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**THE STORYTELLER**
Baraban Films
Russia
A GOOD WIFE
This and That Productions
Serbia
MOTHERLAND
Yeni Sinemacilar, Tatofilm & Zela Film
Turkey
LENODY
Cork Business Productions
United Kingdom
FREEDOM OR DEATH
Punk Film
Macedonia

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Synopsis
After his mother's funeral and on leaving his company, Igor (53) decides to sail across the ocean with his wife Irena (51), taking along his beloved dog Otto. Their children Erik (13) and Anna (21) are to be left alone in the large, modern apartment for a year. The day the parents leave, Anna's best friend Kristina (21) moves in and the typical teenage life of eating spaghetti, drinking and flirting begins. Erik's skater friend Tomas (18) soon joins the party. They often play a kind of "Russian roulette", riding the elevator without any clothes on. On New Year's Eve, Erik loses his virginity to Kristina who is just playing with him. The parents keep in touch via Skype. When they find out that Erik has been skipping school for weeks, Igor's brother Martin (50) starts keeping an eye on them and makes Tomas leave the apartment.

Then, Igor and Irena cannot be reached for several days. Erik was the last to talk to them, but had hung up because they were still lecturing him. Both children are – each in their own way – trying to cope with their parents being lost at sea. The freedom of their apartment feels more and more forced. On returning home one night, Erik hears noises from his parents' bedroom. For a second, he believes it's his father's voice, but, after realizing that Kristina and Anna are making love, he rushes out.

Meanwhile, a sea storm capsizes the yacht at night. Igor and Irena, battered by waves, cling to each other, calling out for Otto. As day breaks and the sea calms down, they find the boat, but the dog is nowhere to be seen.

After falling asleep drunk in the snow, Erik is in a critical condition at the hospital. Igor and Irena return home. Erik badly needs a kidney, and his family undergoes a series of tests to determine the most suitable donor. The results reveal Erik's biological father is Martin. The family breaks into pieces.

A small rocky desert island. Otto is merely trying to survive: hunting for food, drinking rainwater, fighting off ant raids. Time passes by. The tough conditions get to him, he loses fur, the skin on his belly begins to sag, he's fading away. Until one day, a boat appears on the horizon.

Irena is the first to hear about the "miracle". Erik and Anna go to visit Igor at his desolate apartment which is not that different from a desert island. When they break the news to him about Otto, he breaks into tears.

The broken family heads to the airport. Otto is waiting for them. Graying, balding, ill, staring at them in silence. From the look in his eyes, he clearly recognizes Igor, his master, the head of the family.

end.
Olmo Omerzu was born on November 24, 1984 in Ljubljana. During his studies at FAMU he directed several short films and a 40-minute feature THE SECOND ACT about a couple who goes on a long overdue honeymoon only to discover that it is too late. It was shown and awarded at several European festivals, and distributed in Czech, Slovakian and Slovenian cinemas. In 2011, Omerzu graduated from FAMU with his first fiction feature A NIGHT TOO YOUNG, a Czech-Slovenian co-production. Set in a small apartment in an even smaller Czech town, it explores the zone between childhood and adulthood. After the successful premiere in the Forum section of the 2012 Berlinale, the film was invited to numerous international festivals, winning several awards. It had a regular theatrical release in the Czech Republic, Germany, Austria, Switzerland, Slovakia and Slovenia.

company profile

An independent film production company established in 1999, endorfilm is mainly focused on producing and co-producing films for cinema. endorfilm is a member of APA (Czech Producers’ Association).

Credits include the award-winning documentaries MATCH-MAKING MAYOR by Erika Hnikova (2010, Tagesspiegel Readers' Award for Best Forum film at the 2011 Berlinale) and I LOVE MY BORING LIFE by Jan Gogola Jr. (Best Czech Documentary at Jihlava) as well as the feature dramas WINNING by Ivo Trajkov (2009, Macedonia’s entry for the Academy Awards), A NIGHT TOO YOUNG by Olmo Omerzu (2012), and MADE IN ASH by Iveta Grofova (2012, Opening Film of the East of the West Competition at Karlovy Vary, Cottbus 2012, Slovak entry for the Academy Awards).
The Caucasus in the 1990’s, after the collapse of the USSR. Military hostilities are already in the past. Nobody is being killed. Calm has settled. The sacrifices made are justified. The winners are not being tried. Everything that was previously owned by the defeated now belongs to them.

A downpour. A decrepit military vehicle covered in mud creeps up the rain-washed, bumpy road. In the distance, a village appears with its scattered houses spread along the flank of a hill. Not a single living soul can be seen through the barren fences, deserted yards and cross-shaped nailed windows. The car staggers along the uninhabited village road and stops next to one of the houses. Earlier, this house belonged to someone, but it was abandoned within an hour one night, just like the other houses. People left the village in fear. Driven by the instinct to survive, everything was left as it was, only the cattle were driven away.

The driver, a forty-year-old military man, who was awarded the ownership of that village after the war, brings a family of dejected citizens to one of the houses. A family who had lost their dwelling due to armed clashes. A new life has to start in that house where twilight sheds its sepulchral glow over the frozen rooms, the bleak village roads, the deserted cemetery, and the booby-trapped citrus plantations growing wild.

They meet another family, who have been placed in the same deserted village, but are displaced at the same time. After having lost their house and their identity somewhere else, they are now supposed to look for a new beginning. The fertile land stands in stark contrast to the absence of the people who once lived here. Finally, the new inhabitants have to decide whether to stay or leave.

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director's note

I belong to the 1990’s with the memories lit by the glimmering light of the lamp. I remember the strange emotions of the war period, I remember how armed hostilities ended in Abkhazia in 1993, and I also remember the ostentatious calm. It was just then when a continuous flow of refugees headed for the frozen capital wrapped in darkness. One of the families, who had suffered from the war, found shelter in my house. The family was to begin a new, but uneasy and vague life in this forced abode. They endured the danger with endless generosity, tolerance and firmness, in spite of them having recently experienced a profound change in their world view. Their ordered world and established relations disappeared all of a sudden and, in the space of one day, they turned into human beings who have lost their roots. Hope was replaced by hopelessness. When they were running away, they were sure that they would come back soon, in a few weeks. But twenty years have passed as they wait to return to their own houses. My story is just about the fate of such people. Due to all sorts of tragic events, numerous people have lost and are still losing their own house or home country, a part of their soul which is now owned by others.

The ascetic style of narration in the script will be thoroughly preserved in the film. I want to reach a laconic and severe expressiveness with leisured plasticity of traveling shots, fixing on the heroes and details which are stylistically characteristic for social realism – a dilapidated homestead, miserable utensils, the dim light of kerosene lamps, and the sorrowful environment of the abandoned village. A lifeless village surrounded by dozing, frozen nature, with meadows wrapped in light mist, desolate, limitless citrus gardens, boarded-up, gloomy houses standing in abandoned yards.

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David Chubinishvili was born in Tbilisi, Georgia in January 1945. He studied Philosophy at the Tbilisi State University from 1961 to 1967 and then took Postgraduate Courses for Scriptwriters and Film Directors in Moscow from 1976 to 1978. He is currently working as a scriptwriter and script analyst. Since 1971, Chubinishvili has written and co-written more than 30 screenplays which received prizes at international film festivals. The film based on his last script (BROTHER) DZMA, a French-Georgian co-production, is currently in pre-production.

Cinetech Film Production is one of the most dynamically developing independent film production companies in Georgia. It was founded in 2006 as a result of a merger of several successful production studios, specializing in audio, film and video production, together with administrative organizations of the film sector (Union of Georgian filmmakers, Caucasus International Festival of Advertisement CIFA, Young Cinema Fund) who aim to produce and co-produce the work of independent filmmakers.

The main objective of Cinetech Film Production is to promote the development of new Georgian film projects, to establish business relations with foreign partners and to scout interesting projects for co-production. The production facilities of Cinetech Film Production are the most modern and recording equipment in Georgia. Famous Georgian and foreign companies, film studios, advertising agencies, producers' centers and other institutions have made active use of the services offered by Cinetech. Currently, the company employs more than 20 staff members who have considerable work experience and are leading professionals in the sector. In recent years, Cinetech Film Production was involved in the production of CHAIKA (Spain, Georgia 2011), KHRONS-HO (short film, Georgia, Spain 2010), FAREWELL TO ARMS (Georgia 2010), and ORI (short film, Spain, Georgia 2009).

Rusudan Glurjidze was born in Georgia, Tbilisi, in July 1972. From 1989 to 1991, she studied French Language & Literature at the Tbilisi State University, and followed this, from 1990 to 1996, with studies in Film Directing and Scriptwriting in George Shengelaias' class at the Georgian State Film & Theatre Institute. After the dissolution of the Soviet Union and the subsequent collapse of the Georgian film industry, she worked in advertising and national television to keep up her profession, shooting numerous musical and commercial clips. Since 2007, she has been an A.D. and producer at Cinetech Film Production. Rusudan's films were successfully screened and mentioned in official selections and special programmes at such international film festivals as Goteborg, Drama, Molodist, and Cottbus, etc.

