in the script are always relevant and know no bounds.
vita Fedor Popov
Fedor Popov was born in 1956. He has been a member of the Union of Cinematography since 1990 and a member of the managing committee of the Producer’s Guild of Russia since 2008. His recent feature films include FOUR TAXI DRIVERS AND A DOG (2005), FOUR TAXIDRIVERS AND A DOG 2 (2006) and THAT’S ALL RIGHT MAMA (2010) which is currently in postproduction.

company profile
Stella Studio was founded in 1990. The company produces full-length fiction films and has its own technical base and professional potential. Among the recent productions of the company are Fedor Popov’s THAT’S ALL RIGHT, MAMA (2010) and Nicolai Dostal’s PETE ON THE WAY TO HEAVEN (2009) which won the main “Golden Saint George” award for the Best Film at Moscow International Film Festival in 2009.
Notes:
WITHERING

H & R Productions

Serbia
title: WITHERING

producer: Branislav Trifunovic

author: Dusan Spasojevic

director: Milos Pusic

country: Serbia

summary
Janko, a guy in his late twenties, decides to leave his past behind him, and to leave his family and his country. He is willing to do anything to have a bright future. He is even ready to sell his father's grave.

project data
genre: drama
length: 90 min.
shooting format: 16 mm

costs
estimated development costs: 35,000 €
estimated production costs: 500,000 €
financing already in place: 120,000 €

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

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synopsis

Janko (28) comes home to his godforsaken village after several years of living in Belgrade where he worked hard for little money. His mountain village has become almost deserted and Janko’s intention is to sell his land and go to work in Germany, believing that he would finally get out of financial problems and find his place under the sun. His lonely mother Milica (50) has been hoping for a long time that Janko would come back with a wife and have a family there. She will not only oppose his intentions, but will do everything to make him change his mind.

Janko will be helped in selling the land by the village land surveyor, a lazy bachelor and beer alcoholic who lives with his senile and deaf mother, while Milica is helped by Strahinja (50), another lonely inhabitant of the deserted village, who is an idealist, but also a man full of strength and the will to live. After the tragic death of his son, he closed the tavern he was running, his daughter became an alcoholic, and his wife stopped talking, as if punishing herself. Although Milica does her best to persuade Janko to stay and try to live on and off his land, and Strahinja also offers to run the tavern with him and have a 50-50 split, Janko will not give up on his plan. To make matters worse, Janko sells a part of his land, including his father’s grave. Since he can’t tell this to his mother, Janko puts her to sleep with sedatives and is then helped by the surveyor during the night to move his father’s grave closer to the house.

Janko will go out into the world, and Milica, sick with sadness for her son, will stay alone on her land. Strahinja will open up the tavern where he will be one of the highest paying customers, his daughter will return and open a hairdressing salon in which she will shave her mother’s head, and his wife will not speak again. The rest is a thought that imbues people and land – WITHERING.

director’s note

People forgotten by society and the government were always a topic of interest for me. Living on the fringe, people forget about each other and, often, they forget themselves. In Serbia, there are a lot of them. WITHERING is a story about these people. It deals with very difficult themes and taboos rooted in Serbian society. It is based on a fact that, during the last two decades, anybody who could leave the country did so.

I asked myself a thousand times – should I stay or should I go? I am still here. Belgrade, Povlen mountain, Hamburg or any place in the world – loneliness, isolation and despair, so characteristic for contemporary man, can arise anywhere.

I want to deal with very delicate subjects: what does the homeland mean? Is there anything sacred: home, the family, a cow or a father’s grave?

I would like to try living and rehearsing with the actors at the actual locations before shooting. The camera should be a very intimate part of the movie, it should act like a character as an equal to the actors, showing everything without interrupting the life happening in between.

This film should be a strong statement made by all of us who believe that the withering of this country and its people should and can be stopped.

producer’s note

We have national co-producers (Magic Box – CineLab) who will provide the shooting equipment and post-production facilities.

This is the second feature film by Milos Pusic, so we are applying for the City of Belgrade Film Fund (grant for young filmmakers) as well as for the Ministry of Culture’s film fund.

We are looking for a German co-producer to improve the...
artistic and technical aspect of the film. We are deliberately going for only two countries: Serbia and Germany. Apart from our national and local funds, we will apply together to Eurimages. Especially for smaller projects it is always better – on a creative as well as financial level – to reduce the number of participating parties. In addition, we have quite a good understanding of the financing structure in our countries and know that the project would be accepted for the European convention of multilateral co-productions.

