15 years

co||co

connecting cottbus
east west
co-production market at the FilmFestival Cottbus
7.–8. November 2013

PITCHBOOK
THE LOAD................................................................................................../three.tf/four.tf
Non-Aligned Films
Serbia

SISKA DE LUXE ........................................................................................./three.tf/eight.tf
Perfo
Slovenia

BLOOD MONEY........................................................................................../four.tf/two.tf
Nar Film
Turkey

DETAILS OF A DREAM .............................................................................../four.tf/six.tf
Perisan Film
Turkey

KAI ............................................................................................................/five.tf/zero.tf
CryCinema
Ukraine

Partners . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . /five.tf/four.tf

PIPELINE ...................................................................................................../two.tf
Buta Film, Salarfilm
Azerbaijan, Germany

THE MAN WITH THE ANSWERS...............................................................6
Felony Productions, Boo Productions
Cyprus, Greece

MARRIAGE ................................................................................................/one.tf/zero.tf
Bézé
Kosovo

BREATHING INTO MARBLE ....................................................................14
Just a moment
Lithuania

THE ERLPRINCE.........................................................................................18
Munk Studio – Polish Filmmakers Association
Poland

SPECIAL PITCH AWARD 2012
SILENCE OF THE SCREAM .....................................................................22
Zebra Film Studio
Poland

SEVENTEEN SECONDS ............................................................................26
Icon Production
Romania

CITY OF BIRDS........................................................................................../three.tf/zero.tf
CineLab Production, Colors of the World
Russia

THE LOAD.....................................................................................................34
Non-Aligned Films
Serbia

SISKA DE LUXE .........................................................................................38
Perfo
Slovenia

BLOOD MONEY..........................................................................................42
Nar Film
Turkey

DETAILS OF A DREAM .............................................................................46
Perisan Film
Turkey

KAI ............................................................................................................/five.tf/zero.tf
CryCinema
Ukraine

Partners . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . 50

SILENCE OF THE SCREAM .....................................................................54
Zebra Film Studio
Poland
PIPELINE
Buta Film, Azerbaijan & Salarfilm, Germany

producers:
Asif Rustamov, Ayhan Salar

author:
Asif Rustamov

director:
Asif Rustamov

summary:
Rasul, a simple-minded shepherd living near the Baku-Tbilisi-Ceyhan (BTC) crude oil pipeline, becomes the victim of circumstances: he must take a job as a guard and ends up involved in a criminal conflict between people he doesn’t know. While they are busy making a profit, Rasul loses everything he has.

project data:
genre: drama
length: 90 min
shooting format: digital 2K (delivery: DCP)

budget:
estimated production costs: € 400,000
financing already in place: € 20,000

partners already attached:
none

looking for:
co-producers, particularly a second German partner, potentially from Southern Germany, distributors, sales agent

contact:
Asif Rustamov
Buta Film
28/2 Sabir Str.
Baku, AZ 1000
Azerbaijan
phone: +994 124 372 337
mobile: +994 502 058 817
e-mail: asif_rustamov@yahoo.com
web: www.butafilm.az

Ayhan Salar
Salarfilm
Rütgerweg 4
22763 Hamburg
Germany
phone: +49 40 880 55 40
mobile: +49 171 647 17 33
e-mail: asalar@salarfilm.de
web: www.salarfilm.de
Rasul (40) is a simple-minded and kind shepherd, a Karabakh refugee. He lives in a desert-like valley with his wife Marina and their two children. Rasul’s main occupation is to graze a little flock of sheep in the shrubby steppe for scant reward. He spends every day observing nature and his animals in complete solitude. His family lives in poverty. They often remember how happy their life was back home in Karabakh. They watch television – mostly Turkish soap operas and the news.

Rasul is visited by his brother Ali, who suggests that Rasul should apply for a job as a guard for the oil pipeline nearby. Ali uses his connections to get Rasul this job. Now Rasul makes a daily 30-kilometre trip on foot.

Patrolling his territory one day, Rasul witnesses a crime scene. Two gangsters get out of an expensive jeep, drag a victim from the trunk and assault him. Rasul kills both gangsters with his rifle and saves the stranger. The victim turns out to be a rich businessman by the name of Abbas who owns a number of petrol stations in the city. As an expression of Abbas’ gratitude to his saviour, he promises to help Rasul whenever he can.

But Abbas realizes that sooner or later the gangsters will come for him again, so he anonymously snitches on Rasul. The gangsters come to the village, and there is a shootout. Rasul is wounded, but the gangsters have to retreat. Ali arrives just in time to take Rasul to the doctor. The gangsters come back to the valley in their absence. They seize the sheep and set both the hut and the barn on fire. Marina and the children, who have hidden in the barn, are suffocated by the smoke and die in the fire.

Rasul is terrified by what has happened while he was gone. Having buried his wife and children and repaid the owners of the sheep, he leaves the valley for the city.

Abbas meets him there. Abbas helps Rasul by giving him a job at a petrol station, which he starts a couple of days later. All he does is to fuel the tanks of mostly expensive cars with petrol. Rasul quickly realizes that Abbas intends no vengeance against the gangsters.

Rasul returns to the valley and resumes his work as a pipeline guard, walking 15 kilometres every day in both directions.

The Baku-Tbilisi-Ceyhan pipeline and the Nagorno-Karabakh conflict (Karabakh is the territory in Azerbaijan occupied by Armenian forces due to the ethnic war between these countries) are probably the most famous and significant events on a local scale, which have defined the development of South Caucasus and the lives of simple people since the collapse of the Soviet Union. I wanted to unite these two elements and show a micro model of the conflict represented in one man.

Rasul left his native land due to a nationality conflict that proved to be beneficial to the financial oligarchs and local politicians as a measure controlling the region and resources. Rasul becomes a refugee for the second time. This time, it is a businessman who sacrifices Rasul for his financial gains, and not oligarchs or politicians. However, despite losing everything he had, Rasul doesn’t learn his lesson. He continues to obediently occupy a niche that the power players have carved out for him – to protect the pipeline.
But the stretch that he guards is only 15km of the total 1,768km. It unites many people with similar fates.

PIPELINE will not be a political movie directly. The policy of our story is much more like the pipe beneath the earth. There are only signs above the ground about the existence of the pipe. Moreover, we want to take a look at the people who live along the pipeline in Azerbaijan. What happens to them, where is this prosperity which flows under their feet.

The visuals of the film will mainly consist of long and static shots. The intended time period for shooting is the end of summer and the beginning of fall. There is uncertain weather with a lot of precipitation during this time in the region. Clouded sky and alternating sun define the character and atmosphere of the film. Laconic acting will emphasize gestures and sounds, and make them more important than words.

Colour composition will present the city as vivid, bright, and a little glamorous. It will contrast with the valley that will be shown as yellowish, almost monochrome, where trees are more of a khaki colour than green. In this sense, even the cars in the city will look as bright spots in the greyish valley. The valley is almost a battlefield in terms of colour composition. Nevertheless, attention will be paid to the peculiarity of landscapes in search of the locations. But this beauty will be more of a graphic than a colourful nature.

The characters’ clothes will emphasize the peculiarity of the places to which they belong – exquisiteness and sophistication of the city as opposed to the simplicity of the valley. The soundtrack is simple, minimalistic, and easy-to-remember. Virtually the same theme, repeated in various arrangements and modes, depending on the mood and the action.

producer’s note
Independent cinema in Azerbaijan is only possible with a large proportion of self-exploitation or the support of international funds. Although there is a national film fund, we consider that modern movies in the Soviet-influenced film industry do not reflect their time, so that a truly independent film can only be realised with the support of international co-producers.

Currently, we are at the scriptwriting and development phase, and are also searching for co-production partners from Europe.

PIPELINE was selected for Open Doors at the 2013 Locarno Film Festival where we were able to obtain feedback from international organizations as well as make valuable contacts to develop our film more concretely.

 vita Asif Rustamov
Asif Rustamov was born in Baku in 1975. After completing his studies at a private Economic University in his hometown, he went on to study Film Directing at the cinema department of the Azerbaijan State University of Culture and Art.

In 2006, he founded the production and distribution company 24K. Since 2009, he has been working at Buta Film as a director, editor, screenwriter and producer. He is a co-founder of the AGFIA (Association of Young Filmmakers of Azerbaijan) and has been involved in numerous film projects for young filmmakers as well as with the film magazine “Fokus”.

vita Asif Rustamov
Asif Rustamov was born in Baku in 1975. After completing his studies at a private Economic University in his hometown, he went on to study Film Directing at the cinema department of the Azerbaijan State University of Culture and Art.

In 2006, he founded the production and distribution company 24K. Since 2009, he has been working at Buta Film as a director, editor, screenwriter and producer. He is a co-founder of the AGFIA (Association of Young Filmmakers of Azerbaijan) and has been involved in numerous film projects for young filmmakers as well as with the film magazine “Fokus”.

vita Asif Rustamov
Asif Rustamov was born in Baku in 1975. After completing his studies at a private Economic University in his hometown, he went on to study Film Directing at the cinema department of the Azerbaijan State University of Culture and Art.

In 2006, he founded the production and distribution company 24K. Since 2009, he has been working at Buta Film as a director, editor, screenwriter and producer. He is a co-founder of the AGFIA (Association of Young Filmmakers of Azerbaijan) and has been involved in numerous film projects for young filmmakers as well as with the film magazine “Fokus”.

vita Asif Rustamov
Asif Rustamov was born in Baku in 1975. After completing his studies at a private Economic University in his hometown, he went on to study Film Directing at the cinema department of the Azerbaijan State University of Culture and Art.

In 2006, he founded the production and distribution company 24K. Since 2009, he has been working at Buta Film as a director, editor, screenwriter and producer. He is a co-founder of the AGFIA (Association of Young Filmmakers of Azerbaijan) and has been involved in numerous film projects for young filmmakers as well as with the film magazine “Fokus”.
He has directed and produced several fiction and documentary films, including the short THE HOUSE (2007) which participated in over 20 international film festivals, including Rotterdam IFF and Clermont-Ferrand SFF, and received several awards including Best Short Fiction at the Gibara International Low-Budget Film Festival in Cuba. His first feature DOWNSTREAM is currently in post-production.

Since 2009, Salarfilm has been focusing on German-Azerbaijani and Turkish-German co-productions for TV and cinema, successfully obtaining local funds from each of these countries. The feature film YAR by Ayhan Salar is currently in production.

company profiles

Buta Film was established by Ilgar Najaf in 2005, aiming to produce documentaries, shorts and low-budget features with young filmmakers from Azerbaijan. Credits include the documentary PORTRAIT WRITTEN BY OIL by Ali Isa Jabbarov, the feature film THE LAST by Teymur Daimi, and the short film NEST by Emin Efendiyyev.

Its first feature film BUTA, directed by Ilgar Najaf, participated in more than 30 international film festivals and won many prizes, including the Asian Pacific Screen Award for Best Children’s Feature Film in 2011.

Salarfilm was founded by Ayhan Salar in 1990 as an independent production company for shorts, features, documentaries and commercials, receiving renowned national and international awards for its films and participating in film festivals such as the Berlinale and Oberhausen.

Credits include the feature film WITHOUT ME by Ahmet Küçükkayali, the documentary MESSAGE FROM GREECE by Moshkan Ehrari, as well as the international award-winning short films LISTEN TO THE LOKMAN by Erkan Tahusoglu, GRÄFIN SOPHIA HATUN by Ayse Polat and DEAD REVERIE by Ayhan Salar.
THE MAN WITH THE ANSWERS
Felony Productions, Cyprus/Greece & Boo Productions, Greece

producers:
Vicky Miha, Stelios Kammitsis

author:
Stelios Kammitsis

director:
Stelios Kammitsis

summary:
THE MAN WITH THE ANSWERS is the story of an ex-platform diving champion who decides to start a road trip with his car from his hometown, Patras, to Berlin, in order to find out the truth about his mother’s past.

project data:
genre: drama
length: 90 min
shooting format: HD RED RAW (delivery: DCP)

budget:
estimated production costs: € 840,000
financing already in place: € 60,000

partners already attached:
none

looking for:
co-producers, particularly from Germany and Italy, broadcasters, sales agents

contact:
Vicky Miha
Boo Productions
Ierou Lochou 26
Marousi 151 24
Greece
phone: +30 695 84 59 439
mobile: +30 693 87 95 796
email: vicky@booproductions.gr
web: www.booproductions.gr

Stelios Kammitsis
email: stelios.kammitsis@gmail.com
mobile: +49 176 83 21 89 54 (GER)
mobile: +30 693 43 26 843 (GRE)
synopsis

Victor, a young ex-platform diving champion lives in the town of Patras. After his grandmother’s death and having been dismissed from his job, he decides to sell his diving medals, fix his grandmother’s car, and drive to Berlin to reunite with his mother, whose address he finds in a letter that his grandmother was hiding.

On the ferry to Italy, Victor meets Matthias, a young free-spirited German, who works as a sports instructor. Victor witnesses Matthias stealing food from the bar of the boat taking them to Italy, and as the two of them talk, he offers him a ride to Berlin.

During the trip through Italy, Victor’s uptight character clashes with the free-spirited Matthias as they learn things about each other and themselves. At the Austrian border, Matthias steals again, this time from a convenience store at a gas station. When Victor realises he has been made a partner in crime, he makes Matthias leave the car. Later on, he finds that Matthias’ backpack has been left with him.

Arriving in Berlin, Victor starts paying visits to the house of his mother, Angelika. She has a new family and a six-year-old son. Victor watches her for a while as she takes care of her family before he finally decides to approach her and inform her about her mother’s death. Unfortunately, his visit coincides with her son’s birthday as the family are having a party in their backyard.

After this unsuccessful encounter, Victor opens the backpack Matthias left in his car in order to find his address. When the two of them reunite, Matthias invites him to go to the Thüringer Wald ski resort where he works as a skiing instructor during the winter season. Victor wants to make peace with his mother first and so he lends Matthias his car to drive there, assuring him that he will follow by train in the next couple of days.