Her project HOUSE OF OTHERS won the script development competition at the Georgian National Film Center and was among ten European projects selected for B'EST (The Baltic Bridge East by West).
Budapest, today. Zoli, a 20 year-old Hungarian boy has been confined to a wheelchair since birth. Given his deteriorating physical condition, Zoli is waiting for life-saving spinal surgery. He has no-one to rely upon except his mother who lives on a modest salary. Zoli's Danish father left them when the boy was two, fleeing back to his native country. Zoli would like to get to know his father, and this operation would be a perfect opportunity. Zoli’s father is happy to help, but is reluctant to meet his son in person.

Zoli can't find his place in the world. He and his similarly wheelchair-bound friend, Barbapapa, are working together on creating a comic book. Zoli's goal is to win a major contest and pursue a career that could help him achieve independence. In his crazed despair, he also searches for extreme experiences and finds himself in the company of Rupaszov, who turns out to be a hitman. John Rupaszov, a former firefighter, is drifting towards the periphery of society after getting chained to a wheelchair following a work accident. Desperate and nihilistic, he chooses a dangerous lifestyle by becoming a professional assassin. The odd trio forms a gang. Rupaszov, Zoli, and Barbapapa all risk their lives propelled by various motives. They are willing to take on any job from their underworld boss, Diamond: the harder the better.

Rupaszov and Zoli develop a father-son, master-pupil relationship. Rupaszov gives him everything the boy never received from his real father: attention, self-sacrifice and kinship. Rupaszov carries out the assassinations bravely; he is the embodiment of instinctive power. Zoli assists him by masterminding the assaults. He is willing to kill too, but can’t do it.

In the meantime, Zoli is struggling with his mother who is begging him to forgive his father and accept the money offered for the operation. But Zoli is stubborn. He decides that he will not go through with the operation. Moreover, he decides that his new comic book will be based on his own dangerous adventures. The publisher, assuming it's all fiction, encourages him.

Meanwhile, Diamond is set to betray the wheelchair gang by commissioning a hit where all witnesses will be liquidated, including the killer. After their final job is complete, Diamond attempts to kill Rupaszov, who barely escapes. Noticing how well Rupaszov and his mother are getting along, Zoli feels remorse for acting as he did. She clearly deserves better after sacrificing her life for him. Now it’s Zoli’s turn to do something in return. He decides to give up the struggle for his father. Zoli calls him and thanks him for the money. Also, he accepts that he will never meet him.

During the trio's successful assassination of Diamond, Rupaszov is fatally wounded. The father figure so important to Zoli disappears. He has lost another father. Or has he?

Over the course of the action, Zoli is flouting on the border of reality and fantasy, struggling with anger and despair, but also craving recognition. His new comic book wins the contest. Finally, Zoli has something he can view as success in life. He flies to Denmark for the operation, and while he is being prepped for surgery, his mother sends Zoli's comic book to his father.

The father receives Zoli's work in his Danish home. This is when we realize that the man looks exactly like John...
KILLS ON WHEELS tells the story of a handicapped boy who grapples with the painful lack of a father, the impairments of his own body, and the desire to regain a sense of self-acknowledgment from the world that he too is a person. I would like to present a coming-of-age story, even though a boy who is at rock bottom can find a solution to his life by delicately balancing insane wildness and lyric sensitivity. This is a recovery movie, the blend of a wheelchair-gangster film and a family drama. It is the struggle of a handicapped boy who is at rock bottom can find a solution to his life by delicately balancing insane wildness and lyric sensitivity. The start of shooting is scheduled for August 2013.

The second period of development will be on the next draft of the script under international conditions. Obviously, in the meantime, we are planning to find co-producers and TV channels for pre-sales.

We have a letter of intent for co-productions from the Danish company Beffilm whose previous film TEDDY BEAR won the best short film award at Sundance last year. Parallel to the Wiplow Programme which we started in October, I will look for co-production partners, especially those who could render the character of the leading comic in the best way possible.

The project was supported by the MNF's (Hungarian National Film Fund) development fund in March 2012. We are planning to apply for MEDIA single project development support in November 2012 and are expecting an answer to our application for Hungarian production support in late November. The start of shooting is scheduled for August 2013.

Attila Till graduated from the Hungarian University of Fine Arts in the Intermedia department. His first short film CSICSKA (BEAST) is based on extensive research and inspired by newspaper articles, and received awards at the international film festivals in 2010. Besides producing their own films, Laokoon has been in touch with disabled organisations for quite a number of years. Laokoon concentrates on co-productions with both international and Hungarian partners. Laokoon's latest short film CSICSKA (BEAST) by Attila Till premiered in 2011 at the Canadian Film Festival, where it was recognized in a number of categories, including Best Actor and the audience awards. CSICSKA had its world premiere in the Directors' Fortnight sidebar at Cannes in 2011 and was nominated for the European Film Award for Best Short Film. His first short film, CSICSKA (BEAST) is based on extensive research and inspired by newspaper articles, and received awards at the international film festivals in 2010. 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In a traditional village in Kosovo, a year after the war (2000) when people are rebuilding their lives, the female school teacher Lushe is driven by her inner conscience to give an interview to an international journalist, telling her that she and three other women from the village were raped by Serbian forces. When the news is published, the male villagers start being suspicious about their wives. As soon as they realize that it was Lushe who spoke to the journalist, they start to stigmatize her and her little boy, asking her to leave the village, and try to find out if their own wives were among those raped. This pressure continues until Ilir (Lushe’s husband), who was in jail as a prisoner-of-war, returns home. They try to convince Ilir to divorce Lushe. He gets emotionally confused at the beginning, but later, at a village wedding scene, he decides to stay on Lushe’s side, telling everyone that they should not blame, but rather apologize to their wives for not having treated them as victims.

A critical view of a society which survived the war, won its independence but still struggles with human equality. An insightful portrait of a Balkan village, of a patriarchal microcosm, and of its mayor who desperately wants to control village life. Of husbands who feel forced to behave strong, but act against their own emotional interest. A reflection of rituals which not only show gender inequality, but also the absence of freedom of expression within the male community. A drama which dares to include comical elements within a serious story that is not only topical in Kosovo.

director’s note
Since it’s my desire to show originality and innovation, the introduction of the film will be shot in a dynamic rhythm with lots of humour. The colours will be warm and expressive, and the shots will look like Brueghel’s naive paintings. But, silence and a mood of dilemma will prevail over everything from the moment when the newspaper article is discovered, stating that women from the village were raped during the war. Silence and dilemma will be portrayed by static long shots and cold colour.

Time comes to a halt in the village after the “compromising” article. This leads to the ritual of false manhood, a ritual which excludes the possibility of unfortunate events happening to a person. I will reflect this ritual and this mentality through a rhythm dictated by characters with fading moods and movements.

producer’s note
After an extensive and successful career in TV production (author and producer of the sitcom OUR CAFE, nine years of production and around 300 30-minute episodes), I decided three years ago to become a minority co-producer on the production of the Albanian film EAST WEST EAST – THE FINAL SPRINT (dir.: Gjergj Xhuvani). This was a good experience and gave me the self-esteem and motivation to try my hand at being a lead producer. I have been looking for a film with a unique view of an event, one which could be communicated not only to the Albanian-speaking viewers, but also to viewers worldwide. Kosovo has a lot of dramatic events and very few films.

THREE WINDOWS AND A HANGING
CMB, Kosovo / NiKo Film, Germany

Synopsis
In a traditional village in Kosovo, a year after the war (2000) when people are rebuilding their lives, the female school teacher Lushe is driven by her inner conscience to give an interview to an international journalist, telling her that she and three other women from the village were raped by Serbian forces. When the news is published, the male villagers start being suspicious about their wives.

As soon as they realize that it was Lushe who spoke to the journalist, they start to stigmatize her and her little boy, asking her to leave the village, and try to find out if their own wives were among those raped. This pressure continues until Ilir (Lushe’s husband), who was in jail as a prisoner-of-war, returns home. They try to convince Ilir to divorce Lushe. He gets emotionally confused at the beginning, but later, at a village wedding scene, he decides to stay on Lushe’s side, telling everyone that they should not blame, but rather apologize to their wives for not having treated them as victims.

A critical view of a society which survived the war, won its independence but still struggles with human equality. An insightful portrait of a Balkan village, of a patriarchal microcosm, and of its mayor who desperately wants to control the village life. Of husbands who feel forced to behave strong, but act against their own emotional interest. A reflection of rituals which not only show gender inequality, but also the absence of freedom of expression within the male community. A drama which dares to include comical elements within a serious story that is not only topical in Kosovo.

director’s note
Since it’s my desire to show originality and innovation, the introduction of the film will be shot in a dynamic rhythm with lots of humour. The colours will be warm and expressive, and the shots will look like Brueghel’s naive paintings. But, silence and a mood of dilemma will prevail over everybody and everything from the moment when the newspaper article is discovered, stating that women from the village were raped during the war. Silence and dilemma will be portrayed by static long shots and cold colour.

Time comes to a halt in the village after the “compromising” article. This leads to the ritual of false manhood, a ritual which excludes the possibility of unfortunate events happening to a person. I will reflect this ritual and this mentality through a rhythm dictated by characters with fading moods and movements.

producer’s note
After an extensive and successful career in TV production (author and producer of the sitcom OUR CAFE, nine years of production and around 300 30-minute episodes), I decided three years ago to become a minority co-producer on the production of the Albanian film EAST WEST EAST – THE FINAL SPRINT (dir.: Gjergj Xhuvani). This was a good experience and gave me the self-esteem and motivation to try my hand at being a lead producer. I have been looking for a film with a unique view of an event, one which could be communicated not only to the Albanian-speaking viewers, but also to viewers worldwide. Kosovo has a lot of dramatic events and very few films.