**vita Dusan Spasojevic**

Dusan Spasojevic was born in Valjevo, Serbia, in 1980. He graduated from high school in Valjevo. In 1999, he enrolled in the dramaturgy course at the Academy of Art in the class of the professor Sinisa Kovacevic and graduated in 2005. His theatre play WITHERING premiered in Belgrade in December 2006 and was directed by Egon Savin. It has since received a number of awards and participated in the “New European Drama” Biennale in Wiesbaden, Germany and the International Theatre Festival Divaldo in Plzen, Czech Republic, in 2008. In 2009, the play was staged at the International Theatre Festival Demoludy in Olsztyn, Poland. The adaptation of his play is Dusan’s first work as a screenwriter.

**vita Milos Pusic**

Milos Pusic was born in 1980. He graduated in Multimedia Directing at the Academy of Arts in Novi Sad and has since directed several theatre plays at the Serbian National Theatre. His short fiction LULLABY FOR A BOY (2007), based on a short story by Alexander Tisma, was screened and awarded at numerous short film festivals. Milos’ first feature film AUTUMN IN MY STREET premiered at the CinemaCity Festival in Novi Sad, Serbia, where it won the award for Best Photography and the Special Jury Award for a New Wave in Serbian Cinematography. The international premiere of this film was held at the Sarajevo Film Festival in the main competition. Milos Pusic is currently preparing his second feature film WITHERING.

**company profile**

H&R production is a production company founded in 2009 by Branislav and Sergej Trifunovic and Predrag Ristic. Branislav and Sergej are both experienced film actors, while Branislav Trifunovic has been the producer of a number of films. The company’s goal is to gather young authors, professionals and producers from the region and greater Europe in order to create a new and unique image of Balkan and European cinema. Among its recent productions are SEVEN AND A HALF (2006, directed by Miroslav Momcilovic), WAIT FOR ME AND I WILL NOT COME (2009, directed by MiroslavMomcilovic) and HERE AND THERE (2009, directed by Darko Lungulov), a Serbian-German-US co-production, which was widely acclaimed at international festivals and won numerous international awards.
WE WILL MEET IN OUR DREAMS

ARINA s.r.o.

Slovak Republic
**title:**
WE WILL MEET IN OUR DREAMS

**producer:**
Silvia Panáková

**author:**
Daniel Pastirčák

**director:**
Juraj Nvota

**company:**
ARINA s.r.o.

**country:**
Slovak Republic

**summary**
1987. Socialistic Czechoslovakia. A dream about the search for freedom and love. Not only beautiful physical love, but also the invisible kind. Matej and Dorota drift far apart only to unite eventually for a moment. 10 years full of temptation, illusions, passion and loss.

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

**costs**
estimated development costs: 20,000 €
estimated production costs: 1,500,000 €
financing already in place: 60,000 €

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

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Czechoslovakia. 1987. Matej has just turned 18. He has graduated from high school and is now getting ready for his restoration studies. Adolescence crisis at its peak. The film shows Matej on a getaway from the city to the mountains where he hopes to clear his head during his very last summer holidays. However, just where he plans to hide away from everything, he meets a woman. Dorota (a photography student at the Prague Academy FAMU) is older and more experienced. She takes pictures of everything that gets in front of her camera. She focuses her lens on Matej as well. She plays with him like cat with a puppy. Instead of forest solitude, Matej finds himself caught in a paralysing passion. Dorota is the first woman he is intimate with. She confesses to a relationship with another man but even for her, the affair with Matej goes beyond a non-committal flirt and grows deeper into love. At their farewell, Dorota gives Matej her address – however, she begs him not to look for her. Nevertheless, Matej travels to find Dorota. What he finds, however, only deepens his disaffection and disillusionment. As Dorota never gets the chance to explain to him the circumstances, Matej is broken-hearted. The wound of love opens a new sentiment in him. Through a fellow-student, he discovers the world of faith. First, as a sceptical observer, later as a devoted seeker. Sometime later, he accidentally meets Dorota. In a shockingly open confession, Dorota tells Matej her whole story and reveals her last wish: she would like them to both visit the place of their first encounter. The story turns back to the beginning. At places loaded with memories, Dominik and Dorota unite their lives in a very simple wedding ceremony. Her sickness continues and Dorota dies the following day. Dominik packs his things and leaves the monastery together with little Matej. Side by side, they step out towards the future, united by the love of a woman who has just left their story and life on earth. The real story is at some points interwoven with dreams. At first, Matej has a dream, later they interpret it together and eventually, they both appear in it. At the end, the story returns back to this dream: Matej observes Dorota’s dying and tries to make jokes. “Maybe we’ll meet in our dream,” he says. “Not in a dream,” Dorota objects. “THIS is a dream, a horrible, strange, sweet dream. I am awakening from it now. We will meet after we both wake up.”
this film and join with its young characters in looking for the biggest treasures of all – love, faith and hope.