Angelika pays Victor a visit and they have a long talk. She tries to explain to him what drove her away and that she made many efforts to bring Victor to Berlin a year after moving, but he himself and her mother were against it. She invites him to her house for a family dinner so he can officially meet her new family. But when Victor arrives at their house, he decides not to go inside, feeling that he doesn’t belong in that picture.

The next day, he gets a phone call informing him that his car was found in a lake outside Berlin. Arriving there, he witnesses the car he lent to Matthias, being slowly pulled out of the lake.

Victor arrives at Angelika’s house. He rings the bell and the family welcomes him into their home for dinner, before setting off for a new beginning.

director’s note

THE MAN WITH THE ANSWERS tells the story of a young man who, driven by circumstances, decides to take his car and migrate to Berlin to reunite with his mother and look for a new life. The subject of migration is very current among young people today, and the numbers are constantly rising. Coming from a European country that is suffering from the economic crisis, I myself was forced to migrate in order to look for more opportunities.

Diving is an allegory: the jump into a new life, the feeling of
weightlessness, the abandoned empty swimming pool, and the search for past glory. Diving needs discipline and endless hours of practicing for an athlete to be able to stand on that ten-metre platform edge. My main character is an ex-diving champion, he is neither afraid of heights, nor of jumping into real life. The empty swimming pool filled with rotten yellow leaves and the inability of the Greek state to properly support their athletes is a fact - as I witnessed and was told by the last diver left in the Greek national team.

The stories between the three generations presented in my film are something that I feel organically connected to. The generation gap between my grandmother's generation and that of my mother's was the initial reason for writing this story. My grandmother's generation was, of course, more conservative, coming from a different society and background. What they considered traditional, I viewed as oppression. That's how my family grew up. The older generation was oppressing the younger one. Even my parents' marriage was fixed. So I started thinking about this story from my mother's point of view. A woman who falls in love and leaves her country with the foreign man she loves.

THE MAN WITH THE ANSWERS tells the story of my protagonist, Victor, the consequences his mother's and grandmother's generations had on his life and the impact the economic crisis has on Greek society. The film doesn’t have to do with answers. On the contrary, it raises questions. Existential and life questions about our society, as we rediscover the world through the eyes of Victor.

producer's note

THE MAN WITH THE ANSWERS is a project born from a crisis. However, it uses this crisis as a vehicle to transcend ideas beyond the universe of now and today. The idea of an escape and the idea of seeking a better future, the moment when the glass breaks and one decides to abandon the world known for something beyond.

THE MAN WITH THE ANSWERS is currently at the stage of first draft, having received a Nipkow Scholarship and attended the MFI Script 2 Film Workshops. Since the project is intended to be a natural co-production between Greece, Cyprus, Germany and Italy, we will be needing partners in the respective territories. We are ideally aiming at finding a co-producer from the region of Berlin-Brandenburg, as a significant part of the film should be shot there. However, we are open to other cities or regions in Germany as well. Berlin in the film is the destination of Victor’s trip, and since the director lives in Berlin, it seemed natural to set the story there. But there is no “mythical” or heightened idea of Berlin, so it could also be set in another German city. German broadcasters are also very important for us, as well as networking with funds. Finally, we would like to discuss co-producing opportunities with other countries, since we are still open in terms of artistic personnel and post-production facilities.

vita Stelios Kammitsis

Stelios Kammitsis made his first digital feature film at the age of seventeen: SHADOWS OF A DREAM (2000) that was funded by the United Nations Operations for Peace Services (UNOPS). He later left Cyprus to study film at the State University of New York and cinematography at New York University. His political documentary THE 25TH MEMBER (2005) represented his university at the Student Academy Awards.
After his studies, he moved to Athens where he worked for a year alongside Palme d’Or winner Theo Angelopoulos on the pre-production of his film THE DUST OF TIME (2008). He also worked as a freelance screenwriter for various Greek TV series and, in 2008, he began working as an assistant director in the team of Dimitris Papaioannou, the director of the Athens 2004 Olympics opening ceremony. In 2010, he shot his feature JERKS (KOLOPAIDA) in Athens. The film opened in Athens in March 2012 and participated in festivals around the world, winning Best Feature and Best Actor at the Chicago Greek Film Festival and Audience Awards at the Cyprus International Film Festival.

In October 2012 he was awarded scholarships by the Nipkow programme and the MFI Script 2 Film Workshop for the screenplay of his next film, THE MAN WITH THE ANSWERS.

**company profiles**

Felony Productions was created in 2004 in Cyprus. We started gathering experience in the field of short films, advertising and music videos. The company now has expanded its activities with production offices, both in Nicosia, Cyprus, and Athens, Greece. We have produced two experimental documentaries that did very well abroad. One of them was a collaboration with Dimitris Papaioannou, (director of the 2004 Athens opening ceremony) called MEDEA 2: BEHIND THE MYTH. In 2009, we expanded the dynamics of our production company by purchasing our own camera equipment (Red Epic-X camera and Schneider Optics lenses) for producing our own films and videos. In the summer of 2010, the company successfully developed its first feature film, JERKS (KOLOPAIDA, 2011).

Soon after its foundation in 2007, Boo Productions entered the field of film production with DOGTOOTH, a feature film by Yorgos Lanthimos, which was nominated for an Oscar for Best Foreign Language Film in 2011 and won the Prix Un Certain Regard at the Cannes Film Festival in 2009.

Boo Productions’ second film, 4 BLACK SUITS by Renos Haralambidis, was included in the pre-selection for the European Academy Awards.

Boo Productions is the co-producer of four more feature films: MODRIS by Juris Kursietis (a Latvian-Greek-German co-production with Eurimages backing and MEDIA Development support), which participated at connecting cottbus in 2011, is at the stage of post-production. A GREEK TYPE OF PROBLEM by Brigitte Rouan (French-Greek co-production) was released in 2013. ATTENBERG by Athina Rachel Tsangari won the Coppa Volpi for Best Actress at the Venice Film Festival 2010. EVIL IN THE TIME OF HEROES (2009) by Yorgos Nousias, an independent horror film with an international cast, won the Audience Award at Erlangen Film Festival.
**MARRIAGE**

_Bézé, Kosovo_

**producer:**
Keka Kreshnik Berisha

**authors:**
Blerta Zeqiri, Keka Kreshnik Berisha

**director:**
Blerta Zeqiri

**summary:**
Anita is getting married to Bekim, oblivious of her fiancé’s secret long-time relationship with his best male friend Nol.

**project data:**
- **genre:** drama
- **length:** 85 min
- **shooting format:** HD (delivery: DCP)

**budget:**
- **estimated production costs:** € 450,000
- **financing already in place:** € 150,000

**partners already attached:**
Kosovo Cinematography Center (production support)

**looking for:**
co-producers, particularly from Germany, sales agent

**contact:**
Keka Kreshnik Berisha
_bézé_
14/40 rr. Zenel Salihu
10000 Prishtina
Kosovo
phone: +386 49 141 352
mobile: +386 49 209 975
email: bezefilm@gmail.com
In post-war Kosovo, a couple in their thirties are arguing about their wedding plans. The bride, Anita, wants it to be perfect, while the groom, Bekim, doesn’t really care.

Anita and Bekim meet up with Bekim’s best friend Nol, who is just coming out of a relationship. As they all get drunk, Anita is impressed with Nol’s passion for his ex and can’t stop admiring this passion in front of Bekim, triggering an argument between them when he is driving her home. Anita gets out of the car and Bekim abandons her in the middle of the night.

After a few days of not talking to her fiancé, Anita goes to visit Nol in his apartment. She opens her heart to him about the couple’s mini-break-up. Nol seems to be happy to hear this, which Anita interprets as attraction. She ends up kissing Nol, who reluctantly refuses her advances.

Bekim and Anita make up and continue with the wedding preparations.

Bekim goes to visit Nol, who thinks his friend suspects something of his ‘incident’ with Anita. An unbearable silence fills the room. Then they suddenly fall into each other’s arms and kiss passionately. It’s been a while since they’ve been together. They make love. They cry. They don’t want to be apart, but Bekim says it’s for the best. The night ends with a big argument.

The wedding takes place as planned. Nol is there and gets pretty drunk, pretty fast, making the newlyweds anxious about him revealing both of their respective secrets.

A folk dance ends in a ferocious fistfight between Bekim and Nol. The men at the wedding throw Nol out, but he comes back after a while, apologizes and performs a song for the couple – Amy Winehouse’s “Black” about unfulfilled love: ‘you go back to her and I go back to black.’

In the end, the newlyweds dance a traditional slow dance. They feel sorry for Nol, who’s dancing all alone, so the three of them end up dancing together to the famous Albanian “Our Marriage” song.

director’s note

Ever since I survived the war and obtained the elementary freedom I had lacked throughout my childhood, I started to think more about marginalized groups in our society, who are denied the basic freedoms that every human being should enjoy. This is why it hits me every time I see someone’s freedoms being limited in the name of a particular norm.

The LGBT community is one of the most marginalized groups in Kosovo. Being gay in a macho society such as ours is very difficult. Intimidation, threats and difficulties in life are directed not only towards members of the LGBT community, but their supporters as well. This is the reason why not even one gay man who has come out publicly in Kosovo.

The easiest way to survive in such a society is by hiding one’s true identity. For a large number of LGBT community members, social pressure becomes so unbearable that, sooner or later, they have to get married to a person of the opposite sex, with the marriage partner unknowingly becoming nothing but collateral damage. In this film, the partner is a woman, who is also marginalized and has no voice in Kosovo’s patriarchal society.
Seeing two people who are so madly in love with each other, but not being able to be together is unacceptable. I think the Romeo and Juliet story of the present time in Kosovo has to be a same-sex love story.

With this film, I intend to show only the beginning of a long life full of anguish for our three main characters. I would then like to let the viewers imagine how these characters will carry on with their lives, which, if they remain in Kosovo, will be full of emotional suffering.

**producer’s note**

The idea for the film was inspired by two friends: one who recently found out that her husband and the father of her two children was gay and was leading a double life throughout their marriage, and a gay friend, who, in his thirties, finally succumbed to the social pressure of getting married, finally deciding to entertain the idea. From these two instances, the director and I saw that same-sex love in Kosovo and any other conservative society is the Romeo and Juliet story of modern times.

The director for the film is the most successful of the young Kosovar directors. She has a special talent for making hyperrealistic movies that capture the audiences’ imagination, creating truly original cinematic moments.

The work on the script also reflected her interest in naturalism. She involved the main actors in the scriptwriting process through workshops where they worked on the characters and situations, thereby contributing to the final draft of the script. The three actors cast for the film are well-known Kosovar artists: Alban Ukaj acted in the Dardenne brothers’ LORNA’S SILENCE (competition film in Cannes in 2009), Adriana Matoshi is known for her role in Blerta Zeqiri’s THE RETURN (award-winning short film in Sundance in 2012), and Genc Salihu is the most successful Kosovar rock artist of his generation. After the successful collaboration with Sevdije Kastrati as cinematographer for THE RETURN, we are planning on working with her again in this department. Sevdije Kastrati graduated from the American Film Institute and now works and lives in Los Angeles.

Some of the key members of the crew should be from abroad. We are planning on having the majority of the post-production done in Germany or France.

MARRIAGE has obtained support from the Kosovo Cinematography Center, raising 33% of the budget, and already gathered attention from potential French co-producers at this year’s Paris Project meetings.

**vita Blerta Zeqiri**

Blerta Zeqiri is the first film director from Kosovo to have won a prize at the Sundance Film Festival and to be nominated for the EFA award. Her films have participated in over 50 international festivals and have won dozens of prizes. She is also a member of the European Film Academy.

She graduated from the Paris 8 University and lived in Paris for more than eight years. Her most recent film THE RETURN was awarded Best International Short Fiction at the Sundance Film Festival in 2012.
Keka Kreshnik Berisha is the editor and one of the dialogue writers for THE RETURN, the winner of the Best International Short Fiction award at the 2012 Sundance Film Festival. With the same film, he also won Best Editing awards at the Naoussa International Film Festival in Greece and 9/11 Dedication Festival in Kosovo. Before this, he edited other internationally acclaimed short films directed by Blerta Zeqiri as well as some commercials. He recently edited a comedy TV series in Kosovo.

Apart from editing and writing for film, he is also a TV host and the producer of a popular daily comic quiz show in Kosovo.

Bézé is a young company run by the most successful of Kosovar film directors, Blerta Zeqiri.

In addition to producing TV commercials, promotional videos and documentaries in Kosovo, bézé’s first independent film project THE RETURN won the Best International Short Fiction award at the 2012 Sundance Film Festival, among other festival prizes.
BREATHING INTO MARBLE
Just a moment, Lithuania

**producer:**
Dagne Vildziunaite

**author:**
Giedre Beinoriute

**director:**
Giedre Beinoriute

**summary:**
Izabele and her young family adopt a six-year-old boy who is unable to put down roots in this new family and kills his ill adoptive brother. A romantic ballad with the plot of a thriller. A profound psychological analysis of a woman's soul.

**project data:**

genre: drama

length: 100 min

shooting format: HD (delivery: DCP)

**budget:**
estimated production costs: € 800,000

financing already in place: € 15,000

**partners already attached:**
Lithuanian Film Center (development support),
Sources 2 (script development support)

**looking for:**
co-producers, particularly from Germany and Poland,
distributors, sales agent

**contact:**
Dagne Vildziunaite
Just a moment
Pylimo str. 9 – 13
Vilnius LT 01118
Lithuania
phone: +370 686 88980
mobile: +370 686 88980
email: dagne@justamoment.lt
web: www.justamoment.lt
synopsis
BREATHING INTO MARBLE is the story of a woman and a boy, Izabele and Ilja. The protagonist, Izabele (35), is a modern, intellectual woman, living with her husband Liudas in a homestead near a big city. They are raising the son, Gailius (7), who has a case of epilepsy and is smarter than most children his age. Izabele decides to adopt Ilja (6) – the meanest and most secretive boy in the foster home.