Last year, I read the script for THREE WINDOWS AND A HANGING. A script with the theme of rape during an armed conflict, in a traditional village in Kosovo, a year after the war (2000) when people are rebuilding their lives. The female school teacher Lushe is driven by her inner conscience to give an interview to an international journalist, telling her that she and three other women from the village were raped by Serbian forces. When the news is published, the male villagers start being suspicious about their wives.

As soon as they realize that it was Lushe who spoke to the journalist, they start to stigmatize her and her little boy, asking her to leave the village, and try to find out if their own wives were among those raped. This pressure continues until Ilir (Lushe’s husband), who was in jail as a prisoner-of-war, returns home. They try to convince Ilir to divorce Lushe. He gets emotionally confused at the beginning, but later, at a village wedding scene, he decides to stay on Lushe’s side, telling everyone that they should not blame, but rather apologize to their wives for not having treated them as victims.

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conflict. An often-used theme in cinematography ... I was sceptical. But, while discussing it with the well-known Kosovar director Isa Qosja, we found a unique vision. What happens when an article is published in a newspaper reporting that there are four women in a certain village who were raped during the war, but nobody knows who they are? This happens in a village with a Balkan mentality, with a pride marked by tradition, a pride where the husbands’ suspicion is more important than the rape victims’ state of mind. I believe that this combination will produce a film that will bring an unexplored world to the viewer, both domestically and internationally.

via Isa Qosja
Born in Vuthaj, Montenegro. Graduated in Acting at the Academy of Dramatic Arts in Prishtina, and Film & TV Directing at the Film Academy in Belgrade. Qosja is the most accomplished film director in Kosovo. With his unique vision and style, he has won numerous awards and nominations on the international film festival circuit. He directed several shorts, documentaries and one TV series before producing his first feature film PROKA in 1985, which was followed by GUARDS OF THE FOG in 1987. His last feature KUKUMI (2005) was shown at numerous festivals, including Venice and Sarajevo, and won seven awards. Qosja also teaches Film Direction and Film Theory at the University of Prishtina.

via Zymber Kelmendi
Zymber Kelmendi is one of the most promising young writers for screen and stage in Kosovo. He has written scripts for short films and the play MUTE BEGGAR. THREE WINDOWS AND A HANGING is his second feature film screenplay to go into production. In addition to writing, he also teaches Dramaturgy and Screenwriting at the University of Prishtina.

company profiles
CMB is a TV and film production company as well as an advertising agency which was founded in 1996. Since then, CMB has become one of the leading companies in Kosovo for TV production and advertising, and also produced more than 20 short films. CMB is a parent company of ISSTRA C. F. which co-produced Gjergj Xhuvani’s feature film EAST WEST EAST – THE FINAL SPRINT with Albania in 2009. CMB has produced several TV films and series, the most well-known production being OUR CAFÉ (KAFENEJA JONE), the number one TV sitcom in Kosovo. To date, more than 300 episodes have been broadcasted, and it continues to be shown on the Kosovan public broadcaster RTK.

NiKo Film was founded in Berlin in 2006. We focus on international arthouse feature projects for cinema and television. Exceptional films are our passion: stories that take us away to a different world and make us happy, if only for a moment; films bearing a distinct signature and unique identity. We consider ourselves the accomplices of our authors and directors, help them realise their visions. Over a period of six years, we have produced ten films, most of them as international co-productions, where we have acted both as majority and minority partner. These include LUMBER KINGS, THE STRANGER IN ME, KILL ME, THE PRISE, EVERY DAY IS A HOLIDAY and DOUBLE TAKE, which were presented with awards, screened worldwide at prestigious film festivals, and released in many countries.
synopsis

Teenage siblings Roby (12) and Raya (17) are left alone in their family house in the countryside. After their father’s death and having been abandoned by their mother, the elder sister has to step into their shoes and become prematurely an adult. There is still hope that their mother will get in contact from London, where she emigrated in search of a job.

At court, the child custody is transferred to their grandmother Olga. Despite Raya’s resistance, the grandmother plans to sell their family house and buy a flat in the village. Things change when Olga suddenly dies. Raya has to face a tough choice: either to report the death of their grandmother and submit themselves to being taken to an orphanage, or to hide the dead body and pretend as if nothing has happened. That night, Raya and Roby bury Olga’s body in the farm’s backyard. From now on, having lost their grandmother’s support, the siblings constantly have to face the fact that they are short of money. So as not to die of hunger, they have to break rules and, sometimes, the law.

Raya hopes that the situation might be resolved if she can find her mother. To have a chance of looking for her, she forces herself to enter a language contest at school and hopes to win the main prize: a trip to London. Her English teacher Oskars (29) gives her extra lessons, and she is successful. Overjoyed at winning the competition, Raya and Oskars, who have become close, spend a passionate night together. She finally feels that her life has entered a new phase, marked by the success in the contest, love and the upcoming trip to London.

As Raya pays less and less attention to her brother, Roby feels jealous and depressed by her attitude. He starts making trouble, risking that their dark secret may come to light. It’s the day of Raya’s graduation ceremony: Oskars has returned to the capital, and does not attend. The social worker Daina becomes suspicious when she finds out that grandmother Olga is not present. Bitterly disappointed by Oskars’ absence, Raya spends the night out on the town. When she returns home, she finds the yard full of people. Olga’s grave has been found.

Scared to death, Raya flees to the city, seeking out her only contact: Oskars who rejects her after hearing out the truth about Olga’s death. But Raya manages to trick him and, after stealing the flight tickets and money, she leaves for the airport.

In London, Raya finds out that her mother is living with another man and has a newborn baby; the mother is lost to her. Now Raya has to make a choice: either to return to her brother and take responsibility for what happened, or to start building a new life in a foreign country.

project data

genre: drama
length: 90 mins.
shooting format: HD (Arri Alexa) (delivery: DCP)

budget: estimated production costs: €470,999 financing already in place: €69,496

producers:

Alise Gelze, Aija Berzina
Tasse Film, Latvia

director:

Renas Vimba

summary:

After their father’s death and having been abandoned by their mother, siblings Roby and Raya are left alone in their small family house in the countryside. Things change when their dominating grandmother suddenly dies. The teenagers have to face a tough choice: either to report the death of their grandmother and submit themselves to being taken to an orphanage, or to hide the dead body and pretend as if nothing has happened.

partners already attached:

MEDIAd (development support), State Culture Fund of Latvia (development support), Knoklubs (rental house, private investment), Casting Bridge (agency, private investment), Vintage Films (Icelandic co-production partner)

looking for:

co-producers, particularly from Germany, distributors, sales agent

contact:

Alise Gelze & Aija Berzina
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emphasis is put on the moral aspects of responsibility and see in the main character Raya and her younger brother responsibility to the family and your state – this is what we have stayed”, the ones who don’t give up and are ready to have a go. We are talking about moral aspects of responsibility to yourself and your dreams, awareness and taking a conscious decision to live differently. The scenes, perspectives, angles and camera movement should reveal the tense and dynamic life of our heroes. At the same time, the camera will be intimate and reveal a harsh, but life-affirming feeling. Overall, the emotional tone of the film should evoke a sense of freedom of their dreams.

While drinking my morning tea, I’m going through the photos from my summer trip through the villages near the border of Russia. Here they are – a brother and sister in front of their house. And grandfather is taking care of them because their parents are abroad. These photos remind me of things I have seen in the neighborhood of my family country house – reckless deforestation, land sold to foreigners, poising and an absolute lack of sustainability. At the same time, rural people’s sincerity and the priceless natural beauty – we still have it, but we are in danger of losing it as well.

Coming back to the photos of the brother and sister. What do they do now – right at this moment? And what it’s like – do they do now – right at this moment? And what it’s like – what it’s like right now? And anyway – why we are talking so much about people who have left, but never about the ones who have been left behind.

With anxiety in my nerves, the first draft ideas for the script come into my mind. The story about “the ones who have left, but never about the ones who have been left behind.” The purpose of the film is to present the tense and dynamic life of our heroes. At the same time, the camera will be intimate and reveal a harsh, but life-affirming feeling. Overall, the emotional tone of the film should evoke a sense of freedom of their dreams.

company profile
Tanne Film was established in early 2003 by Alios Gelze and Aija Berzina, producers with respectable experience in the film industry. In 2008, Alios Gelze participated in the “Produ- cers on the Move” Initiative of European Film Promotion. Tanne Film works in fiction and documentaries, TV commer- cials, music videos as well as providing production services for shooting in Latvia. The main focus is on producing the works of young, upcoming Latvian filmmakers. Currently in post-production is the short WITH MIXED FEELINGS (directed by Madara Dislere). In addition to MELLOW MUD, we are developing the feature projects TEPID WAR (to be directed by Madara Dislere) and ARENA (to be directed by Ilze Kunga), both of which have received support from the State Culture Fund of Latvia.
synopsis

Chimpanzee Koko escapes from the zoo in Skopje, from captivity to "freedom". Meanwhile, zoo warden Cobe gets fired from his job because of the economic crisis. But he also receives a promise from the director: if he manages to track the fugitive down and bring it back, he can return to work and get his job back.