J. W. Goethe said that youth is not a stage in life, but a mental state. In the story WE WILL MEET IN OUR DREAMS I appreciate the depth and intensity of the characters’ feelings.

Together with some wonderful filmmakers – the Czech director of photography Jan Malíř, the Slovak art director František Lipták, the Norwegian costume designer Mona Hafsahl, the British composer Gavin Bryars, the Czech editor Alojz Fišárek, but mainly with the actors – we will try to tell the audience the story through pictures, music and editing in a much more complex way than words alone would ever do.

Each view is a scene that will be carved into our memory. The theme’s strength is supported by suggestive settings. An overcrowded city changes places with the seemingly peaceful and beautiful nature. The midday sun, evening dusk, a night storm, a sunrise and different seasons all help to tell the story in vivid images. The storyline covers eight years. Both the large picture and little details help the viewer to get under the surface of the images. The contrast and the complexity of the settings are well balanced with the internal metamorphoses of the characters. A good film always tells its story in a disciplined way. All the diversities must build a unity. “Our hero” is the one we can identify with, whose desires we understand, but who can yet surprise us. His emotional wounds lead him to a mysterious contact with faith. “He jests at scars that never felt a wound,” Shakespeare wrote in his play about love, ROMEO AND JULIET. The tension and worries for Matej and Dorota provoke our strong empathy and catharsis. The story keeps us as readers full of suspense and curiosity from the beginning till the end. During their wanderings, they both encounter illusions, temptations, joy and sorrow. They drift far apart only to unite eventually for a moment, to become one body, one mind. I am pleased that the individual situations in the film also contain some gentle humour without which the view into the characters’ world would just not be complete.

producer’s note

The previous feature film directed by Juraj Nvota, THE MUSIC, proves that he has a sense for the period of Socialism and also likes playing with the theme of love. A rather unusual vision of love and frustration associated with faith in God is a big challenge for the director. This project has improved and is going through various stages for a couple of years.

We believe that it is the right time to make this film. We have approached a Polish producer, who gave a very positive response. We also believe that this issue appeals to a contemporary European audience.

vita Daniel Pastirčák

Poet, prosaist and essay writer Daniel Pastirčák was born in Presov, Slovakia on 29th January 1959. He graduated from the pottery department at the High Art School in Kosice, Slovakia. He worked for a short while at the Bratislava Gallery, followed by two years of studies in Artistic Renovation and Theology Studies at the Slovak Evangelic Faculty in Bratislava, Slovakia.

H currently serves as a preacher of the Brothers’ Church in Bratislava. His works of prose, essays and verses were published in 198’’s and 9’’s. He worked for television and radio productions. In 1983, he debuted with his fairytales about love – RIVER OF DAMIAN. The book was awarded by ibby. In 1997, Daniel published his first book of poetry
TEHILIM. In 2000, he released a fairy saga ČINTET OR THE SEA AT THE END OF THE WORLD which received an award from the Slovak Bank VUB. In 2005, Daniel issued his second book of poetry CHRIST IN BRUSSELS. Apart from his literary activities, he has successfully worked as a painter and is also interested in theatre. Among other works, he is the author of the theatre play TOP IN FOG and the film screenplay WE WILL MEET IN OUR DREAMS which has been one of the top five scripts in the prestigious Czech Lion film competition. Daniel is presently writing a theatre play version of his fairy saga ČINTET and there is a new book LITTLE MYTHS ABOUT BIRTH on the way to publication.