The child’s adaptation to the new family is difficult. The relationship between Ilja and Gailius becomes more and more complicated. Ilja scares Gailius. The tension between the boys reaches its peak when Ilja bites Gailius during his birthday party. Meanwhile, Izabele finds out that her husband is having an affair with her friend Beatrice, the foster home principal. Out of revenge, she returns Ilja back to the foster home. Izabele and Liudas separate. Returned to foster home Ilja is full of anger. He murders a fox domesticated by children from the foster home.

Five years later, Ilja comes to Izabele’s homestead and falls asleep in a small barn. Suddenly awakened from sleep by Gailius, Ilja murders his adoptive brother with a knife. Izabele catches Ilja, but lets him escape. Izabele does not tell anybody she has seen Ilja that night, despite Liudas growing suspicious. During Gailius’ funeral, Beatrice informs Liudas that Ilja was absent from the foster home during the night of the murder. A week after the funeral, Izabele sets the barn on fire. By chance, Liudas turns up at Izabele’s place and saves her from the fire. Izabele is having lapses of reason. Liudas takes her to the city where he continues to try and find out what happened in the night of the murder. Izabele, however, doesn’t tell him anything. Izabele undergoes treatment for mental illness. Liudas makes an effort to become close to Izabele again, but it does not work out. Izabele goes back to live in her homestead.

In an epilogue a couple of years later, Izabele is doing well. In the city, she encounters Beatrice who tells her that Ilja has escaped the foster home again. By coincidence the same day, Ilja comes up to Izabele in a parking lot to ask for money for cleaning her windscreen. They recognize each other, but do not show it. Having received a few coins, Ilja walks away.

director’s note
BREATHING INTO MARBLE is a screenplay based on the eponymous novel by the contemporary Lithuanian author Laura Sintija Cerniauskaite, which was awarded the European Union Literature Prize in 2009.

I have been making films for more than a decade. I never look for a subject. The subject usually finds me. When a couple of years ago I tried to imagine what kind of film will be my next one, these key elements came to my mind: a complicated relationship between a man and a woman, delinquent children, wild nature, wild animals, archetypes … The next day, I read the novel BREATHING INTO MARBLE. This novel, written by my fellow student and now acclaimed Lithuanian writer, contains incredible material for cinematic experiments. It’s a book full of so many strong emotions that it is almost possible to feel the characters breathing down your back while you read it. The clever plot, the suspense and the detective-like elements almost guarantee a good connection with the viewer, and the rest is a matter of the authors’ imagination and ambition.

I’m constantly looking everywhere for a bond with another
person: in life, in my creative work as well as pedagogically. The adaptation of BREATHING INTO MARBLE is yet another attempt to answer the question, how close can you get to somebody? When does closeness become lethal?

Concerning the creative concept and visual style of the film, I would emphasize two main things: the actors and the atmosphere. I think it is an actors’ film. I am bringing the best ensemble of actors together and will seek the style of acting to be as documentary as it can be (except for Gailius). The visual atmosphere so far is going to be poetic, sometimes mysterious, especially in the scenes of the homestead. Nature plays the role of an inner world in this film. Ancient misty woods, fields partly covered with snow, wild animals and birds; all of the portraits and landscapes of nature reflect or emphasize the state of mind of the characters. We will work with observational and mostly static cameras. Some moments of the action will be even left outside the camera frame and will be registered only by sounds.

producer’s note

When director Giedre Beinoriute suggested that I read the novel BREATHING INTO MARBLE by Laura Sintija Cerniauskaitė, I did not expect anything special. I read it at once and I have carried it in my mind for more than two years. At that time, I closed the last page of the book and picked up the phone to tell Giedre that it was my book. I could not really find myself in it, I even could not relate to the story, but it has touched me so deeply that the memories I have about it are as emotionally strong as if they were my personal ones. It is a novel that draws a new picture with every page. I saw the film when I read it. And I saw a film that Giedre could direct.

I have known Giedre for quite a few years and I believe that, besides the same professional interests, we both have the same anxiety about the world around us, motivating us to tell the stories we chose to work with.

That’s why I believe that this difficult book has found the right director to adapt it for the screen. I am also very much convinced that the finished film will find an international audience since it talks about the most universal feeling of loneliness.

The screenplay of the film is based on a Lithuanian novel which has a special “Eastern” feeling. It is difficult to imagine that it could be filmed outside of Lithuania, but, at the same time, we want to involve international partners for both financial and creative reasons. We have double-checked this idea while developing the script with the help of the script-writing workshop Sources 2. It was well received within the international working group of filmmakers. Last year, we participated in the Baltic Event Co-Production Market at an early stage of development.

vita Giedre Beinoriute

Giedre was born in 1976 and graduated from the Lithuanian Academy of Music and Theatre, Film and TV department with an MA in Audiovisual Arts in 2002. She has directed and written eight fiction and documentary short and medium-length films which have been well recognized, both nationally and internationally.

Her documentaries CONVERSATIONS ON SERIOUS TOPICS (2012), GRANDPA AND GRANDMA (2007) and VULKANOVKA, AFTER THE GRAND CINEMA (2005) received awards at film festivals in Ukraine, Belarus, Portugal, Canada, and Lithuania,
and were also awarded the Lithuanian Filmmakers Union Prize in 2005 and 2007.

Her short fiction film EXISTENCE (2004) was nominated for the Best European Short Film Award “Les Lutins” in France in 2005. Her medium-length film THE BALCONY (2008) received the Silver Crane award in 2009 for the Best Short Film in Lithuania and Silver prize for the Best Short Film at the Cairo IFF for Children and Youth in 2010. CONVERSATIONS ON SERIOUS TOPICS is the Lithuanian Award entry for 2013.

Since 2007, she has been teaching scriptwriting and film directing at the Lithuanian Academy of Music and Theatre. Giedre is a member of the Lithuanian Filmmakers Union.

**company profile**

Just a moment is a fast growing Vilnius – based independent production company gaining experience in international co-productions and developing projects with young as well as experienced filmmakers. Our filmography includes four short films, six documentaries, and one TV series.

Films (co)produced by Just a moment include FATHER (2013), a documentary by Marat Sargsyan which was awarded the prize for Best Medium-Length Film at Visions Du Réel and the Polish Society of Cinematographers award for Best Cinematography at the 53rd Krakow Film Festival. The documentary films HOW WE PLAYED THE REVOLUTION (2012) by Giedre Zickyte and IGRUSHKI (2013) by Lina Luzyte were nominated for Best Documentary of the Year at the Lithuanian Film Awards.

Currently in production are the two feature films NON PRESENT TIME by Mykolas Vildziunas and DO YOU LOVE ME by Lina Luzyte in co-production with Volya Films (Netherlands), Mandra Films (France) and Kundschafter Filmproduktion GmbH (Germany), as well as two feature documentaries.
THE ERLPRINCE
Munk Studio, Poland

producers:
Ewa Jastrzebska, Dariusz Gajewski, Jacek Bromski

author:
Kuba Czekaj

director:
Kuba Czekaj

summary:
THE ERLPRINCE is a film about the death of a boy and the birth of a youth, a depiction of his first efforts to break free from his parents. It is a study of initiation into adulthood.

project data:
genre: drama
length: 90 min
shooting format: HD (delivery: DCP)

budget:
estimated production costs: €1,000,000
financing already in place: €511,000

partners already attached:
Polish Film Institute (production support),
Odra Film (regional support)

looking for:
distributors and co-producers (especially from Germany),
an international sales agent, as well as feedback from other producers and participants

contact:
Michalina Fabijanska
Munk Studio – Polish Filmmakers Association
Krakowskie Przedmiescie 7
00-068 Warsaw
Poland
phone: +48 22 556 54 70
mobile: +48 788 314 790
email: m.fabijanska@sfp.org.pl
An exceptionally gifted thirteen-year-old boy and his mother move to a different city. They want to reshape their life which is devoted to the boy's career. He is about to begin studying physics at university in tandem with his secondary school education. His scientific and academic successes fill the holes in the household budget. The mother lives beyond her means, failing to keep up with her credit card repayments. She sees the boy's participation in an annual competition run by the European Physical Society – where not only recognition, but also a considerable sum of money can be won – as an opportunity for improved prosperity.

The boy's adaptation to his new school and his confrontation with his peers is a painful experience. His jealous regard of his mother, the object of the first sexual fantasies, intensifies. This is made manifest in his interior dilemmas, his lack of adaptation and his rejection. His mother feels threatened. Everything is sliding out of her control: the boy's problems with acclimatising, the persistent phone calls from the bank, her first steps in a newly undertaken job as a carer.

When the boy and his mother pay a visit to a professor at the university's Faculty of Physics, he reveals the fact that he is working on a theory of parallel worlds, the link between which he initially believes to be light. What he sees in this is a chance to live in a parallel world where his own history could play out for the better; a perfect country.

For the time being, though, when faced with challenging emotional situations, he escapes into his imagination. It is there that he gradually draws closer to a solution for the problem of the passage between the worlds. A series of visions leads him through sexual initiation, fame, the recognition by his mother which he so hungers for, paradise and right up to death, wherein he eventually sees the key to other dimensions.

After one of her many quarrels with the boy, his mother lets off steam in a night club. Drunk, she ends up at the police station together with her son. Fearing the consequences, she decides to make contact with the boy's father, whom she has not seen in a long time, and ask him to help. The father, who studies wolves and works at the wildlife park, gives the boy a dog in order to use a living being to teach him communication and emotions. This forges a bond between them, arousing the mother's jealousy.

The boy, sure of his theory of journeys between worlds, fails to win the European Physical Society award. His mother flies into a fury and threatens to hand his dog over to an animal refuge. He refuses to back down. Witnessing his mother's conversation with the man, he becomes convinced that what they both want for him is not what he truly desires for himself.

Suffering from not being understood and meanwhile perceiving in death his final chance to move to a perfect world, the boy causes a car accident. In a feverish vision, he understands that his parents have their own emotions and desires, and that his "perfect world" dream of keeping the family together would not have made anyone happy. When he regains consciousness, he once again has his mother and the man sitting beside him and he knows that the time has come to make his first adult decision ...
**director's note**

The film I am planning will combine various cinema conventions and trends which are characteristic of thrillers, adventure films and science fiction movies. Nonetheless, the genre most akin to it is the family drama, with the opportunity for some interesting creative work on the part of the actors. The story does not speak of any specific place or time. It is a fictional tale suspended between reality and the imagination of a thirteen-year-old boy. None of the central characters has a given name and surname. They are based on archetypes to which the concrete roles of mother, son and father are ascribed. They come from different poles, from different planets, and they represent different values, worldly possessions, science and nature.

Like my earlier works, DON'T BE AFRAID OF THE DARK ROOM and TWIST AND BLOOD, the story will be told from a child’s perspective, identifying both formally and dramaturgically with the sensitivities of the young protagonist. The road he takes from light to death will be echoed in the film.

Two parts. Bright, with a luminosity encircling the actors, is the key. With vivid, succulent, hyperreal nature and interiors permeated with rays of sunshine rebounding from windows and mirrors. With light as the essence of the first part of the story, another actor, endowing rhythm; from time to time, it will unveil what is happening as rays of brightness are released straight into the camera’s eye … All of which will gradually pass over to the dark side, to death, to the gloom of the forest, the life of the wild animals.

In the second half, it is the colours of the earth and decay which will predominate, a twilight dimness, the light will be delicately and subtly handled. The boy’s visions, corresponding to Caravaggio’s paintings, will anticipate this. The progression through the two parts delineates an interesting and, I hope, original direction for the evolving of the image. It offers me the possibility of unfolding an ambiguous tale balanced between the probable and the unreal.

**producer's note**

Kuba Czekaj’s feature-length debut, THE ERLPRINCE, is a multidimensional film and just as original as his previous work. The screenplay touches on a very particular stage of our lives: the transition from childhood and the child’s difficult relationship with its parents.

Kuba Czekaj is one of the most talented directors of the rising generation. Over the past few years, we have had the opportunity of observing the successes attained by his shorts, including DON'T BE AFRAID OF THE DARK ROOM, which was produced by Munk Studio as part of our 30-minutes programme. As a studio engaged solely in producing debut films and providing support for young filmmakers, we recognise the enormous potential of this highly original project which will undoubtedly represent a most crucial step in its director’s career.

We believe that the project we’re preparing has international potential, because of the universal subject and an original way of showing it. We would like to find a co-producer and arouse interest from sales agents and distributors in our film at this early stage. Kuba Czekaj’s film is one of the most awaited film debuts in Poland, and presenting our project at Connecting Cottbus will help us to better prepare the film by getting a precious feedback from international professionals.
For THE ERLPRINCE, we already have a DoP as well as the production and costume designers from Poland. We are now looking for co-producers, especially from Germany, because the film will have many German links: We’re planning to shoot part of the film in a wolf park in Germany, we are looking for a German actor to play the role of the professor, and we are planning to work with a composer and a set designer from Berlin. We will use Der Erlkönig by Goethe in its original version, as the story is based on the poem. We would also like to use German music, such as Schubert’s “Der Erlkönig” and Rammstein’s “Dalai Lama”.

vita Kuba Czekaj
Born in Wroclaw in 1984, Kuba graduated in directing from the Krzysztof Kieslowski Radio and Television Faculty at the University of Silesia in Katowice in 2010 and from the Development Lab Feature Programme at the Andrzej Wajda Master School of Film Directing, now known as the Wajda School, in Warsaw in 2011.

He received a scholarship from the Ministry of Culture and National Heritage on two occasions, in 2009 and 2011, and has been honoured with the title of Third Programme Talent, a distinction conferred by Polish Radio’s Trojanka (Third Programme). He has won the Gazeta Wyborcza (Electoral Gazette) Cultural Award and the Cultural Guarantee Award from TVP Kultura, the Polish public television broadcasting corporation’s cultural channel. He also holds the Rector of the University of Silesia’s Award for active students and doctoral candidates.