The unfortunate monkey had been hungry and lonely for a long time. His warden Cobe also suffers extreme hardship: apart from losing his job, he is also to be expelled from his lodgings after his aunt's death. The old woman was the only relative he had left. To support his living, Cobe is forced to accept a suspicious deal in which he has to act as a "guinea pig", testing new drugs. For him, the hope of succeeding in catching the monkey is the only light at the end of the tunnel.

But, in the wretched and transition-devastated country, the escaped chimpanzee causes a big media uproar. Koko becomes a symbol of resistance and liberal tendencies, someone who has managed to break away from the enchanted circle of general entropy. This is how Cobe's mission to capture the fugitive becomes traitorous.

With Cobe and the media on his heels, Koko is constantly changing his dwellings, going from one absurd adventure to the next. And the people love it, they love him and they support his desire for freedom: he's being given shelter by different people from the city, the suburban villages, and even beyond – manage to ensure that he escapes just before the hunting party arrives. With his health debilitated from the drug testing and lack of food, Cobe continues to follow Koko's traces closely, and almost desperately. He turns up at the very same place where people were hiding the monkey, but he is too late. However, Cobe's arrival somehow encircles the funny and sad life stories of these poor people.

Eventually, he finds the monkey. And Koko trusts him, his warden friend, who has given him egg whites to eat and glasses to play with on several occasions. Cobe feels torn, but he has no choice – it's the monkey's freedom against his own life.

Back in the zoo, it turns out that Koko is not the only one who was betrayed. There is still no money to pay for Cobe's job. We leave them, looking at each other through the bars of the cage.

director's note

FREEDOM OR DEATH is conceived as a mixture of rough naturalism and comedy of the absurd. The method of contrasting – and having a kind of swinging and teetering approach to the script and film's structure – has become my favourite creative strategy for quite some time. This approach also sees a combination of the arthouse and commercial, something I would very much like to achieve in this film. And it's not just due to the childish expectations of every filmmaker of reaching both – a blockbuster and a masterpiece – in one particular creation, but it is because of the very basic elements I find in my storyline. In fact, a certain profundity that the problems and associations touched upon in the film provoke, ought to be "neu..."
trivialize" by the means of comedy a devoted lightener and a "smoothly running" proceedings. I must admit that this is my main artistic goal in this film.

The absurdly comic mishief of the hunt for the runaway monkey is partly followed through Koko's perspective. He is a kind of a mirror and a silent witness to the world that has lost its bearings. And an unintentionally tragicomical reason for people's confrontation with their own fears and frustrations. He even becomes the flag of revolt, disobedience and everything that a common person cannot be in an unfortunate country.

The orientation of the story towards the genre of "absurd comedy" does not allow the movie to slip into the waters of a pitiful and pretentious engagement, a conceptual construction about the disadvantaged and cheerless everyday life in contemporary Macedonia.

The title of the film is chosen as a reference to a traditional slogan of Macedonian guerilla fighters, and it is a sort of a trap for people's confrontation with their own fears and frustrations. He even becomes the flag of revolt, disobedience and everything that a common person cannot be in an unfortunate country.

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FREEDOM OR DEATH will be a film that has several layers: sociological, cultural, political ones, and more. The idea of seeing the world through the eyes of a monkey already offers an ocean of opportunities and situations of how to comment, judge or even to mock modern society's imperfection.

Blazevski is one of the few who can do this in an intelligent, academic way, perfectly allocating all of the necessary cinematic and non-cinematic ingredients. He is very familiar with the documentary way of filming and sometimes he insists on it. The characters he is interested in are ordinary, "small people". But, the specific way in which he chooses their struggle, their lifestyle and actions makes them superheroes in the end.

One of those superheroes in this production will be the chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp. So far, only basic research has been done regarding the animal trainer. We do not have a trained chimp in Macedonia, but since Koko would be the star of this production, we must ensure that we have a professional chimp.
**synopsys**

**Early Middle Ages. Somewhere in the East of Europe. Old woods, large valleys, complete wilderness.** Old missionary monk, Willibrord (50), and a young hermit, Nameless (30), come together to carry the Cross to the ‘barbarians’. They understand that they can only count on themselves – threatened by wild animals and pagan tribes – when they discover that only the limbs were left behind of another missionary who came to this foreign land before them.

Willibrord, a man experienced in battle, warns Nameless that they can only defend themselves with ardent faith and the sword. He knows that pagans will only give in to a powerful God, and that it is his mission to save them from hell with all his might. Using fire and water, he defeats the pagan priest in a ‘miracle’ duel. Then he cuts down their sacred oak to build a church from its wood. He does not hesitate in using vile methods to take control of their minds and souls. He does not care about the needs of the conquered.

Nameless, on the other hand, tries to understand the pagan culture. He knows their language a little. The more force the old missionary uses, the more resistance it builds in Nameless. To begin his own mission, he chooses a completely different way of reaching the pagans. In the escalating confrontation between Willibrord and Nameless – between two moral stands, between power and mission, cynicism and innocence, the law of God and human law – one will have to die.

At the end, Willibrord understands that all his self-righteousness and convictions are meaningless in the face of the humanity that is still buried in him. This is a story inspired by the lives of the first missionaries, not a historical film. It is a journey into the unknown, a spectacle made of visuals and atmosphere to create a mystical, yet thrilling epic.

**director's note**

**THE MUTE** is a story of two missionaries in the early Middle Ages, who conduct a battle for the souls of pagans. The difference in their stands resembles the dilemma that is present at all times in its better to serve the rules or to break them for the sake of people? Which is more important – the law of people or God's law?

We are often put to a test – often cruel or unjust – to the very last days of our lives. We have to fight for our growth, perfecting the soul. And God puts his loyal servant, Willibrord, to such a test. He makes him reconsider his idea of faith, Gospel, another human being. He asks questions about the hierarchy of faith, church and another person’s well-being. He asks them through Nameless. Nameless left the court of his father, the king, because he did not agree with a regime based on violence. He believes that people are naturally good, he wants to communicate through love and real action, not through empty declarations. This makes him strong in defending his own, extreme way, which unexpectedly becomes successful – the pagans turn to Christ’s love.

In the background, we find questions about the nature of faith. Some people try to believe, to find security in God and a superior sense of our existence. But do we need guardians of faith for this purpose? The Church as an institution? Maybe our trust in it is already gone? The times of the first missionaries have not yet been explored by cinema. I believe that this period has the potential to carry a mysterious,
Otter Films was established in 2009 by Anna Wydra. The Warsaw-based production company focuses on arthouse fiction and documentary films for cinema and TV, with an emphasis on the international market. Otter Films is a creative team of people devoted to good stories and artistic qualities. Most of our projects are national or international co-productions, and we make our films in many places all over the world (including Haiti, USA, Mexico, Abkhazia). We are very proud that we can work on projects with such great filmmakers as Jolanta Dylewska, Andrzej Wajda, Agnieszka Holland – we are currently in production with their documentary essay AND THERE WAS LOVE IN THE GHETTO, Bartek Konopka (currently in production with ART OF DISAPPEARING, which he is co-directing with Piotr Rosolowski), and Sergey Dvortsevoy whose new feature AYKA we are co-producing together with Kinodvor (Russia) and Pallas Film (Germany).

THE MUTE is a continuation of my fruitful co-operation with Bartek Konopka. We started working on another fiction project after the work on RABBIT A LA BERLIN, which resulted in an Academy Award nomination, and after our co-operation on Bartek’s first feature film YEAR OF FAL- LING which we developed together and where I became the first assistant director. Przemyslaw Niewozinski has joined our team as a co-author.

The subject matter of this film tackles moral problems that apply to people all around the world: we experience constant clashes between cultures. Our story shows this conflict in another time that works as a magnifying glass and makes it easier to define and understand the problem. I am convinced that this story will draw the attention of audiences thanks to its authenticity, originality and importance.

THE MUTE is based on life stories of real missionary monks. To gather important information related to early medieval times, we are working with renowned historical consultants – Jerzy Strzelczyk and Christopher Schabel – and an experienced researcher – Marta Golba. We completed the EAVE Producers Workshop in 2011 and presented the project as part of Pitch Stop at the Collegium Hungaricum in Berlin (February 2012) and within the Polish Days at New Horizons FF in Wroclaw (July 2012). The script is currently being developed within the ScriptTeast work- shop. THE MUTE is also one of the few projects which received development funding from the Polish Film Institute. Furthermore, we have received MEDIA development sup- port. All of this supports our belief that our project has an international potential which we would love to explore.

The next important step for the project will be to decide in which landscape and region to shoot, as this will determine our co-production partners. We have started to look for the best locations for this type of story and we look forward to more specific conversations with potential co-producers.

vita Bartek Konopka

Bartek Konopka is one of the most awarded Polish directors and was nominated for an Academy Award for the docu- mentary RABBIT A LA BERLIN which was shown at more than 70 festivals, received a dozen prizes and has been sold to go countries.

FEAR OF FALLING (90’, 2011), his feature fiction debut, pre- miered at Montreal and received several international awards, (including award at Mannheim, Munich, Le Hundred, Vincennes and the Best Debut Award at the Polish Film Festival). The film was released in cinemas in Poland, Fran- co, Spain, and Iran.