vita Juraj Nvota
Juraj Nvota is a director of films for TV and cinema as well as theatre plays. He graduated from the Theatre Faculty at the Academy of Performing Arts in Bratislava (VŠMU) in 1977. His drama debut was the theatre play TOM SAWYER based on Mark Twain’s novel, which won him an award for the Best Director at the Youth Theatre Festival in České Budejovice, Czech Republic in 1978. In 1982, Juraj started working as a director of theatre plays at Slovakia’s famous Radosinske Naivne Divadlo. In 1992, he became the house director of Bratislava’s Theatre Astorka Korzo ’90. He went on to directing theatre plays on national and international stages and gained numerous awards for his work. Since 2009, he has also been a professor at the Department of Dramatic and Puppet Theatre of the Academy of Performing Arts in Bratislava. Juraj’s works as a film director include documentary items for TV and the full-length features CRUEL JOYS (2002) and THE MUSIC (2008), which were both successfully screened at national and international festivals and won several awards.

company profile
The founders of ARINA s.r.o. started their professional careers in the film industry in 1994 and gradually worked their way up from the lowest posts in production and direction of film and TV projects to their participation in the main functions on mainly Slovak and foreign feature film productions. After ten years, they decided in 2004 to establish their own joint company ARINA and started preparing their first projects – documentaries, feature films and a contest for screenwriters for which they are the authors and producers. The company’s recent productions include documentaries such as BEFORE FILM IS OVER (2009, directed by Tomáš Hučko) and full-length features like T.M.A. (2009, directed by Juraj Herz) and MY HUSBAND’S WOMEN (2009, directed by Ivan Vojnár), docu-drama THE TIME OF GRIMACES (2010, directed by Peter Dimitrov).
Partners
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 programme MEDIA Mundus, which has been recently launched, is co-financing activities with countries outside the EU – in the field of promotion, training and distribution.

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Medienboard Berlin-Brandenburg

The Medienboard Berlin-Brandenburg is the first stop for film and media professionals in Germany’s capital region. Under one roof, it unites film funding and the development of the media industry in the states of Berlin and Brandenburg.

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funding partners

medienboard
Berlin-Brandenburg GmbH

Medienboard Berlin-Brandenburg
MDM – 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.

Robert Bosch Stiftung
The Co-Production Prize for Young German and Eastern/Southeastern European Filmmakers
The Robert Bosch Stiftung issues three co-production prizes for young German and Eastern European filmmakers. The prize, worth up to 70,000 € for each selected project, is awarded in the categories animated film, documentary, and short film. Young filmmakers in the fields of production, directing, camera, and screenwriting are given an opportunity to explore the methods and creative styles of their partner country. Please find further information on the prize and the application procedure on our website www.coproductionprize.com.

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In June 2009, about one hundred film professionals with different fields of activity in the children’s film industry signed the Erfurt Declaration, aiming at the strengthening of children’s film in Europe. As a lobby initiative and network of children’s film professionals KIDS Regio has since been working on the steps and strategies described in the declaration, covering for instance the collection, analysis and presentation of relevant data as well as the development of platforms to foster coproduction and facilitate financing of children’s films in Europe. KIDS Regio operates within the framework of Cine Regio and is supported by MDM – Mitteldeutsche Medienförderung and the Federal State of Thuringia.

MEDIA Antenna Berlin-Brandenburg

MEDIA Antenna Berlin-Brandenburg is one of the information offices of the MEDIA programme, which are located in all member states. The antenna in Berlin-Brandenburg/Central Germany is a significant contact point for regional professionals. Besides, its networking events support the international cooperation between the MEDIA member states.

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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.

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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.

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Moscow Business Square

MOSCOW BUSINESS SQUARE, the business platform of the Moscow International Film Festival, combines leading producers and film distribution companies. In 2011, the main focus of the MOSCOW BUSINESS SQUARE will be the film industry of post-Soviet states – countries of the trans-Caucasian region, Central Asia, the Baltic, as well as Russia, Belarus, Ukraine and Moldova.

The MOSCOW BUSINESS SQUARE programme provides the following activities:
• Moscow Co-production Forum
• BRIC Film Finance Forum (Brazil, Russia, India, China)
• EAVE Moscow
• Moscow Film Industry Showcase

FILM NEW EUROPE

Film New Europe is a regular daily news publishing 5 days a week, focusing on film production in Central and Eastern Europe. Film New Europe is owned by the Film New Europe Association, a non-profit organization established in Prague to promote the audio-visual industries of the new EU member countries. Film New Europe is supported by MEDIA Programme of EU, Visegrad Fund, Polish Film Institute, Association of Polish Filmmakers, Estonian Film Foundation, Bulgarian National Film Center, Slovak Audiovisual Fund, Croatian Audiovisual Centre, Czech Film Center and Georgian National Film Center. The goal of FNE is to support the activities of its members by providing timely and impartial information to as wide a professional audience as possible.

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

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

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