Among other shorts, he is the director/screenwriter of DON’T BE AFRAID OF THE DARK ROOM (2009) and TWIST AND BLOOD (2010), two short features, both of which have received numerous international awards.

company profile
Munk Studio operates within the structure of the Polish Filmmakers Association and produces short and feature-length debut films. Young artists who are seeking to make their first film can depend on the studio for support and guidance during the entire process, from the development of their project through its production under fully professional conditions to the widest possible promotion of the finished product.

Our films have been selected to numerous international festivals and have won more than 70 awards at such events as Clermont-Ferrand, the Locarno Film Festival, Sundance Film Festival, DOK Leipzig, as well as a European Film Award. In our 30-minute programme, we produce around ten short features each year. In addition, around five documentaries and some animated shorts are produced by Munk Studio each year.

Bartek Konopka’s FEAR OF FALLING (2010) was both the director’s and the Studio’s first feature-length film, followed by Maria Sadowska’s feature WOMEN’S DAY (2012), which won the Grand Prix at the FilmFestival Cottbus 2012. The Studio is currently working on the development of further feature-length debuts, such as THE WALL by Dariusz Glazer and THE ERLPRINCE by Kuba Czekaj.
**SILENCE OF THE SCREAM**  
**ZEBRA Film Studio, Poland**

<table>
<thead>
<tr>
<th><strong>producers:</strong></th>
<th>Juliusz Machulski, Marcin Oginski</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>author:</strong></td>
<td>Katarzyna Terechowicz</td>
</tr>
<tr>
<td><strong>director:</strong></td>
<td>Maria Sadowska</td>
</tr>
</tbody>
</table>

**summary:**  
Hanna is a conservative politician. Anita is a fighting feminist. Hanna is working on an anti-abortion bill. She becomes pregnant and her unborn baby has a serious genetic defect. Anita is desperately trying to become a mother. They meet under dramatic circumstances which makes them re-evaluate their attitudes.

<table>
<thead>
<tr>
<th><strong>project data:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>genre:</strong></td>
<td>psychological drama</td>
</tr>
<tr>
<td><strong>length:</strong></td>
<td>100 min</td>
</tr>
<tr>
<td><strong>shooting format:</strong></td>
<td>HD (delivery: DCP, BlueRay)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>budget:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>estimated production costs:</strong></td>
<td>€ 1,350,000</td>
</tr>
<tr>
<td><strong>financing already in place:</strong></td>
<td>none</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>partners already attached:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>none</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>looking for:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>co-producers, distributors, sales agents</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>contact:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Marcin Oginski</strong></td>
<td>ZEBRA Film Studio</td>
</tr>
<tr>
<td><strong>61 Pulawska Str.</strong></td>
<td>02-595 Warsaw</td>
</tr>
<tr>
<td><strong>Poland</strong></td>
<td>phone: +48 22 845 54 84</td>
</tr>
<tr>
<td><strong>+48 662163077</strong></td>
<td>mobile:</td>
</tr>
<tr>
<td><strong><a href="mailto:oginski@zebrafilm.pl">oginski@zebrafilm.pl</a></strong></td>
<td>email:</td>
</tr>
<tr>
<td><strong><a href="http://www.zebrafilm.pl">www.zebrafilm.pl</a></strong></td>
<td>web:</td>
</tr>
</tbody>
</table>
Two women stand on opposite sides of the political barricade. Hanna is a wife, mother of three, and the face of the extreme conservative party. Her husband is a retired policeman, who stays at home and takes care of the children. One day, her boss asks her to be the front person for a new campaign. They want to make the abortion law even more restrictive so that abortion will not be justified at all, not even when a woman is raped or if her child might be severely disabled.

Hanna works on this anti-abortion bill. She becomes pregnant. It turns out that her unborn baby has a genetic defect which will doom it to life in a permanent vegetative state. It’s a very difficult decision for her, but, finally, she asks for an abortion at the hospital. The doctors deny her this because of moral reasons. They send her to another hospital. For several weeks, she tries to get a legal abortion, but it seems almost impossible. She has to go underground and look for help in the grey zone … At the same time, she is still working on the new anti-abortion bill and shows the face of a perfect Catholic wife to the world. Nobody knows about her drama.

Anita is a fighting feminist. She runs a foundation which helps women in difficult life situations. Anita is single and childless. She only has her father who works as a translator of German literature. When she finds out that her father is terminally ill, she begins to understand that fighting for a tolerant society has left her alone. So, she decides to become a mother on her own, which is not easy for a single woman in Poland.

Hanna and Anita meet during a political debate on TV. Surprisingly, Hanna, who is at her wits’ end and humiliated by the health services, asks Anita for help with the abortion. They spend a night in Anita’s apartment talking about life and the differences and similarities between both of them.

The next morning, there is an aggressive crowd gathered in front of Anita’s house - they want to destroy her foundation. Hanna, with her political connections, helps Anita get rid of these dangerous people.

That same night, Anita helps Hanna get to the private clinic where she finally has an abortion. Hanna goes a long way from her traditional Roman Catholicism and prejudices to the abortion clinic where she undergoes an illegal abortion in spite of the views she expresses in public.

A few months later, Hanna is presenting a new anti-abortion bill in the Parliament. Anita is pregnant, watching the scene on TV.

As a director and a woman, I am very concerned about what is happening around me, especially in my country. Some years ago, I was pretty sure that things were going in the right direction, that Poland was on a straight path to becoming a tolerant and modern European country.

Unfortunately, the financial crisis changed everything. Society became more conservative than I could have ever expected. Especially when it comes to a woman’s right to abortion. I decided that this is a subject Poland needs to discuss. There are 300,000 illegal abortions in Poland every year. On the other side, there are only 500 legal abortions in hospitals. This means that numerous women, who were raped or whose pregnancy was dangerous for their lives, were denied hospital procedures because of moral or religious reasons.
For me, the most interesting thing is the hero who is put in such position. I would like to build a real world and show people who have to decide between life and death under extreme social pressure. I also hope that this film will help many women finally to stop remaining silent and start fighting for their rights.

I would like to further develop my documentary style of telling stories as in my previous film WOMEN'S DAY. I also feel that, as a director, I would like to continue the great legacy of Polish cinema from the 1970's of the "cinema of moral anxiety." That is my goal.

producer's note
SILENCE OF THE SCREAM is currently at the scriptwriting stage. The project tells the story of two women: one, a hardcore conservative, the other, a liberal feminist. Their dramatic fates reflect the state of the society they live in; a society that is afraid to discuss difficult issues and lacks tolerance. By presenting the individual stories of these two women, the film deals with important issues: intolerance and a state and church system deciding on people's fates. Such a confrontation of individual vs. a state system can provoke thought and discussion about human and democratic values, as well as about the rule of the state vs. individuals who need to build an open society. Thus, the project is universal and has a worldwide potential.

ZE布拉 Film Studio is currently developing this project. Talks with potential Polish co-producers as well as local film funds are underway. We are looking for a world sales agent who would support the project at this early stage. Moreover, any local distributors, especially European ones, would be most welcome to participate in the project. At this stage of the project, we also seriously considering collaborating with a foreign co-producer who could come on board the production (e.g. project co-funding or postproduction services).

vita Maria Sadowska
Maria Sadowska graduated from the Directing Department of the National Film, Television and Theatre School in Lodz and the Warsaw Academy of Film and Television.

She is a director, screenwriter and music composer, arranger, producer and singer. She has a number of music videos to her name, made for a range of artists, including Kasia Nosowska and Renata Przemyk. Her graduation short film, WING, was screened at numerous international film festivals such as Moscow, Taipei, Bologna, Barcelona, Istanbul and Paris. NON-STOP COLOUR (2008), made as part of the Munk Studio's "30 Minutes" programme, was one of three shorts included in the omnibus film DEMAQUILLAGE, presented at the 34th Polish Film Festival in Gdynia.

Maria directed her first full-length feature WOMEN'S DAY (2012), which screened at the Warsaw Film Festival, Göteborg International Film Festival and Max Ophüls Prize Film Festival, among others. This film was awarded the Grand Prix at the FilmFestival Cottbus.

vita Katarzyna Terechowicz
Katarzyna Terechowicz graduated from the Faculty of Graphic Arts and the Faculty of Set Design at the Fine Arts Academy in Warsaw as well as from the Screenwriting College at the National Film, Television and Theatre School in Lodz.

She is screenwriter, graphic designer and children’s book
author, who has won several awards at literary and screen-
writing competitions. She wrote the screenplay for WOMEN’S 
DAY, winner of the Grand Prix at the 2012 FilmFestival Cott-
bus. Her screenplays for film and television have also received 
awards at several international festivals.

company profile
Established in 1988, Zebra Film Studio is one of the most expe-
rienced and recognized production companies of feature 
films in Poland.

The company’s founder and head is Juliusz Machulski – 
director, scriptwriter, producer, and a well-known author 
of the most popular Polish films. Since its founding, the stu-
dio has directly produced 40 feature films and 4 TV series.
Most of the productions have achieved recognition from 
both cinema and TV audiences.

The most popular Polish comedy KILLER, directed by Juliusz 
Machulski, attracted over 2 million viewers to the cinemas, 
and the remake rights were acquired by The Walt Disney 
Company. Zebra’s box-office and commercial successes are 
accompanied by numerous prestigious achievements and 
awards at the most important Polish and foreign festivals.

The latest film of the studio, IN DARKNESS, directed by 
Agnieszka Holland, was nominated for the Academy Awards 
in the category of Best Foreign Language Film in 2012. On 
November 9, 2011, the Minister of Culture and National 
Heritage transformed the film institutions Zebra Film Studio 
and Perspektywa Film Studio into a state institution of culture 
under the name of Zebra Film Studio. As an effect of this tran-
sition, the filmography of Zebra Film Studio now comprises 130 
full-length feature films, 39 TV films and 22 TV series.

Zebra provides production services and participates in 
national and international co-productions. For years, it has 
been cooperating with outstanding directors, actors and 
highly qualified professionals in the film production and 
distribution business.
SEVENTEEN SECONDS
Icon Production, Romania

producer: Velvet Moraru

author: Andrei Cretulescu

director: Andrei Cretulescu

summary: A couple of weeks after his wife Ioana died in a car accident, Alexandru is visited by Vlad, Ioana’s lover for the past months, who has a strange request: he is deeply unhappy and believes that Alexandru is the only one who could help him overcome his grief and resume his life. Despite Alexandru’s initial outrage and reluctance, the two men will end up helping each other.

project data:
genre: drama
length: 100 min
shooting format: HD (delivery: DCP)

budget:
estimated production costs: € 400,000
financing already in place: € 80,000

partners already attached:
Chainsaw Europe (Romania, in-kind investment sound post-production), Digital Cube (Romania, in-kind investment video post-production)

looking for:
co-producers to be involved in the development and to contribute key artistic crew and co-financing

contact:
Velvet Moraru, Codruta Cretulescu (Executive Producer)
Icon Production
Ferdinand Blvd. 17, Ap. 5
021381, Bucharest
Romania
phone: +40 371 343 318
mobile: +40 723 828 633 (Velvet), +40 757 075 310 (Codruta)
email: office@iconfilm.ro; velvet@iconfilm.ro; codruta@iconfilm.ro
synopsis

On the Friday night when he turns 42, and just a few weeks after his wife, Ioana, died in a car accident, a drunken Alexandru is visited by Vlad (26), who introduces himself as Ioana’s lover for the past five months. After the first moments of shock, Alexandru hits the young man and pulls him into the house. Exhausted, Alexandru falls asleep in an armchair.

Saturday morning. Alexandru wakes up with a hangover. Vlad greets him with a cup of coffee and starts telling Alexandru details of his love affair with Ioana. Every word betrays his sadness. Clearly inconsolable, Vlad has come to his former rival with a downright bizarre request – he wants to know everything about the woman he still loves, he wants Alexandru to help him get over the loss and, last but not least, he wants to help Alexandru overcome the huge loss as well. Alexandru and Vlad start fighting about who has more rights regarding Ioana’s memory. Vlad begins to cry. On the spur of the moment, Alexandru focuses all his anger on the young man. Somehow, it feels good, like getting revenge for the way his wife has been taken away from him, although this feeling also confuses Alexandru. Unsure of how to proceed, he swiftly invites Vlad to stay with him overnight in order to buy some time.

Sunday. After making the young man feel miserable for the past 24 hours, Alexandru decides it’s time for the final blow in his evil game of humiliation against his wife’s lover. Soon, the two men are on their way to the seaside and stop in front of a villa. Vlad is shocked – how does Alexandru know where he spent his first night together with Ioana? Alexandru has a sad smile on his face. They start talking and Vlad is stunned: Alexandru knows the villa at least as well as he does – this is where Ioana and he spent their honeymoon and all of their summer holidays … For the first time since his wife’s death, Alexandru starts to cry. He is finally ready to acknowledge openly his own pain and devastation. Vlad hugs him without a word.

Tuesday morning. Vlad comes to the boardwalk on the edge of the sea to say goodbye. Alexandru smiles: in another life, they could have been best friends. But this is not the case … Vlad disappears from Alexandru’s life as suddenly as he entered it.

director’s note

This is the story of an impossible love and the story of an unlikely friendship between two men who, under normal circumstances, might have been best friends, but have been pitted by fate against one another. It will become a film about people, about love, about relationships. It addresses those who love and who will love, those who cherish love and those who look at love with contempt. It will become a film about regret and sadness, but treated in a careful and subtle key, neither forced nor aggressive. It will become a colourful film, raw, a film set in a particular universe, a Bucharest of today – but still idealistic and intellectual – filtered through a classical / retro approach supported by the music of the ’60s.
The film will be shot in widescreen Cinemascope in order to capture the very particular area where the two main characters coexist. It will be a film whose power will be divided between the fragility of the images, the emphasis of the dialogue and the performance of the main characters. Since much of the film's first half takes place in an old house, this old house clearly becomes the third main character of the story (it is, after all, the repository of so many memories) and, thus, sound design will play a very significant part in establishing the mood of the film.