Bartek is a graduate in Film Studies from the Jagiellonian University in Cracow and in Film Directing from the Silesia University in Katowice. He also graduated from the Docu- mentary and Fiction courses at the Wajda School. He has worked as a journalist and made TV documentaries for many years. Bartek is a member of the Council of the Polish Film Institute.
Ivan, a Romanian journalist in his forties, assumes that he knows “how things work,” and that words like “hero” or “love” are created by the media. As a war reporter, he has the power to transform some unlucky people into heroes. Thus, he was able to transform the accidental death of a drunken soldier into a heroic death, while the suicide of his interpreter turns his life upside down. Raging a sense of guilt, he is confronted with a different truth about himself. He starts an investigation into the translator, abandoning his duties at the newspaper. At the same time, Ivan is traced by the widow of the soldier whose death he reported, answering her grief and questions with professional cynicism.

Confronted with his involvement in the destiny of three women – the interpreter, the soldier’s widow, who is actively trying to reach the core of the truth, and his wife Ana who recently recovered from breast cancer, but is infertile after chemotherapy – he is forced to reflect on his values and finally assume responsibility. When he accidentally meets a young gutter in the streets, this boy becomes a symbol of Ivan’s innocence and disappointment, his chance for redemption. He is not depicted in a sentimental way: he is harsh, but he is the only son that Ivan might have.

**Synopsis**

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**Director’s Note**

The film deals with the relationship between the construction of contemporary heroes and the responsibility of the media. How much contemporary heroism is written by the media, and how much does it affect real life by choosing the stories the audience wants? In this respect, truth is no longer a value connected with responsibility, and the sense of guilt or redemption seems to be only rhetoric. I am attempting to reflect on the topic of truth, as connected with one’s conscience, in an almost classic way, like in Dostoyevsky or Turgenev, within the context of contemporary media. After the beginning of the story set in a rather surrealistic atmosphere (रास्ते hotel service, irony), the story turns into a psychological drama when Ivan plumbs the depths of his subconscious, trying to find the truth about a drunken soldier who died in his hotel. The story turns into a psychological drama when Ivan plumbs the depths of his subconscious, trying to find the truth about a drunken soldier who died in his hotel.

**Producer’s Note**

HOTEL EDEN is a European story, as most of my projects are. I am looking for a partner (perhaps from Germany) that will add not only financing, but also an artistic input to this contemporary story of redemption. We are currently working on the second draft. The main cast is already attached: Ivan will be played by Vlad Ivanov. On the financial side, the development money is already in place. I would consider the strong artistic and visual style of a European story as well as the involvement of award-winning writers and directors and the internationally recognized lead actor Ivanov (4 MONTHS, 3 WEEKS AND 2 DAYS) as selling points.
Both the autobiographic narration and the experimental animation form suited the Kafkaesque movie taste of many festival selectors. It has received 20 international prizes, including the Crystal for Best Feature in Annecy. Her third feature A VERY UNSETTLED SUMMER is currently in production. Damian also teaches at the National University of Cinematographic and Theatrical Art in Bucharest.

victor Bogdan Mustata
Born in 1975, Bogdan Mustata graduated from the Romanian National Film School in 2001. DANIELA, a short film directed during his studies, was awarded at the Munich and Karlovy Vary festivals of film schools in 2001. From 2002 until 2007, he lived in Vietnam where he worked as a scriptwriter and director for the TV series 39 DEGREES OF LOVE, and in Dubai where he developed the feature film project PROJECT SAVE and contributed to several TV programmes. Back in Romania, he co-wrote the script for Catalin Mitulescu’s LOVERBOY which premiered in Cannes in 2011. Mustata directed the short film A GOOD DAY FOR A SWIM which won the Golden Bear for best short film at the Berlinale in 2008. He is currently preparing his directorial feature film debut WOLF.

company profile
Until now, Aparte Film has exclusively produced the films of Anca Damian. Its goal is to bring artistically interesting stories with important themes to wide audiences. All our projects are international co-productions. The latest one, CRI-LIC – THE PATH TO BEYOND (2011), was selected to more than 40 festivals since its premieres in the competition of the Locarno Film Festival. Aparte Film has also produced a number of award-winning documentaries, and co-produced the fiction film, CROSSING DATES (2008), a Romanian-Finnish co-production, invited to the film festivals in Busan, Chicago, Göteborg, Certosa, Goa, Rome and Pune. The Romanian-Swedish-British-Czech co-production A VERY UNSETTLED SUMMER is currently in production. The film, based on a story by an Irish writer, features an international cast: Jamie Sives, Ana Ularu, Kim Bodnia and Diana Cavalioti.
Patrascu, that’s all. He’s probably in his 40s. We don’t know his first name, since even his wife Olga only calls him Patrascu and his son, Matei, calls him “dad”. That’s how the clients know him as well: you want to register your car? Have you lost your registration papers? Call Patrascu. He takes care of everything.

On a Friday morning, as he climbs up the stairs to go home, Patrascu hears a violent conflict between a girl and a man from inside one of the apartments on the second floor. The noise in the apartment suddenly stops, and out comes Vali from the third floor. Patrascu gives an automatic nod and wordlessly walks up the stairs to his apartment. He changes, organizes his folder with the papers he will need that day, puts food and water in the dog’s bowl and off he goes.

Later that evening, Patrascu is surprised to see neighbours and police swarming around the building entrance. Laura, the girl from the second floor, was found dead, following a blow to the head.

The following day, the police investigators show up at the door with their routine questions. The statements of Patrascu are rather brief: Matei heard nothing, Olga was already with a client, and so was Patrascu.

On Sunday morning, Patrascu drives his mother over for dinner. Vali waits for him in front of the building: he wants a copy of his car registration released by the police. Patrascu accepts to help him, halfheartedly.

Early on Monday morning, Patrascu receives a phone call from Vali, who wants to come up to bring him the paperwork. Patrascu says he will come down himself. He stubbornly refuses Vali’s wife’s invitation to come in. He takes the folder from Vali without checking the documents inside. Once at the police headquarters, it turns out that the files are incomplete. Patrascu is forced to call Vali, explain, clarify, and threaten. He says he will stop by the next day to pick up the documents. He comes home late and is surprised to find Vali helping Matei jailbreak his Kinect. He has come to bring the missing paperwork. Acting all grumpy and rude, Patrascu makes up some excuse to leave the kitchen.

On Tuesday around noon, Patrascu is waiting for Vali at the DMV, to have his car registration released. Vali is late and Patrascu is forced to let another customer take his turn in the checkup line and decides to have lunch. He has barely started sipping his soup when Vali calls him and asks where he is. Patrascu pays, goes out, finds Vali and gets him to drive his car into the checkup line.

Once inside the car, Vali opens a sensitive topic: why didn’t Patrascu tell the police that he saw him coming out of Laura’s apartment? With some effort, Patrascu avoids the confrontation: that is not his business, he says. If it is not his business, Vali wants to know, then why did he stop to listen? Did Patrascu enjoy what he heard? Patrascu punches him and starts to beat him up. They are separated by the mechanics. Out of his mind, Patrascu threatens that if Vali addresses him ever again, he, Patrascu, would kill him.

He walks to the gas station across the street and washes up. Back home, he prepares the receipt for Vali. Then, he goes to the living room and sits out of the window at the parking lot. That is how Olga finds him when she comes in. Oblivious to his conversation, he relaxes when Vali parks his car in his regular spot.
The Patrascus are woken in the night by Matei. They can hear him crying and whispering in his room. The Patrascus are woken in the night by Matei. They can hear him crying and whispering in his room. The Patrascus are woken in the night by Matei. They can hear him crying and whispering in his room. 

want to make this film not in order to judge the characters or expose their weaknesses, but to question notions that, for most of us, sound abstract and pretentious. Truth, morals, conscience are circumstantial to this film; they are topics that can only be approached with honesty if one is brave enough to take a step back. And that is really what I want to lead the viewers out of their comfort zone.

**ONE FLOOR BELOW** is a film about people who, like us, are made up of weaknesses rather than strengths. Patrascu, Raianu, Vali and Olga are characters and the manner in which the two main characters and the intermediary. This, then, will be a film where structure is laid bare. All we can do is take a step back. And that is really what I want to lead the viewers out of their comfort zone.

All the cards are on the table, and all the data is provided straightforwardly, chronologically, with no stylistic embellishments. However, the unpredictable trajectory of the characters and the manner in which the two main characters reposition themselves almost continuously will lend suspense. 

Patrascu, Raianu, Vali, his neighbour, knows that Patrascu has witnessed a murder, but does not tell the police. Vali, his neighbour, knows that Patrascu’s insistent pressure on Patrascu places Patrascu face to face with his conscience, just as Patrascu’s refusal to acknowledge his conscience forces Vali to solve his own issues about his conscience by himself, without the help of an intermediary.

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The Japanese intervention in Russia in the 1920’s-30’s. The story starts in a “communal” Soviet apartment in Vladivostok. The roommates are: a professor – a frightened, humiliated “intellectual”; a young Bolshevik – a rude youngster who feels like a representative of “the new power”; a family of peasants – happy people without a clue; a silly romantic student; a Japanese officer, Tagaki – a misunderstood foreigner and a writer; and two Russian sisters, Sonia and Katia – former Academy students. Every roommate’s pre-history defines the period of the history.