It will be a film that will not be afraid to ask the viewers something that they haven't been asked for a long time – to be touched by it. It will be a movie that dares to ask the audience to laugh and cry, sometimes in the same scene. It will be a sad movie, but not a desperate one; it will be a funny movie, but not a happy one. It will be a film that people watch and re-watch with pleasure – cinematographically speaking, it will be as if Aki Kaurismäki directed a script by Almodovar. Musically speaking – and to paraphrase Leonard Cohen – it will be a film "to laugh and cry and cry and laugh about it all again."

producer’s note

Love stories are the backbone of cinema. Throughout the past century - and counting -, they have permeated all the genres of the seventh art, romanticism being found in comedies and SciFis, dramas and horror films, noir films and animations alike. But there is always something that these love stories have in common: the two (or three, or four) individuals involved romantically are very much alive and their relationships are in full display of their forces.

There are very few films showing love stories that are over by the time the opening credits appear on screen – but even they need to resort to flashbacks of the actual love story in order to make their case. SEVENTEEN SECONDS does not have flashbacks – the whole premise of this film will be to make the audience relive not one, but two love stories, by means of the present-day relationship of the two men who loved the same woman, lost her, and now meet to fill in the missing pieces of her persona.

What appealed to me as a producer is the point that this movie makes – in love, there is no right and no wrong, no matter which moral principles are ignored and/or defied – and the question it raises: who is the rightful owner of someone's dear loving memory? At the same time, I know that, besides offering some food for thought, the film has a real potential for entertaining audiences - the budding relationship of the two men is a mixture of almost violent and tender-funny moments. As the story of the film is universal and cannot be pinpointed to a specific nationality, the film is likely to appeal to a universal audience. We are completely convinced that SEVENTEEN SECONDS has the potential for touching many people's hearts and making them see love from a fresh perspective.

vita Andrei Cretulescu

As the former head of the HBO Romania Production Department, Andrei Cretulescu produced the TV series IN DERIVA (an adaptation of IN TREATMENT) and 11 documentaries: APOCALYPSE ON WHEELS (by Alexandru Solomon), WEDDINGS, MUSIC AND VIDEOTAPES (by Tudor Giurgiu), AUSTRALIA (by Claudiu Mitcu), THE WORLD ACCORDING TO ION B. (by Alexander Nanau, winner of the 2010 International Emmy Award for Best Arts Programming), MERRY CIRCUS
(by Claudiu Mitcu), THE SHUKAR COLLECTIVE PROJECT (by Matei Alexandru Mocanu), VICTORIA (by Ana Vlad & Adi Voicu), DIGGING FOR LIFE (by Pavel Cuzuioc) and VISITING ROOM (by Alex Baciu & Radu Muntean). He also supervised the writing for the second season of IN DERIVA.

In 2012, he produced his first feature film, KILLING TIME (by Florin Piersic, Jr), which was selected for the Free Spirit Competition of the Warsaw Film Festival. His short, BAD PENNY, which he wrote, produced and directed in 2013, was selected for various festivals worldwide.

company profile

Icon Production is an independent film/TV production company founded in 1994, with a focus on producing feature films, documentaries and short films.

Recent credits include Andrei Ujica’s feature documentary THE AUTOBIOGRAPHY OF NICOLAE CEAUSESCU (2010) which premiered internationally as a special ‘out of competition’ screening at Cannes and became a festival favourite, screening in Munich, Melbourne, Visions du Réel Nyon, New York, Estoril, Stockholm, Thessaloniki and Hong Kong. QED (formerly known as THE ESCAPE), the second fiction feature written and directed by Andrei Gruzsniczki (whose first film, THE OTHER IRINA, was executive produced by Velvet Moraru), will premiere internationally in mid-November.
CITY OF BIRDS
Colors of the World & CineLab Production, Russia

producers:
Elena Kurilova, Anna Kaminskaya

author:
Alena Alova

director:
Alena Alova

summary:
When Andrei, a 16-year-old émigré from Russia, falls in love with an Italian girl, he resolves to stay in Italy as long as possible – even if it means ruining his parents’ chances of receiving the coveted US refugee status.

project data:
genre: drama/romance
length: 100 min
shooting format: Alexa (delivery: DCP)

budget:
estimated production costs: €2,457,000
financing already in place: €800,000
(in-kind investment, Colors of the World)

partners already attached:
none

looking for:
co-producers, particularly from Western Europe,
world sales

contact:
Alena Alova
Colors of the World
4 Cherniakhovskogo & St. #66
Moscow 125319
Russia
phone: +7 499 151 3772
mobile: +7 905 580 4733
email: alena.alova@gmail.com
synopsis
Andrei (16) is forced to grow up quickly when his parents join the wave of the Russian-Jewish emigration of the late 1980s. They go to Ladispoli, a winter abandoned seaside resort near Rome, where the Hebrew Immigrant Aid Society and the American consulate hold the fates of the expatriates in their hands.

While his parents worry about their miserable allowance, the father’s sapped health and the upcoming interview with an American consul, Andrei falls in love with a local Italian girl, Sandra (16), and migrates to the promised land of his romance.

Andrei and Sandra spend a wonderful time together. Little by little, their relationship grows as strong as a family bond. The only thought that poisons every second of Andrei’s happiness is that his days with Sandra are soon to end.

Andrei finds out that the waiting period for immigrating to Australia is six months longer than to the US and tries to persuade his parents to change their final destination. His failure only feeds the fire. He starts working against his family’s plans, trying to prevent the normal course of processing refugees’ applications in order to prolong his stay in Italy. As a last desperate measure, he acts up during the interview with an American consul, ruining his parents’ chances of getting a US visa.

Banned from home, Andrei moves in with other refugees, but he can’t afford the rent, and their welcome soon wears out. Andrei is forced to steal his food and sleep in a changing cabin on the beach. Sandra is his to love, but the feelings of guilt and remorse wear him down. When he sees his beloved, now half-starved and living in a tiny unheated room, he begins to regard his love affair as a forbidden fruit.

Andrei realizes that he can’t be happy at the expense of his family’s suffering. He relinquishes his love and does everything in his power to fulfil his parents’ dream.

director’s note
The human quest for the Promised Land is an eternal theme that transcends all borders. So is the human need for love. But what if these two were in conflict? For Andrei, 16, emigration becomes a blessing at first as it lands him in the arms of his beloved. But the blessing quickly turns into a fatal disease, figuratively... or maybe not, but fatal, nonetheless.

In this unconventional boy-meets-girl story, the boy knows that he’s either going to lose the object of his desire, or he stands to lose everything else: his family, his self-esteem, simply himself. It’s an impossible choice, but he’ll have to make it. Verbal, situational and dramatic irony both pave the way to survival for Andrei, and create a powerful connection for the viewer. This story makes Andrei more alive than he’s ever been – and it must do the same for the audience.

Told through the eyes of its protagonist, CITY OF BIRDS will be highly evocative of Andrei’s character, both visually and aurally. Andrei sees the world differently. Lighting, framing, the color palette, the choice of angles, visual and sound editing will reflect his worldview and his state of mind. While the sharp contrast between the stark, grayscale world of Soviet Russia and the warm, colourful, laid-back surface paradise of Italy is going to be accentuated, it’s
never quite the cliché contrast between the USSR and the free world. It’s Andrei’s perception that makes both worlds truly personal, as if they were the lighter and the darker part of himself.

The screenplay is imbued with the poetic aesthetic of magic realism, and the direction of the film must be as well. Yet, CITY OF BIRDS is never too sweet. Rather, it’s both romantic and cynical, since Andrei is one of those who enjoys whatever life throws at them. Perhaps, the closest frame of reference is: LIFE OF PI meets LOVE STORY.

**producer's note**

CITY OF BIRDS has strong potential, both artistically and commercially. Its unique combination of elements makes it an interesting and stimulating project to work on from the producer's perspective. It is a passionate love story as well as a coming-of-age story that will appeal to young audiences. Love tears generations apart, but it brings them together as well. The variety and dynamic contrast of locations enhance our visual and educational experience. The cultural differences of both main and supporting characters reflect our emerging globalised society.

The story draws additional synergies from this unique historical moment as yet unseen on the big screen. In just five years (1989-1993), more than a million people emigrated from the USSR/CIS. Nostalgia is a powerful emotion and it moves a large potential audience. For Russia, this story is as timely as ever. The rate of emigration from Russia is purportedly higher now than it was in the Gorbachev era.

We are currently location scouting in Russia and Italy as well as researching other interesting alternatives. Casting and crewing are also underway. One of our challenges is to find young talented leads, Andrei and Sandra – it’s a very extensive casting process for the demanding shoot. Bringing a recent period in our history to life is another exciting challenge which requires elaborate pre-production planning.

The award-winning script of CITY OF BIRDS has all the trademarks of a great feature film. It has a distinct personality when it comes to story, structure, theme, characters, imagery. From the point of view of financing, it offers many possibilities which we are exploring. At present, we are engaged in negotiations with several prospective investors both in Russia and abroad.

Our goal in building the team for this project is that of East meeting West. The story calls for a fully international cast and crew, and the same goes for our financing and distribution plans. We believe that CITY OF BIRDS holds universal appeal, especially since emigrating nowadays is almost as popular as falling in love.

**vita Alena Alova**

Alena Alova received her BA in Film from the Russian State University of Cinematography in Moscow in 1996. She went on to pursue her graduate studies at Columbia University in New York, where she received her MFA in Screenwriting in 2000. She produced and directed a number of short films and documentaries such as UNDERGROUND (CUNY Film Fellowship Award), then concentrated on writing screenplays for feature films and television. Her screenplays have won several awards both in Russia and abroad, including the Praxis Screenplay Competition in Vancouver for
TROJAN HORSE. Among the co-productions she has worked on to date are FIND THE MUM (2013, Russia/Ukraine) and PETRUSHKA SYNDROME, a screen adaptation of the highly acclaimed novel by Dina Rubina (2014, Switzerland/Czech Republic/Russia/Ukraine). CITY OF BIRDS won the Best Screenplay Award at the Polo Ralph Lauren New Works Festival in New York and the Milos Forman Fund Screenplay Fellowship.

company profiles

CineLab Production was founded in 2010 as a part of The CineLab Group, a major film equipment rental house and a complete state-of-the-art post-production facility specializing in film production services since 2001. The CineLab Group includes digital intermediate facilities, a VFX studio, a front-end and bulk printing laboratory, content delivery via satellite to over 430 cinema sites in Russia and CIS, and many other film services. Among its clients are such companies as Universal Pictures International, Buena Vista Sony Pictures Russia, 20th Century Fox CIS, Paramount Pictures, etc. The mission of the CineLab Production division is to develop and create compelling, quality films that enlighten and entertain audiences both in Russia and abroad.

Currently, CineLab Production has a number of projects at different levels of completion, including feature films and television series. The company’s most recent feature, MIRRORS (2013), premiered at this year’s Moscow International Film Festival, and went on to receive a number of awards including the Prize of the Jury and the Best Actress Prize at the Moscow Premiere Festival.

Colors of the World is an International Film Festival and film launching pad aiming to promote the new Russian cinema in the global community. It supports Russian films that highlight such concepts as tolerance, inter-cultural dialogue, family values, youth ethics, human dignity and the world’s diversity. The company engages in a number of Russian and international film forums and educational programs, bringing high quality foreign films to Russia and creating new market opportunities for Russian cinema worldwide.
THE LOAD
Non-Aligned Films, Serbia

producers:
Stefan Ivancic, Dragana Jovovic, Ognjen Glavonic

author:
Ognjen Glavonic

director:
Ognjen Glavonic

summary:
During the NATO bombing of Serbia in 1999, Vlada drives a freezer truck across the country. He does not want to know what the load is, but his cargo gradually becomes his burden.

project data:
genre: drama
length: 85 min
shooting format: Arri Alexa (delivery: DCP)

budget:
estimated production costs: €400,000
financing already in place: €21,000

partners already attached:
Hubert Bals Fund (development support), Autonomous Province of Vojvodina (financial support), PRPL (Dutch co-producer)

looking for:
co-producers, particularly from Germany, sales agent

contact:
Dragana Jovovic, Stefan Ivancic
Non-Aligned Films
8 Valjevska Street
26 000 Pancevo
Serbia
mobile: +381 646 497 735 (Dragana)
email: dragana@nonalignedfilms.com
stefan@nonalignedfilms.com
web: www.nonalignedfilms.com
During the NATO bombing of Serbia in 1999, Vlada (37) gets a new job. As a truck driver, his mission is to transport a heavy load from Kosovo to Belgrade, with no stops. He drives through unfamiliar territory and does not know what the load in the back of the truck is. When faced with the opportunity to find out, he decides he would rather not know.

Vlada picks up Mihailo, a youngster hitchhiking in the middle of nowhere. During the hours the pair spend traveling across Serbia, they discuss their everyday lives and bond, becoming kind of friends. Mihailo is planning to emigrate to Germany. The consequences of the bombing are visible in the various places they visit – a bombed bridge, power cuts and restrictions everywhere, and fear and paranoia spreading amongst the people. After an encounter with the police, Mihailo and Vlada go their separate ways.

Vlada arrives at the military base on the outskirts of Belgrade. While he waits for the truck to be unloaded, he discovers what he has suspected all this time – the truth about his cargo. He has a dream about his life during the Socialist Yugoslavia – childhood excursions to the monuments of Tito’s Partisans, his first loves, a summer vacation with his family in the 1980s.

After he wakes up and gets paid, Vlada returns to his hometown of Pancevo, to his pregnant wife Milica and his two kids, Marko and Vuk.

On his way home, he stops to wash the inside of his truck. As he is washing, he finds, caked in mud, a child’s wallet. For him, this is the first tangible proof of what he has transported across the country. His load. His burden.

In 2001, on the outskirts of Belgrade (Serbia), several mass graves were discovered containing over 800 bodies of Kosovar Albanians. Amongst the bodies, many items of clothing were unearthed that clearly pointed to the fact that these people were civilians, women and children. Further research revealed that the bodies were transported using trucks and freezer trucks, from Kosovo to Belgrade, during the NATO bombing of Serbia in the spring of 1999. It was a state-organized operation that included participation by both the army and the police, but also by civilians.

I remember when my father returned from the war in Croatia. I was nine at the time. With this homecoming, he became one of us again, a part of the family. What he did in the war was unimportant to us, as long as this soldier role was over with. However, something within him had changed.

Since then, I have always wondered about his role in the war and what he did there. We later talked about it, and while I can now calmly close that chapter of my family history, there remains an ever-present question: what was so important in this war for him that it became more important than his family? I know that the answer to that question can never be simple. I wish to tackle the issues that have been a part of me for a long time now, but also explore the fear they awaken in me.

THE LOAD follows Vlada on this job, driving a freezer truck through Serbia, as well as on his inner journey. It tracks a metaphysical journey through himself, but also through the darkness of a society at a very specific moment of its decay. Although the film’s narrative is linear and it is fairly easy to figure out what is in the truck, I also want to question other
things; to slowly ramp up the tension to direct attention towards all the possible outcomes of Vlada’s trip. The idea is that, by breaking with this tension, suspense and expectations, we can create a story of a man who does not know how to be a hero, who cannot change his path, and in the end accepts and learns to live with his load.

This movie is not an attempt to explain the committed atrocities – I will treat them as a fact. I am interested in the position of “the everyman” within these events – his intimacy and self-doubt, not his heroics. A man forced not to choose between good and evil, but between two evils. He then not only begins to realize that the consequences of his decisions will be his burden for many years to come, but also that they will reverberate through his surroundings and his family. That he will carry this load forever.

producer’s note
The project is currently in pre-production and the sixth draft of the script is available. The project was awarded script and project development support by the Hubert Bals Fund and participated at CineMart 2013. The Dutch production company PRPL is now attached as a co-producing partner. THE LOAD was also backed by the fund of the Autonomous Province of Vojvodina (Serbia).

This project is important for us because it is a reflection of our generation and its relationship towards recent Serbian history. By presenting one specific event of that history, we want to underline the importance of taking responsibility today for what has been done in our names in the recent past.

We are a group of young people gathered around an idea we want to deal with. Film is our medium and we want to speak through it. THE LOAD is a unique project that offers us the possibility of establishing, for the first time, a collaboration between Serbia and Kosovo in the field of cinema.

vita Ognjen Glavonic

Ognjen Glavonic was born in Pancevo, Yugoslavia, in 1985. He graduated with a degree in Film Directing at the Faculty of Dramatic Arts, Belgrade in 2011. His short films were selected for over 50 international film festivals.

His graduation film, MADE OF ASHES (2012), a part of the omnibus film OCTOBER, won the Special Mention of the Jury at Cinema City Film Festival in Novi Sad. The film was also shown at FilmFestival Cottbus, Kino Otok Isola Cinema, Sofia IFF, Trieste FF, Molodist Kyiv IFF and Premiers Plans - Angers.

Ognjen is the guitarist of the punk-rock band Nesto Najgore. THE LOAD is his first feature-length fiction film.
**company profile**

Non-Aligned Films is a newly founded production company based in Serbia, created by the young film directors Ognjen Glavonic and Stefan Ivancic and producer Dragana Jovovic. Non-Aligned Films will be a platform for a generation of upcoming Serbian filmmakers. Its aims are to utilize digital technology and smaller crews to create films that do not hesitate to experiment at both formal and narrative levels.

Non-Aligned Films is meant to function as a collective, with members collaborating on each other’s films, switching roles from project to project and encouraging a creative exchange of ideas and statements.

Non-Aligned Films’ first production is the feature-length documentary *ZIVAN MAKES A PUNK FESTIVAL* (2013) by Ognjen Glavonic.

*THE LOAD* is the first feature-length film produced by Non-Aligned Films and the debut feature of Ognjen Glavonic. The project received the support of the Hubert Bals Fund and it was selected for CineMart 2013 at the Rotterdam International Film Festival.
**SISKA DE LUXE**
Perfo, Slovenia

**producers:**
Ales Pavlin, Andrej Stritof

**author:**
Jan Cvtkovic

**director:**
Jan Cvtkovic

**summary:**
Three childhood friends in their thirties, who earn their living by doing odd jobs, decide one day to open a pizzeria together. SISKA DE LUXE tells, in an unpretentious way, the story of ordinary guys who are, just like everyone else, trying to find their way and make the best of their lives.

**project data:**
- **genre:** bittersweet comedy
- **length:** 100 min
- **shooting format:** HD (delivery: DCP)

**budget:**
- **estimated production costs:** €1,082,000
- **financing already in place:** €515,000

**partners already attached:**
- Slovenian Film Centre (production support),
- Evolution Films (Czech co-producer)

**looking for:**
co-producers, particularly from Germany

**contact:**
Ales Pavlin
Perfo
Malgajeva 17
1000 Ljubljana
Slovenia
phone: +386 123 214 68
mobile: +386 40 425 140
email: ales.pavlin@perfo.si
web: www.perfo.si
synopsis
Ljubljana, Siska district: Fedr, Mile, and Zekir, three childhood friends, are now already in their thirties. Fedr is an ex-skinhead and a passionate Olimpija basketball team supporter. He has a five-year-old daughter Kristina, whom he loves endlessly, but sadly doesn’t see very often. Zekir is an orphan. He used to move around a lot and live in youth detention centres. As soon as he got out, he rented a studio apartment with Fedr. Mile is the intellectual one. He acts confident, but in fact, he still lives with his mother. His father is an ex-JNA officer who moved back to Serbia in the nineties.

They earn a living by doing odd jobs. Mile also has a small marijuana growing lab in the apartment where he lives with his mother. None of them is very successful at anything in life. One day, Fedr's aunt passes away and leaves him her sewing workshop. Not knowing what to do with the place at first, a business idea presents itself to them: they will open a pizzeria. They are enthusiastic: Mile takes care of the papers and the start-up loan; and Fedr and Zekir work on the renovation. After a few hiccups, the pizzeria is ready for opening. Their expectations are high, but it turns out that running a business is not as easy as they thought. The guys realize they need a crisis manager. They put out an ad to which all sorts of odd candidates reply. The pizzeria still isn’t making any profit.

Fedr secretly visits his daughter Kristina in her kindergarten; he tries to maintain a good relationship with her. Mile suspects he might be gay and would like to see his father again after 20 years. Zekir yearns for love and a maternal figure in his life. There is a mysterious homeless woman in their neighbourhood: a street musician named Milena. It turns out that she has some interesting ideas for the pizzeria, so the guys take her in and, soon, business starts booming.

Mile’s father comes for a surprise visit and Mile tells him about his doubts concerning his sexuality. Mile’s father is distressed. Still, he wants to move back in with his family, but this time Mile’s mother sets new ground rules.

Fedr slowly reconnects with Kristina’s mother Liljana. She starts trusting him and lets him see his daughter more and more. Zekir and Milena grow closer too and she becomes like a mother to him. She points each of the three friends in the right direction, guiding them through life like a guardian angel.

When everything finally starts going well for the three protagonists, Milena suddenly disappears. She leaves a letter behind explaining that, a year ago, she found out she was terminally ill and decided she did not want to spend the last days of her life in a hospital bed. She decided to live the way she had always wanted to, but never had the courage. As her health deteriorated, she went away to avoid being a burden to anyone. After looking for her, they finally find her at the seaside. They tell her that they want to be there for her. She tries to fight them, but they don’t allow her to push them away. They throw a small party and spend the next day on the beach. Milena enjoys herself, she seems happy. She passes away peacefully, sleeping on a deckchair, surrounded by the three men.

At the funeral, Fedr, Zekir, and Mile stand embraced, quietly saying their goodbyes to Milena. Five years later, we see the pizzeria again. There is a party in the yard. Fedr is there with his daughter, Mile with his parents, and Zekir has a girlfriend. The pizzeria is called Pizzeria Milena.
director’s note

SISKA DE LUXE is an urban bittersweet comedy. The story takes place in a Ljubljana neighbourhood called Siska, known for its unusual, interesting characters. I want to make a film which, through a series of absurd, comic and tragic sequences, will send out a hopeful, positive message, especially to the generation to which I myself belong – a generation which is a bit lost in the new system as it grew up with the values of the old one.

As long as I’ve been a filmmaker, one of the core discoveries I’ve made is that a film is as good as the closeness achieved to the lead characters by me as a director. Since working on IDLE RUNNING, we’ve been developing special methods of working with the actors in the preparation phase and have been able to upgrade the characters successfully from the script stage. By doing this, the script is automatically updated as is the film as a whole. The process is like peeling an onion – in the course of the film, I try to peel each protagonist layer by layer until I get to the essence of each individual. Only then can the viewer really identify with the characters. I want to try and catch a particular rhythm with the camera, so the shots will switch from urban-static to dynamic.

Working on my last two films, ARCHEO and HUNDRED DOGS, I investigated the possibility of cinematic expression to a radical degree. With SISKA DE LUXE, I am intentionally going back to the beginning, to the field of classic storytelling. SISKA DE LUXE is a film that will try to find, in a witty and an intelligent way, a means of communicating with the middle and young generation of Slovenian viewers.

producer’s note

We would like to find contacts for a possible co-production because this project has an international appeal, particularly due to internationally recognized director Jan Cvitkovic and its script.

We are focusing especially on the German-speaking market and any possible collaboration. We are currently starting the pre-production of the film with secured basic financial support. Shooting is planned for the summer of 2014, and the film is scheduled to be completed in March 2015.

vita Jan Cvitkovic

An archeologist by education, Jan Cvitkovic (1966) is first and foremost a director, actor, writer and a poet. He has written and directed award-winning features and shorts. He is also the author of the TV series FAR IS DEATH and co-writer of the Slovenian hit feature IDLE RUNNING, where he starred in the lead role.

He is one of the most internationally renowned Slovenian film directors. Amongst the numerous awards under his belt are more than 20 domestic and international awards for IDLE RUNNING. His feature film BREAD AND MILK was awarded the Lion of the Future at the Venice Film Festival in 2001. GRAVEHOPPING won over ten prizes in festivals like San Sebastian, Warsaw, Sofia and Cottbus and, most recently, he received awards for best film, best direction and best photography at the Slovenian Film Festival 2011 for ARCHEO.
**company profile**

Perfo is a Slovenian production house, established in 2005 by producers Ales Pavlin and Andrej Stritof, who have been working actively in the field of Slovenian cinematography for more than 15 years. They have produced hundreds of TV commercials and music videos, recently focusing on TV series and feature film production.

Perfo produced Nejc Gazvoda’s first feature A TRIP (2011), which screened in film festivals such as Sao Paulo, Trieste, Warsaw, Hamburg and Sarajevo and won many international awards. This year, they completed Gazvoda’s second feature DUAL which premiered at the Karlovy Vary Film Festival and was nominated for the East of West award.

In the last few years, Perfo produced the commercially extremely successful sitcoms IT’S GOOD TO BE A NEIGHBOUR and IN TREATMENT, a Slovenian version of the internationally acclaimed drama series, receiving a Viktor award, the Slovenian version of the Emmy.

Perfo is currently working on several new projects, wrapping up the production of a new TV show titled OUR EVERYDAY BREAD, directed by the acclaimed Slovenian director Marko Nabersnik (ROOSTER’S BREAKFAST, SHANGHAI GYPSY).

The most recent acknowledgement Perfo received was the award for best commercial production house at the 22nd Slovenian Advertising Festival (SOF) this year.
**BLOOD MONEY**
Nar Film, Turkey

**producer:**
Soner Alper

**author:**
Kivanc Sezer

**director:**
Kivanc Sezer

**summary:**
Ibrahim, a Kurdish construction worker in Istanbul, is diagnosed with lung cancer. Since his family needs money to get a new flat after their house was demolished in an earthquake, Ibrahim considers sacrificing himself for the sake of his family.

**project data:**
genre: drama
length: 105 min
shooting format: HD (delivery: DCP)

**budget:**
estimated production costs: € 580,000
financing already in place: € 110,000

**partners already attached:**
Cagri Group A.S. (sponsorship), Directors Across Borders (pitching award)

**looking for:**
a European co-producer, not only for budget reasons, but also to be able to distribute the project abroad. We are also very curious to hear reactions and get feedback.

**contact:**
Soner Alper
Nar Film
Caferaga mah. Sarraf Ali sk. No:25/3
Kadikoy
Istanbul
Turkey
phone: +90 216 418 42 06
mobile: +90 554 364 04 40
email: soneralper@narfilm.com
web: www.narfilm.com

Kivanc Sezer
mobile: +90 533 646 59 63
email: kivancsezer3@yahoo.com
Having suffered from serious health problems for a while, Ibrahim (40), a construction worker from the city of Van, finally goes to the hospital, and is diagnosed with lung cancer. But in order to start therapy, the company he works for first has to pay the insurance fee which is overdue. Eventually, Ibrahim can start chemotherapy, but he stops going to the hospital when the side effects make him feel weak. However, he needs to continue working to support his family.

Ibrahim’s nephew Yusuf (25) who works in his team is a bouncy and ambitious guy. Yusuf wants to become a foreman and quit his life as a simple worker. He wants to make money. Another worker, Firat (21), a university student, starts to work with them. Firat is a quiet and plain young boy. He only wants to make some money for his college expenses.