Tagaki starts a relationship with Sonia, one of the sisters. He persuades her to move to his family in Japan. Sonia agrees. They marry in Japan. According to Japanese law, a man who marries a foreigner is removed from the army for three years and is exiled to the countryside for the same period. Three years after the marriage, their house gets “overloaded” with public attention. The journalists photograph Tagaki with his new book. They interview Sonia about her “adaptation” to a new culture. Sonia realizes that she has become the wife of a best-selling author. However, she still doesn’t know what the book is about – she neither writes nor reads Japanese.

One day, a Russian journalist arrives. That is when Sonia realizes that she had become the subject of tedious analysis and close observation which inspired Tagaki to write a book. The cynical description of an everyday life with a “wild” foreigner became a bestseller in the country of the rising sun. Sonia cannot forgive her husband. She returns to Vladivostok. She moves back to the communal apartment. It is the time of the harsh 1930’s in the USSR. Many people receive an automatic death sentence. It is the period of punishment by “Stalin’s rifle” …

director’s note

The story is going to be visually stunning. The image will prevail over the sound. It is important for me to show the authenticity of Western and Asian worlds, to emphasize the striking difference in the cultures, and one of the ways I want to do it is through image.

The sound is also very important in THE STORYTELLER, and I plan to use it in a different way. I do not intend to translate the Japanese language in the first part of the film when we see the story through Sonia’s eyes. It is important that the viewer is in the same vulnerable position as the character where the language is just a sound with no meaning.

Two parts of the story, two points of view of the characters are intertwined. It is important to demonstrate two different views of the same situation in order to feel the bitterness of the pure misunderstanding happening between two lovers, a wife and a husband, a woman and a man. Therefore, the story unravels from both points of view. The subjective camera expresses both perspectives.

producer’s note

THE STORYTELLER is a psychological drama reflecting on the value of cultural traditions that are being lost in the modern world of globalization. The main theme being discovered in THE STORYTELLER is that of misunderstanding. And this is a very recognizable subject matter which, along with the sensual content and stunning imagery, should attract the interest of a wide audience worldwide.
Angelina Nikonova grew up in Rostov-on-Don, in the south of Russia. In 2001, she graduated from the School of Visual Arts in New York, majoring in Film and Video. She works as a screenwriter, director and producer. Her debut feature TWILIGHT PORTRAIT premiered in Venice in 2011 and has since won 18 awards worldwide. It was co-written with Olga Dihovichnaya who also produced it and played the lead role. The experience of working in several positions within the film industry helped Angelina to execute the production with an extremely low budget. Nikonova is also the producer of the Moscow-based international festival of independent films “2morrow (Zavtra)”.

Company profile
Baraban Films, founded by Angelina Nikonova and Olga Dihovichnaya in 2011, is a Russian-based production company that has produced TWILIGHT PORTRAIT and is currently involved in producing WELKOM HOME, the second feature film by Angelina Nikonova. Nikonova has been producing documentaries, TV shows and TV commercials in Moscow since 2005. Olga Dihovichnaya works as an actress. She has also been involved in screenwriting and film production since 2010.
A GOOD WIFE is a story about Milena (50), a woman who, at first glance, is living a suburban dream. Her husband Vlada is a successful property developer. He doesn’t beat her, he doesn’t have affairs (at least, none that she knows about) and he provides her with a comfortable life by the standards of modern Serbia. They don’t talk much, though, didn’t have passionate sex for a long time, but Milena doesn’t care – they have a nice house, two cars and two beautiful children still living with them – Katarina and Milos. She’s got her garden to care for, and ceramic figurines she makes in the attic. Milena’s awakening begins with a routine check-up when her doctor suspects cancer and tells her that she needs to do a mammography test in Belgrade. She’s upset and ignores the advice, returning to her small town, trying to deal the same way she usually deals with unpleasant things - she tries to “hide them in a closet” by beginning an almost hysterical spring cleaning. During that cleaning, she discovers a chest with Vlada’s things from the war, including a VHS tape with footage of his task force killing civilians during the war. On the recording, she recognizes Vlada as well as some of their neighbours.

Now we start to follow the five stages of Milena’s struggle to face the hidden past, and her efforts to preserve the only thing she has in life – her family. Her estranged older daughter Natasa helps her in this process. Natasa left home after political disputes with her father, she lives alone in Belgrade and works for an NGO dealing with human rights. We see Milena as she starts looking at her family from another perspective – at her children as well as the neighbours around her who were keeping the terrible secret all the time. Finally, she starts to reconsider all those small and big things in life that she took for granted, going through denial, anger, bargaining, depression and the final acceptance of the truth.

director’s note

A GOOD WIFE is a story about a woman who has to make her own decisions for the first time in her life. What is stronger – deeply rooted patriarchal models of “happiness”, “family” and “duty” in someone whose whole existence is reduced to one single track, or the new-found notion that her whole life so far was a lie?

Without the desire to be preachy or putting the director’s perspective above the main character’s, we’ll follow Milena through five stages of grief – denial, anger, bargaining, depression and acceptance – and paint a vivid picture of family and social relationships, as well as the tradition that stands behind the people who find repression, submission to conventions and a lack of communication about important topics as their only way of living.

The idea for this film came from a true story about the “Scorpions” case from 1995, when the members of this special Serbian police unit executed six captured Bosniaks, three of them minors, and filmed everything on a VHS tape that leaked many years afterwards. We wanted to show the scope of Milena’s responsibility in covering up her husband’s crimes. Although she’s not aware of it, Milena was in fact “the enabler”: she enables Vlada to continue with the simulation of “normal” life after the terrible things he has done, by never asking any questions, and being a good wife.

We want the artistic approach to be direct and sincere, just like the story itself, without stylization and cosmetics, on the one hand, and without an unnecessary and forced “art-house” approach, on the other.
Young producers and filmmakers founded This & That Productions to make both creative projects after their own heart and work-for-hire for corporate clients and non-profit organisations. A little bit of this, and a little bit of that. Travelling to festivals with their award-winning films, they gathered a group of like-minded young people. The long-term aim is to create a haven for people with energy and ideas, and help their visions to get made. These days, they use all their knowledge to keep working on their own creative projects, but also make corporate films and TV series, treating socially responsible issues.

The company produced the documentaries OLD MOUNTAIN by Goran Stankovic and BATTERY MAN by Dusan Saponja and Dusan Cavic. Currently, the documentary IN THE DARK by Stankovic and MONUMENT TO MICHAEL JACKSON, the new feature film by Darko Lungulov, are in production, the latter a Serbian-German-Macedonian co-production.

A GOOD WIFE is a project based on a story by Mirjana Karanovic. After a string of successful performances, she finds herself for the first time in the role of co-writer and co-director together with the young Stevan Filipovic. She has already boiled two acclaimed feature films. The two of them have demonstrated that they can work efficiently as a duo. Their screenplay treats an important subject: facing the truth, no matter how hard and gruesome it may be, and focussing on one woman’s psychological development. The project’s main asset will be its powerful story with a realistic approach. Therefore, we plan a cooperation with NGOs within the framework of the regional distribution which will be carried out by Tuck, a company which has achieved more than 30,000 admissions with Stevan Filipovic’s previous film.

**Vita Mirjana Karanovic**

Mirjana Karanovic is a Serbian actress known for many important roles in former Yugoslav films. She made her screen debut in the 1980 film PETRIA’S WREATH by Jelena Karanovic. World fame came with the role of the mother in Emir Kusturica’s WHEN FATHER WAS AWAY ON BUSINESS. She has worked with many prominent Yugoslav and Serbian directors. One of her most memorable roles was the one of Roma in GRBAVICA directed by Jasmila Zbanic (Golden Bear Award for Best Film at the Berlinale). For this performance, Mirjana Karanovic has won a number of awards at festivals and a nomination for the European Film Academy Award 2006. She appeared in Andrea Staka’s DAS FRÄULEIN (Grand Prix at Locarno Film Festival, Heart of Sarajevo Award) and Darko Lungulov’s HERE AND THERE (The Best New York Narrative at Tribeca Film festival). In 2008, she won the Winning Freedom Award, an award presented to women whose work promotes and affirms the principles of human rights, rule of law, democracy and tolerance in society. A GOOD WIFE is Mirjana’s directing debut, co-written and co-directed by Stevan Filipovic.

**Vita Stevan Filipovic**

Stevan Filipovic graduated in Film editing at the Faculty of Dramatic Arts (FDU) in Belgrade. His first feature film was SHAITAN’S WARRIOR (2006, director/co-writer). It was hailed by the critics and audiences as Serbia’s first fantasy feature, with extensive use of CGI imagery. It gained attention for Richard Taylor, five-times Academy Award winner (“Lord of the Rings”, “King Kong”, “Avatar”), and was screened at his WETA Workshop in New Zealand. SHAITAN’S WARRIOR was screened at numerous festivals in Serbia and worldwide and won the Grand Prix at the Grosman Fantasy Film Festival in Slovenia. His next film was SKINNER (2009, again as director/co-writer), a political drama about extreme right-wing hooligans in Serbia and their connections with the politicians and the police. It was the biggest domestic box office hit that year. It was first screened in Peter Jackson’s Park Road studios, won major awards at all Serbian film festivals, went to more than 20 international festivals, and was screened in the British Parliament and Oxford University. He has written more than 20 articles for Serbia’s premium left-wing political web portal, www.pescanik.net. Stevan edited Maja Miloš’s film CLIP (2010) which won the Tiger Award at the Rotterdam International Film Festival this year.
Nesrin (35), has just quit her office job in Istanbul and is heading for her family’s empty village house in rural Turkey to finish writing her first novel. The publisher wants it in a month, but Nesrin has writer’s block. She’s an urban, upper-middle class woman, and she imagines that the solitude and simplicity of village life will enable her to meet the deadline.