Lost in despair because of his illness and pain, Ibrahim seeks remedy in going to a Hodja, a religious scholar who claims to cure people with herbs and prayers. Meanwhile, his wife Hatice (33), who does not know about his condition, wonders how to make the advance payment for the flat which was newly constructed and reserved for them after the Van earthquake destroyed their old home. This option is their one-and-only chance to get a comfortable new flat. Ibrahim feels the urge to do something for his family.

One day, Firat falls down while working in the site two blocks away. He dies on the way to hospital. From another worker, Ibrahim hears what really happened. Upon learning that the company has given 100,000 Turkish Lira as ‘blood money’ to Firat’s parents to prevent them from suing the company, Ibrahim has an idea. He starts to think about committing suicide, and making it look like a work accident, so that his family would also receive financial aid from the company.

Over time, the idea matures in Ibrahim’s mind. Even though the Hodja, whom he asks for permission, does not approve, he can’t stop thinking about it. On a day when everything seems normal, Ibrahim starts working up on the construction site early. He lets himself fall down to the ground without anybody watching.

His plan seems to work. He dies, and the company approaches his family to offer them a compensation. However, the company knew about his illness, discloses it to his wife and nephew and offers them only 20,000 TL, which is not enough for the apartment. Yusuf objects to the sum and they start to bargain. For Yusuf, who has never before disagreed with the company and has just been offered a step forward in his career, this means sacrificing his interest for his family’s sake. Hatice finds this bargaining disturbing. However, they eventually agree on 50,000 TL and sign the contract. This is still not enough for the apartment, but they are now closer to the flat - at the cost of Yusuf’s career.
Every 15 seconds, a worker dies because of work accidents or occupational diseases in the world. Turkey is the third country in the world for work accidents and ranks first in Europe. Official statistics indicate that at least 11,881 workers have lost their lives in Turkey between 2001 and 2011. 3,550 of them were construction workers. In the past 10 years, work accidents have become one of the major social problems of this economic boom in the construction sector.

Workers have become insignificant and replaceable elements, particularly in the construction industry where a lot of the work is being outsourced to companies who don’t care about anything except for making a profit. I want to show the drama of these workers who are being exploited in construction sites where safety regulations are often disregarded.

The main plot of the film is Ibrahim’s struggle as he tries to use his fatal illness “for the best” in order to create hope and a better future for his family. He tries to make his suicide look like a work accident. Ibrahim turns into an extraordinary character, wanting to sacrifice himself for his family, similar to the way Ibrahim the prophet wanted to sacrifice his son for the sake of God.

Apart from Ibrahim, the stories of the other characters like Yusuf, the foreman, Firat, and Nihal depict what happens around the workers, inside and outside of the construction site. I would like to tell their stories in a realistic way and with a sense of humour in order to create gaps for the audience so that they can take a short breather despite the overall tragic events surrounding Ibrahim. Watching this tragedy of Ibrahim, the audience may be faced by an ironic question: how much does a worker’s life cost?

BLOOD MONEY will draw its power from its dramatic conflict and realism. I would like to bring the "space" into the foreground instead of the time. Therefore, I am planning to shoot mostly long takes. I want to use the contrast between huge constructions and simple people as an element of "space". There will be a combination of hand-held camera and complex camera movements depending on the feeling of the scene. This "feeling" will be mostly based on Ibrahim’s inner world. I would like to underline this feeling by using mainly natural lighting. The construction site, the dorms and other locations will be shown while the workers are working. The workers’ relation with the location and their daily lives will be shown in a documentary style.

Another parameter of the ambience of the film is the speed. I will try to use the rhythm and energy of the scene itself rather than editing to be able to show the speed. Therefore, the speed of certain body movements and rapid repetitions in the work routine will be used to design and accentuate the rhythm of the film.

I intend to work mostly with real construction workers, apart from one or two professional actors for the leading roles. I would like to hold an audition with the workers and then try to adapt their experience in real life into acting and into the script in order to create characters that are as close as possible to real life.
producer’s note
As a production company, we strongly believe in the necessity for films which speak about the tragedies of ordinary people today. This is our hallmark among the production companies in Turkey. We are trying to support young directors and writers who tell these kind of stories. We are working with Kivanc Sezer because we believe in his talent and intellectual background on this topic. As this is a first feature, we believe we can make the film for a relatively low budget, and I strongly believe that BLOOD MONEY can have a good festival cycle afterwards.

We are aiming to shoot the film in autumn 2014, and we are particularly interested in finding a co-producer from countries like Germany, France or the Netherlands for post-production facilities. In addition, we are looking for experts in certain fields such as sound design, Foley artist, DOP, focus puller, and potentially for equipment rental options.

vita Kivanc Sezer
Kivanc Sezer was born in Ankara in 1982. He graduated from Bio-Engineering in Ege University, but has never worked as an engineer. He went to Italy and studied editing for two years. When he came back to Turkey, he worked as an editor for several TV programmes and worked as Assistant Director on several TV documentaries.

His directing debut, the feature-length documentary THE CHILDREN OF TURABDIN, was awarded in the Gianandrea Muti documentary project contest at the Cineteca di Bologna. He then wrote and directed a short fiction film about gender issues, entitled HOW MUCH (2011). It was selected for the Golden Orange Film Festival in Antalya, Turkey. His latest short film GAME OF HERA was shot with a professional crew in 2012. This film participated at the Short Film Corner at Cannes Film Festival 2013.

His first feature-length project BLOOD MONEY was selected for Meetings On The Bridge at the Istanbul Film Festival 2013 and the Directors Across Borders programme at the Golden Apricot International Film Festival in Yerevan, Armenia, where it won third prize in the pitching contest.

company profile
Nar Film is an arthouse film production company based in Turkey. The founders are award-winning director Ozcan Alper and producer Soner Alper. Besides arthouse feature films, Nar Film has also produced documentaries and distributed films in Turkey.

Nar Film’s credits include Ozcan Alper’s award-winning feature FUTURELASTSFOREVER (2011), which screened at Toronto and Rotterdam, and his documentary TMMOB (2012), as well as SAROYANLAND (2013), a feature-length documentary directed by Lusin Dink which premiered at Locarno.
DETAILS OF A DREAM
Perisan Film, Turkey

producer: Özgür Dogan

author: Orhan Eskiköy

director: Orhan Eskiköy

summary: By chance, Selim returns to his home village with no idea of who he really is; but, the moment he succumbs to desire and gets closer to his sister, he is confronted with his dark past.

project data: genre: drama
length: 100 min
shooting format: HD (delivery: DCP, 35mm)

budget: estimated production costs: € 803,420
financing already in place: € 161,600

partners already attached: Arizona Films (French co-producer); Ministry of Culture of Turkish Republic (script development support), Tiglon (MG for theatrical release Turkey), Artvin Metropolitan Municipality (in-kind support accommodation, and catering), German-Turkish Co-Production Development Fund (development support granted, German producer position open)

looking for: co-producers, a sales agent and TV channels, plus any kind of feedback and reactions

contact: Özgür Dogan
Perisan Film
Mumhane Cad. No: 39/1 Karakoy
Istanbul
Turkey
phone: +90 212 243 89 76
mobile: +90 533 770 18 97
email: info@perisanfilm.com
web: www.perisanfilm.com
On a winter’s day when the roads are blocked by snow, Selim (30) abandons his car and takes shelter in the village of Sesik. As he tramps into the village ready to drop, a 14-year-old boy appears from nowhere and points to a house where he will be welcomed as a guest. Selim knocks on the door and finds himself being embraced by Zeliha (50), who calls him 'Hasan'. He collapses with exhaustion in Zeliha’s arms. But Zeliha, her husband Ekber (55) and their daughter Suna (25) are overjoyed, thinking that Hasan has returned 15 years after he went missing.

When Selim wakes from a two-day sleep, he doesn’t recognize any of the people gathered around him. Suna immediately takes him for a stranger, but Zeliha remains convinced that he is Hasan, arguing that although he has changed a lot in 15 years, he still looks a lot like him. Zeliha has persuasive reasons for thinking Selim is Hasan: despite there being no children in the 20-house village, he said that a boy had directed him to their house. Zeliha’s arguments convince Ekber. Suna, on the other hand, resolves to prove that the stranger isn’t Hasan.

Although Selim is eager to leave the village, he can’t go anywhere with the road closed. While on the one hand, the amorous feelings he begins to develop for Suna gradually tie him to the village, he is also desperate to escape the clutches of Ekber and Zeliha who treat him like their own son. The situation becomes all too much for a person who has neither family nor friends, nor indeed has ever been close to a woman. For all Zeliha and Ekber’s efforts to deter him, Selim leaves the village on foot.

Thwarted by the sudden onset of a snow storm, he is on the verge of freezing to death when Keco (45), an odd and obsessive villager, comes to the rescue. Keco makes him a proposition: if Selim finds and brings him the treasure map Ekber has, he will help him leave the village. Ekber was an avid treasure hunter until his son disappeared, but thereafter he began thinking that his lust for treasure had brought a curse on him and he gave up the pursuit altogether. The villagers and Keco, in particular, harry Ekber for his now redundant treasure map; and, on each occasion, Ekber claims to have thrown it away. However, the truth is that he kept the map all along. Ultimately, he agrees to give the map to Keco for rescuing Selim, his would-be son.

While all this is happening, Suna senses Selim’s interest in her and begins to reciprocate. The fledgling romance prompts Selim to confess that he has no childhood photos, that he never knew his parents and doesn’t remember the past. The weight of this confession is unbearable for him and he flees from the house.

Ekber grabs his rifle and goes after Selim. He eventually finds him in the forest, where Selim breaks down and has a vision about his past that might explain what made him lose his memory, and why he, Hasan, was not returned to his parents after that incident.

I have been guided in the writing of this story by the basic idea that everyone should have a home to return to one day. If you forget who you are, even if you regret everything you have ever done, you should at least have a relative or close friend who has grieved your absence and waited for you to come back one day. A similar idea is expressed by the drunk who loses everything in Dostoyevsky’s Crime and Punishment, and also by...
the title character of Murakami’s *Kafka on the Shore* when he runs away from his unhappy home.

DETAILS OF A DREAM begins at a time when the central character, Selim, has no idea who he is. Selim lost certain mental faculties and all memory of his past in an accident. His parents have no idea what happened to him.

After the accident, he and his young fellow victims were placed in a state orphanage and each given a new identity. Having no recollection of the past, the children didn’t even know they had families. Nor were they returned to their families; this was a deliberate strategy to ensure word of the accident didn’t get out. This makes up Selim’s backstory, but neither the audience, nor the characters in the film are aware of the details as the narrative unfolds. Right up until the final scene of the film, Selim’s identity remains an enigma.

Turkey, the country I live in, is full of people who habitually forget who they are. Sometimes, this is the result of external pressure; sometimes, people have been killed so that the past is deliberately erased. Turkey has a history of confused identity: does the country belong to the West or the East, should it join the European Union or stay out, should it be secular or Islamic? And this is the reason why Selim or Hasan carry ghosts around with them. In the film, I have chosen to give an abstract form to the psychology I describe above.

In all of the short and full-length films I have made to date, I have based my stories on the country’s current political and social problems. With DETAILS OF A DREAM, I give greater weight to the individual and, without forgetting that man is a political being, leave out immediately obvious political references. Indirectly, I want to give a sense in the story of one or several of the themes which immediately concern me, whether language, memory, identity, land or landlessness.

---

**producer’s note**

I have been collaborating with Orhan Eskiköy for 13 years in documentary and fiction films. The reason I am taking part in this project is, in addition to mutual confidence and friendship spreading over the years, a shared objective in making films.

I believe the bigger picture in my country is more easily read through the small stories of ordinary people. This idea informs our common starting point for making films, and it could easily be spotted in all of the films we have realised together.

The best part of making a film with Orhan is his enthusiasm and courage for trying something new; his abstinence from self-repetition. The most enjoyable part of our collaboration has been sharing this enthusiasm over the years...

In August, we finished the first draft of the script for DETAILS OF A DREAM. Our aim is to finalise the script in July 2014, and start shooting in January 2015. After Cine-link, connecting cottbus is the second international platform at which we are presenting our project. During the development stage, it’s important to get feedback and reactions to set the project’s frame hard and strict while provoking creative process. So, besides finding partners, this is one of our goals here.
vita Orhan Eskiköy

Orhan Eskiköy founded Perisan Film in 2009 together with Özgür Dogan in order to make creative films. ON THE WAY TO SCHOOL (2009), which they co-directed, was their first feature documentary film. It was supported by the Sundance and Jan Vrijman Funds and selected to many prestigious festivals worldwide. ON THE WAY TO SCHOOL was a big success in Turkey with various international festival awards and with almost 100,000 admissions at the box-office.

Orhan’s first feature-length film VOICE OF MY FATHER (co-directed with Zeynel Dogan) was selected for the Tiger Competition at the International Film Festival Rotterdam 2012 and went on to win several festival awards.

company profile

Perisan Film is an independent production company, established in 2009 by Orhan Eskiköy and Özgür Dogan, who came together to make films from ordinary stories which have universal relevance. Perisan Film’s debut documentary film ON THE WAY TO SCHOOL (IKI DIL BIR BAVUL, 2009) has travelled to many national and international film festivals and has collected various awards. The film was also a box-office hit in Turkey.

Perisan Film’s first feature length film VOICE OF MY FATHER (BABAMIM SESI) was selected for the 41st International Film Festival Rotterdam’s Tiger Awards Competition in 2012 and went on to win awards at further festivals.
KAI
CryCinema, Ukraine

producer: Olga Zhurzhenko
author: Oleg Sentsov
director: Oleg Sentsov

summary: The emotional detachment of a man endangers his relationship with the surrounding world and destroys his marriage. After facing bankruptcy, betrayal and his son’s illness, he is trying to find the meaning of his life, while ignoring the fact that he has it in his lost family.

project data:
genre: drama
length: 100 min
shooting format: HD (delivery: DCP)

budget:
estimated production costs: € 3,000,000
financing already in place: € 20,000

partners already attached: none

looking for: co-producers, distributors, sales agent

contact:
Oleg Sentsov
CryCinema
1 Kinnoj Armii 37, apt. 18
95000 Simferopol
Ukraine
phone: +380 442 875 429
mobile: +380 506 88 51 57
email: crycinema@gmail.com
web: www.crycinema.com
synopsis
Kai lives an ordinary life. He does not really like his job, nor does he really love his wife, Natasha, who shares Kai’s heart with his mistress with whom there’s also no longer any real passion. He is somewhat consoled by his children, Nastya and Vanechka, although he doesn’t spend as much time with them as he could. He doesn’t even notice that his son is mentally ill. His only real comfort are the long vigils in the kitchen while writing his novel. He seems to be waiting for a crisis.