Just after arriving – because she didn’t know how to operate the wood-burning stove – the house fills with smoke. So, she sleeps with the windows open and catches a cold. Learning this, her overprotective and invasive mother Halise (55) rushes uninvited from Ankara to be with her. Old tensions between them simmer. Halise – religious and conservative – begins to impose her will on her daughter, and Nesrin resists. Their disagreements reveal the schisms dividing modern Turkey and force them to explore the darker parts of the other’s inner world. Nesrin cannot write and wants her mother to go. Driven by anger, but held back by guilt, she tries to reclaim her private space, but her mother digs in deeper. As time passes, Nesrin realizes that, despite her resistance, she is subtly being transformed to her mother’s will. During a religious festival, Nesrin gives in to her mother’s pressure and accepts having a sheep slaughtered in her name despite being a vegetarian, as long as her mother agrees to leave.

At the same time, Nesrin’s rose-tinted view of village life gives way as the weight of social pressure reveals itself. She comes to understand that her idealized image of pure, innocent and peaceful village life doesn’t exist. This new consciousness reaches a climax when her childhood friend is driven to suicide after rumors that she’s cheated on her husband spread through the village.

director’s note

It was some years ago that I began examining the nature of the mother-daughter relationship. My interest came from my own experiences with my mother and the other women around me. I noticed a common pain, sometimes talked about with caution, but usually hidden in subtle smiles. I’ve talked about this with women from different social classes in Turkey and women from other parts of the world. From many, I saw hints of a universal conflict, a struggle in their eyes between anger and deep love.

To ask oneself “Who am I?” is to face the shadow of the mother and the father as a starting point of any journey into the self. A woman who hopes to individualise, to establish herself as a unique whole, must accept the shadow of the mother living inside her while at the same time distancing herself from it. How she balances this is critical, and it is not easy.

producers:
Sevil Demirci, Adam Isenberg, Olena Yershova

director:
Senem Tüzen

summary:
Nesrin, 35, has left the chaos of Istanbul for the family’s village house in rural Turkey, looking for a simple life and solitude to finish her first novel, but to her surprise her invasive and domineering mother arrives unannounced, old conflicts resurface. As the village life of her fantasies gives way to a bitter reality, she is driven to psychological collapse and social suicide.

dir. note

It was some years ago that I began examining the nature of the mother-daughter relationship. It started as a personal curiosity for me, stemming from my own experiences with my mother and the other women around me. I noticed a common pain, sometimes talked about with caution, but usually hidden behind smiles. I’ve talked about this with women from different social classes in Turkey and women from other parts of the world. From many, I saw hints of a universal conflict, a struggle in their eyes between anger and deep love.

To ask oneself "Who am I?" is to face the shadow of the mother and the father as a starting point of any journey into the self. A woman who hopes to individualise, to establish herself as a unique whole, must accept the shadow of the mother living inside her while at the same time distancing herself from it. How she balances this is critical, and it is not easy.
With MOTHERLAND, I want to capture the unrepeatable moments that reveal the nature of a mother-daughter relationship, where a mundane event or even a glance can expose an essential truth, and to create a meaningful composition from these moments. And I hope to work with a documentarian’s honesty to capture in cinematographic forms the relationship between the psychology of being a daughter – a condition of womanhood – and the structure of Turkish society.

**producers' note**

The film is set in Turkey, where millions of people – like the film’s main character – have grown up in modern cities after their parents migrated from traditional villages. This conflict between city and village life will resonate with Turkish viewers and can be understood cross-culturally as well. The tension between the mother and the daughter transcends its cultural context and has universal appeal. The director is among the brightest and most promising of the new generation of filmmakers in Turkey, and this, her first feature film, is a brutally honest and often quite personal account of issues that are important to her. We don’t doubt the completed film will be important to us all.

Two of Senem Tüzen’s short films were among five films shortlisted the same year for the SIYAD award given by the Turkish Film Critics’ Association, and one of these two won. MOTHERLAND participated in the 9th Sundance Screenwriters’ Lab, was co-produced with Endorphine Production (Germany). The film received, among other awards, a FIPRESCI Prize at the Panorama section of the Berlin International Film Festival. In 2009, MEN ON THE BRIDGE (directed by Asli Özge) was co-produced with Endorphine Production (Germany). MAJORITY by Seren Yüce (2010) and MOLD by Ali Aydin (2012) both received a Lion of the Future at the Venice International Film Festival.

**company profiles**

Yeni Sinemacilar was established by producer Sevilay Demirci to make debut films. In 2006, the company co-produced TAKVA. A MAN’S FEAR OF GOD (directed by Özer Kiziltan) with Corazon International (Germany). The film received, among other awards, a FIPRESCI Prize at the Panorama section of the Berlin International Film Festival. In 2009, MEN ON THE BRIDGE (directed by Asli Özge) was co-produced with Endorphine Production (Germany). MAJORITY by Seren Yüce (2010) and MOLD by Ali Aydin (2012) both received a Lion of the Future at the Venice International Film Festival.

Tatofilm was created by producer Olena Yershova, who previously worked for the 10TA Cinema Group (Ukraine) for many years, producing feature films, many of which were international co-productions. Among others, Olena Yershova executive produced of MY JOY by Sergei Loznitsa which was presented in competition at Cannes in 2010 and received numerous awards worldwide. Tatofilm, which operates both in Turkey and Ukraine, was created to work with promising talents and bright directors. Currently in post-production are the fiction features SENSE OF SEX by Martin Gerbach and Mehmet Badir (a Ukrainian-Turkish co-production), and the documentary ODESSA by Florin Iepan (a Romanian-German-Ukrainian co-production).

Zola Film, founded by Senem Tüzen and Adam Isenberg, has produced the feature documentary UNA VIDA SIN PALABRAS (A LIFE WITHOUT WORDS) by Adam Isenberg as well as the travel documentary series ADRENALIN SEYEHETLERİ.

**vita Senem Tüzen**

Born in Ankara in 1980, Senem Tüzen holds a degree in Cinema and Television from the Mimar Sinan Fine Arts Academy, Istanbul. Her short films SÜT VE CIKOLATA (MILK AND CHOCOLATE, 2008), UNUS MUNDUS (2007) and FARELER (RATS, 2005) have been screened and awarded prizes at national and international film festivals. She has also worked as an editor, cinematographer and producer on short, feature and documentary films, most recently, on UNA VIDA SIN PALABRAS (A LIFE WITHOUT WORDS, 2011; directed by Adam Isenberg).
In the town of Karakol in northern Kyrgyzstan, Skull, Troll and Chicka are the outcasts. Punk kids who are routinely in trouble for petty nuisances, the mere sight of them in the marketplace elicits shaking of heads from the conservative community. But this doesn’t bother them. They spend most of their time scavenging scrap metal from the surrounding fields and the old industrial structures long since abandoned by the Soviets, who left the country over a decade ago.

Skull is being raised by his paternal grandmother. Chicka’s father died when he was only young and his mother is set to marry Karakol’s chief of police. Troll is from a large family, with both parents, a brother and a sister, who are all better than him in every way. But he is not concerned about being the black sheep. For the past few months his attention has been on Altynai, his beautiful next-door neighbour, and he can routinely be found crouching behind the tree outside her window listening to her practise the cello.

The boys never earn much from their spoils of copper and tin. A few hundred Som at most, which only tends to cover their cigarettes and booze. This was fine for extra cash when they were younger, but they’re growing up now and they want a payday worthy of their exploits.

They hear that the big money is to be made in bronze, a non-ferrous metal they know to be present in all of the statues in their town. They could take the one of the man on the horse, or one of the heads in the war memorial, but they want to aim higher than that. They want the biggest statue in town. The one of the funny bald man in the suit with his arm outstretched over the town square. The don’t know the man of that statue, perhaps some other old politician will just replace it … How wrong they are. The statue is none other than Vladimir Lenin and as the town is in the middle of municipal elections, the boys have unwittingly given the candidates the ultimate buzz issue. Both candidates use the theft for their own distorted political agenda. As the situation spirals out of control the boys find themselves embroiled in the politics, making bribes at the city morgue and even at the library, as they try to learn (very quickly) just who Lenin is … and how do they get rid of him?

director’s note

Lenin never visited Kyrgyzstan, yet there are over a thousand statues of him erected all over the country. His and the Soviet presence is still felt in Kyrgyz communities, including markets in small towns where the shopkeepers will still quote the price in Roubles instead of Som, which has been the currency for over twenty years.

Whilst the presence is there, the history has been lost. Most people under twenty have no knowledge of who Lenin is, or of his relevance to a country who lived under the Soviet banner for three generations. LENIN?! explores the surreal nature of a community in the midst of an identity shift and a country that is still finding its place on the international stage. No longer Communist, but not yet fully capitalist and a strategic base for other nations but not yet relevant enough to warrant worldwide attention.

Who better to tell such a story through than a group of teenagers, who are a demographic defined by nature of their own transition?

The film is a cross-over in every way. A narrative that appeals to East and West, a story that bridges history and contemporary issues and627

producers: Joanna Bence, Fyodor Druzin, Oleg Vyboichenko

authors: Marat Alykulov (primary), Joanna Bence

director: Marat Alykulov

summary: Three punk kids in Kyrgyzstan steal a statue of Lenin to make some easy cash selling it for scrap metal on the black market. However, they don’t know who Lenin is and accidently cause an uproar in their small town.

project data: genre: dark comedy length: 90 mins. shooting format: HD (Red)

budget: estimated production costs: €500,000 financing already in place: €100,000

partners already attached: Kochfilm, Kyrgyz, Kyrgyz Ministry of Culture, Kyrgyz, Busan Asian Cinema Fund, Korea

sales: international partners and equity investors in production, co-production support, European sales and distribution

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Curb Denizen is a UK-based production company focusing on story-driven international co-productions. Formed in 2010 by Joanna Bence and Fyodor Druzin, Australian and Russian respectively, Curb Denizen aims to bring untold stories and new positive perspectives to worldwide audiences from both their home countries and the world at large. With Curb Denizen, Joanna Bence and Fyodor Druzin have worked across Europe, Mexico, India, Australia, Russia and Central Asia to support up-and-coming directors with unique perspectives of film and narrative on projects ranging from feature films, shorts, music videos to documentaries and virals.

Feature projects include Andrey Khvostov's SAINT PETERSBURG (Russia/UK, 2012) and the in-development projects LENIN?! from writer/director Marat Alykulov (Kyrgyzstan) and the as-yet Untitled William Cooper biopic (Australia). Curb Denizen has also produced shorts including the most recent productions TRAVELLING WITH SALMON (2011), OUTSIGHT (UK 2011, dir: Anand Madabushi), THE EXPAT (Russia, UK 2011, dir: Fyodor Druzin) and THE SONG OF THE RAIN (UK, Kyrgyzstan 2011, dir: Aygul Bakanova) which have played at festivals worldwide including Locarno, Dresden and Phoenix.

producer's note
From an outsider's, or 'Western' perspective, Kyrgyzstan appears to be a closed country, yet this is not the case. It is the only country in the region that has opened its doors to foreign tourism, but still, little is known about the small country outside of CIS nations, albeit the occasional news coverage it receives during a flare of political instability. Taking in only these snippets of information, an outsider would assume that the culture almost sprung up overnight as a Soviet outpost and now only seems to exist amidst cyclic power shifts and ethnic tension. This attitude diminishes a rich culture that is steeped in tradition and history. The Kyrgyz region was once a major outpost on the Silk Route and, as historically nomadic peoples, their stories travelled verbally, adapting in translations now apparent in world-wide mythology.

The universal nature of Marat Alykulov’s story is therefore apparent. The film is not a political statement; it is a story told within the current climate of a modern country. Teenage boys, ambitious and entrepreneurial yet youthfully naive, make a mistake that sets off a series of events which force them to engage in areas of life they have, until now, been ignorant of. This is a common narrative, yet the unique nature of the film is that it is set in modern Kyrgyzstan, which changes the nature of both the consequence and the resolution.

There are two genres’ that consistently transcend Eastern and Western markets: action and comedy. The best of these use the genres to engage and the narrative to inform, which is what we see with LENIN?! At its heart, the film is about the transition from adolescence - an adulthood; which is always comic no matter what the surroundings are. Because of the genre, the market is opened up outside of Russian speaking countries and, as evident from the interest already shown to the project in South Korea, the film has worldwide potential.

vita Marat Alykulov
Marat Alykulov began as a camera assistant before attending the Kyrgyz State Institute of Fine Arts, specializing in cinema and screenwriting. During his studies he came to admire the work of Buñuel, Bunuel, Kurosawa, Tarkovsky and Fellini and became interested in finding new forms of cinematic language. He graduated with the short film THE TOILET, shot on 16mm, in a time when most short films in the region were limited to video. His debut ONE DAY IN THE SUMMER (1998) won the award for the Best Documentary Director at the Almaty Film Festival, whilst his first attempt to find his own cinematic language, the fiction short film THE MOUSE (2003), was awarded with the special jury prize at the Baku Film Festival and went on to compete in many international festivals. His follow up, the short film BORDER (2006), won the Grand Prix at Almaty and many other international prizes. In 2009, Alykulov moved back into the world of documentary films as the creative producer of STATE & COUNTRY (dir.: Emil Dzhymabayev) and END OF THE WORLD before exploring social drama in OLD MAN (2011).
**Mitteldeutsche Medienförderung GmbH**

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.

**Medienboard Berlin-Brandenburg GmbH**

The MEDIENTWORD BERLIN-BRANDENBURG (MBB) is the central institution for film funding and media-related issues in Berlin and Brandenburg. MEDIENTWORD is a publically funded institution and supports films and film-related projects in the categories of script development, project development, package promotion, production, distribution and sales, and other activities. Most of the budget is dedicated to production funding. The film fund is increased through co-operative partnerships with major German broadcasters. Additionally MEDIENTWORD offers special programs for development funding geared to projects in co-production with Poland, Russia and Turkey.

**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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MEDIA Antenna Berlin-Brandenburg
The MEDIA Antenna Berlin-Brandenburg is one of the four German information offices for the European MEDIA Programme. As a contact point for media professionals mainly based in Berlin-Brandenburg and Central Germany we advise on funding possibilities and offer assistance with funding applications. In collaboration with international partners our office also organizes networking events to support international cooperation amongst media professionals.

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SUPPORTING PARTNERS
CineLink, the backbone of the Sarajevo Film Festival’s Industry Section, is a development and financing platform for carefully selected feature projects from Southeast Europe suited for European co-production. Its activities are spread throughout the year and its aim is to provide a platform designed to meet the current needs and expectations of Southeast Europe’s film industry in reshaping. CineLink is attended by around 500 industry professionals from across Europe and presents in total around 25 carefully selected projects open for co-production, as well as workshops, networking opportunities and a major regional forum in collaboration with Screen International. With an average conversion rate of its selected projects from development to production at 60% over the past decade, CineLink has grown into one of the most successful development and financing platforms in Europe. With its CineLink, CineLink Plus and Work in Progress sections it caters for projects in all stages of development, as well as projects in production and post-production. CineLink also offers an awards fund of over 160,000 Euros in cash and services.

Moscow Business Square is a business platform of Moscow International Film Festival. Moscow Business Square is aimed at developing the international cooperation in co-production and distribution of audiovisual content, as well as at increasing the access of foreign companies to Russian film and TV market. In 2012, more than 400 producers, distributors and other specialists from more than 50 countries visited Moscow Business Square. The main event of MOSCOW BUSINESS SQUARE is one of the largest co-production markets in CIS, the Baltic Countries and Georgia-Moscow Co-production Forum. APPLICATION DEADLINE: Please see all details on our website.

ACE Created in 1993, ACE is an organisation dedicated to helping European producers to co-produce with other countries. Every year the organisation selects 16 professionals, who have proved themselves in their respective countries, to participate in its annual programme. ACE offers unique expertise in the fields of script development, project financing and film marketing. Our consultants include leading international sales agents, managers of European funds and the most experienced member of ACE’s own network of producers. Participants thus have the opportunity to join a prestigious club that meet at all the major festivals and all major regional forums in collaboration with EURIMF. With an average conversion rate of its selected projects from development to production at 60% over the past decade, CineLink has grown into one of the most successful development and financing platforms in Europe. With its CineLink, CineLink Plus and Work in Progress sections it caters for projects in all stages of development, as well as projects in production and post-production. CineLink also offers an awards fund of over 160,000 Euros in cash and services.
Krakow Film Commission

The KRAKOW FILM COMMISSION is a young but very dynamic structure in the Krakow Festival Office, which has been operating since 2009. We assist in securing rights to locations and streamlining cooperation with city services. The KRAKOW FILM COMMISSION also manages a rich database of specialized companies in the region and a continually updated base of locations in Krakow and Malopolska available online. Our institution has also the possibility of financial support for film productions through the Krakow Film Fund, operated by the Krakow Festival Office. The goal of the Krakow Regional Film Fund is to provide financial support to film productions associated with Krakow and the Malopolska Region that may contribute to the touristic and economic promotion of the region and the building of its positive image. Important factors here are the placement of the plot or the shooting locations, the film’s subject and the artists involved in the production. The competition is organized once a year. It is open to all producers: Polish as well as foreign ones, however all the application form must be fulfilled in Polish language. Krakow Film Commission is carrying out the EU funded project Malopolska Film Region, which aims to promote Malopolska Region as a film location.

EAVE

EAVE is a leading training, development and networking organization for producers primarily funded by MEDIA, MEDIA Mundus 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, Russia, Latin America, the Arab world and Asia.

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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FilmFestival Cottbus GmbH

The FilmFestival Cottbus is the organizer of the FilmFestival Cottbus and the East West Co-production Market connecting cottbus.

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