When people start talking to Natasha about Kai having a mistress, he ends the affair and decides to stay with Natasha. Unfortunately, their relationship does not get any better – it is sliding into a dark abyss. Natasha seeks satisfaction through affairs with men she meets on the internet, but they cannot fill the emptiness in her.

Kai’s financial crisis and his changed attitude towards business push his family into poverty which he and Natasha had fought so hard to avoid. But when it rains, it pours: doctors make Kai and Natasha aware of Vanechka’s illness - psychiatrists diagnose a severe and barely treatable form of autism. Natasha spends all her resources to help her child. But all the hardships do not bring the couple back together. On the contrary, they destroy whatever was left of their once happy relationship – Kai (looking a lot older) leaves the family and moves to another city to promote his novel and work on a new one.

Some time later, Kai comes back for one day to see his children. Natasha wants to use this chance to try and get him back. It becomes clear to her that she was the initiator of their arguments and that she is still in love with her husband. Natasha and Kai arrive at the hospital where Vanechka has been admitted for a special therapy. Before picking up their son, Natasha confesses her feelings to Kai. Kai leaves that same afternoon. The following morning, Natasha learns that Kai’s train was involved in a terrible accident. Natasha rushes with their daughter through half of the country to a district hospital sheltering a few survivors ...

director’s note
Kai is a character from Hans Christian Andersen’s fairy tale THE SNOW QUEEN, a boy who was struck in the heart by a small piece of ice that made him cold and withdrawn. Kai is the name of our main character who seems just as cold and withdrawn towards those around him and even to his loved ones. But Kai is also the name given to autistic people by some doctors.

Our Kai lost his love and the meaning of his existence because of that garbage in life we all fill ourselves with too often. The main character’s peculiar autism, his inner pain and suffering are growing and spreading under the influence of external plot twists in the film: a failed romance with his mistress, a cooling down of the relationship with his wife Natasha, his financial crisis, failed attempts to discover his personality, and the illness of their youngest child Vanechka, who suffers from autism. The link between father and son is Natasha – the wife and mother. She is like Kai’s brave sister – like Gerda from Andersen’s tale. Natasha boldly tries to rescue her son from his prison of ice. At the same time, she first breaks and then tries to fix her relationship with the husband who had betrayed her.

KAI is a multi-layered film with a complex internal structure of meaning and time, but it is simple in its essence. The
actions within each film section develop chronologically, although there are flashbacks and déjà vu, and the end of the film depicts a scene taken from the middle section. This is not done to be fashionable or to make the director seem smarter than he really is. This is the only form in which one can express the main idea of this film – the idea of disunity and a lack of dramatic composition in our life as well as the willingness to understand if there is anything essential in it.

The film is based on the classical three-act structure. Each part will be marked by titles on screen. The first act takes place during one day, it is a gradual acquaintance with the main character, his family, and their relationships and problems, gradually moving to the key question of the act – Kai’s relations with his women and the eternal choice whom to be with: a wife or a mistress?

The second act shows the problem with Vanechka, the son of Natasha and Kai, who is diagnosed with autism. They are struggling together for their child’s health, but, unfortunately, this struggle is the only thing that unites them; the consequence is cold and emptiness in their personal relationship. After a while, Kai decides to leave his family.

The third act is one year after the second one and lasts for two days in the film. It begins with Kai’s arrival from far away to visit his wife and children with whom he no longer lives – he has chosen only loneliness for himself. Returning to his new home, Kai becomes the victim of a terrible train accident where he probably dies. The conclusion of the film is a snatched moment before the train crashes, which, of course, not only shows human suffering, but is also a metaphor of the main character’s internal disaster. This short final act consists of conversations and attempts by the former couple to be reconciled. After this, they check their son out of the hospital, hoping his health will improve. The film thus ends in an atmosphere of self-deception so common in everyone’s life.

Despite a kind of melodramatic plot, this is not a film for tearful housewives, which has been re-worked and repeated hundreds of times. In this particular case, it will be a film restrained in form, an internal film that should be more felt than seen. Indirect narration is casual like sand slipping through your fingers; it is only much later that you remember something important when you cannot influence it anymore.

**producer’s note**

KAI is the third film to be directed by Oleg Sentsov in collaboration with the producer Olga Zhurzhenko. Sentsov’s debut film GAAMER (2011), about a teenager absorbed by computer games, was made with a small budget and positively received by the critics. It participated in more than 30 international festivals and won five awards.

Our second film RHINO is a criminal drama which will be shot in early 2014 as a majority Ukrainian international co-production. During its development stage, RHINO received three awards at three international pitching events.

KAI will be Sentsov’s third feature film. The shooting is scheduled for 2015.

The film’s budget is above average for a drama at €3 million. Given that part of the film is devoted to a major railway accident and its consequences, the budget is thus modest for a film involving such a large scale accident. The
experiences gathered during the shooting of our first film and pre-production of our second allow us to keep the budget at a level which is still financeable, by working with amateur actors, natural interiors, involving young volunteers and enthusiasts, rational planning of the shooting time and other resources, with a production schedule of 45 shooting days.

Despite the presence of the large train crash scenes in the general concept of the film, it will be used as a backdrop to support the main action: the dramatic narrative about the life and relationship between the heroes. The catastrophe in this case is not only the accident itself, but also a metaphor for the inner catastrophe of the hero.

**vita Oleg Sentsov**

Oleg Sentsov was born in Simferopol (Ukraine) in 1976. He studied Economics at the University of Kiev from 1993 to 1998. Later on, he attended courses for screenwriting and directing in Moscow. His debut feature GAAMER (2011) participated in over 30 international film festivals and was awarded the FIPRESCI prize at the Odessa IFF, among others. He recently started pre-production for RHINO, Sentsov’s second feature, which is a co-production between Germany, France (tbc), Croatia (tbc) and Ukraine. This project received development awards at the Sofia Meetings, Directors Across Borders and the Odessa IFF.

**company profile**

CryCinema was founded in 2008 by a team of people who shared the belief that they could not live without shooting films. We dare to shoot the films that will not be classified as independent, commercial, artistic or mainstream. CryCinema’s films have to be good. Nothing else.

CryCinema produced Oleg Sentsov’s first feature film GAAMER (2011), which was well received internationally, screening at festivals like Rotterdam, Wiesbaden and Kiev, and winning the FIPRESCI prize at the Odessa IFF, among others.
The MEDIENBOARD BERLIN-BRANDENBURG (MBB) is the central institution for film funding and media-related issues in Berlin and Brandenburg. MEDIENBOARD is a publicly funded institution and unites the responsibilities of film funding and location development/marketing of both federal states under one roof. The company 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 MEDIENBOARD offers special programs for development funding geared to projects in co-production with Poland, Russia and Turkey.

Medienboard Berlin-Brandenburg GmbH
August-Bebel-Straße 26–53 | D–14482 Potsdam-Babelsberg
fon: +49 331 743870 | fax: +49 331 7438799
info@medienboard.de | www.medienboard.de

MEDIA 2007 is a programme of the European Union for the advancement of audio-visual industry in the 33 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.

MEDIA Programme / European Commission
European Commission, MADO18/68 | B-1049 Brussels
Address for visitors:
Madou Plaza, Place Madou, n° 1 | B - 1210 Bruxelles
fon: + 32 2 299 78 51 | fax: + 32 2 299 22 90
eac-media@ec.europa.eu | www.ec.europa.eu
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.

Mitteldeutsche Medienförderung GmbH
Hainstraße 17–19 | D–04109 Leipzig
fon: + 49 341 269870 | fax: + 49 341 2698765
info@mdm-online.de | www.mdm-online.de
COCO POST PITCH AWARD SPONSOR

The Post Republic GmbH

THE POST REPUBLIC is a full service postproduction facility offering the full range of 2D and 3D post-production processes. Located in Berlin and Halle, we combine highly skilled professionals with the very best quality equipment.

The Post Republic GmbH
Schlesische Str. 20 | D – 10997 Berlin
fon: +49 30 32 29 84 0 | fax: +49 30 32 29 84 100
info@post-republic.de | www.post-republic.com

The Post Republic Halle GmbH
Mansfelder Str. 56 | D – 06108 Halle
fon: +49 345 4780 670 | fax: +49 345 4780 671
Universal Publishing Production Music GmbH

With a diverse and comprehensive portfolio of 4,500 CDs of UMPG-owned repertoire encompassing over 70,000 titles from over 25 different labels, Universal Publishing Production Music is the leading production music group in the world. Our roster of writers is equally diverse including the legendary Hal David, Chuck D of Public Enemy, Michael Nyman, Matt Hales of Aqualung, The Herbaliser and Ennio Morricone ensuring authenticity and quality in all areas of production. We continue to work with the established composers that have become the industry favourites. We offer a full music supervision service to our clients. We provide free music searches, bespoke music edits, UniQ compilations, re-versioning and commissioned music.

Universal Publishing Production Music GmbH
Stralauer Allee 1 | D–10245 Berlin
don: +49 30 52007 2080 | fax: +49 30 52007 2661
steve.gerisch@umusic.com | www.unippm.de

MEDIA Antenna Berlin-Brandenburg

The MEDIA Antenna 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. From 2014 on, the previous Programmes MEDIA, MEDIA Mundus and Culture will be integrated in the new Creative Europe Programme which is dedicated to the cultural and creative sectors.

MEDIA Antenna Berlin-Brandenburg
August-Bebel-Straße 26–53 | D–14482 Potsdam-Babelsberg
fon: +49 331 74387-50 | fax: +49 331 74387-59
mediaantenne@medienboard.de |
www.medidesk-deutschland.eu
CineLink

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 postproduction. CineLink also offers an awards fund of over 160,000 Euros in cash and services.

Sarajevo Film Festival: 15-23 August 2014
CineLink Project Development Workshops TBD (June 2014)
CineLink Coproduction Market 20-23 August 2014

CineLink – Sarajevo Film Festival
Zelenih Beretki 12/1 | BiH - 71000 Sarajevo
fon: + 387 33 20 94 11 | fax: + 387 33 26 33 81
contact: Jovan Marjanovic, joja@sff.ba | www.sff.ba
**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.

EAVE  
238c, rue de Luxembourg | L – 8077 BERTRANGE  
fon: +352 44 52 10 11 | fax: +352 44 52 10 70  
eave@eave.org | www.eave.org

---

**6th Moscow Business Square, June 2014**

«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 2013, more than 400 producers, distributors and other film professionals from more than 30 states visited «Moscow Business Square». The main event of «Moscow Business Square» is one of the largest co-production markets in CIS, Baltic Countries and Georgia-Moscow Co-production Forum.

The business program of Moscow Business Square 2014 will have a special focus on the film industry of the UK. The program will include round tables, presentations and case studies. For more details, please visit our web site.

Moscow Business Square  
Olga Kolegaeva | Head of Moscow Co-production Forum  
forummoscow@gmail.com | www.miffbs.ru
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 members of ACE’s own network of producers. Participants thus have the opportunity to join a prestigious club that meets at all the major festivals and markets. Already well established in Europe, ACE recently began to welcome non-EU producers and has designed a special programme for them. The association now also organises workshops outside Europe, looking for new talents and new markets in Asia and Latin America. Reflecting their creativity and dynamism, ACE producers are frequently featured among the award winners in Cannes, Berlin and Venice, at the Oscars, Césars, European Film Awards, and so on.
THE PRODUCERS NETWORK, which was launched in 2004, takes advantage of the large number of international film professionals present at the Cannes Film Festival to maximize networking opportunities. THE PRODUCERS NETWORK is reserved for producers who have produced at least one feature film that was theatrically released in the last 3 years. Registration is limited to 2 producers per company. It includes access to the Marché du Film and the Festival de Cannes events. Selection is not made on the basis of a project, but on the basis of the producer’s production experience.

Breakfast Meetings: a series of thematic roundtable discussions every morning, gathering about 200 industry professionals, are “hosted” by a moderator with a specific industry background, moderating the discussion between the guest of honor and a group of producers. Breakfast Meetings provide the ideal conditions to share expertise and identify potential producing partners.

Worldwide Speed-Dating session: During two hours, registered producers meet and exchange on their projects, switching tables every 20 minutes. This session welcomes about 120 producers coming from the world over.

Happy Hours: located at the heart of the Village International – Pantiero, it provides a more relaxed setting to meet with fellow producers, the film directors from the nearby Atelier du Festival and other film professionals during its daily Happy Hours.

Producers Network
Julie Bergeron | Manager, Industry Programs
Marché du Film – Festival de Cannes
3 rue Amélie | F - 75007 Paris
fon: +33 1 43 58 29 55
jbergeron@festival-cannes.fr | www.marchedufilm.com
www.cinando.com
MAIA Workshops

Maia Workshops is an advanced training programme for emerging European producers. We work together, with a hands-on participative and creative approach, to provide our participants with the fundamental skills they need to steer their projects through development, production and distribution.

In our rapidly changing environment we are keen to explore new and innovative ways of making and marketing films with low budgets. We look forward into transmedia storytelling and building crossmedia projects for different platforms as much as we work on consolidating our knowledge of the crafts and the skills of classical film production.

MAIA Workshops
Genova Liguria Film Commission
Villa Bombrini-Via L.A. Muratori, 9
I–16152 - Genoa
fon: +39 010 8681459
mobil: +39 349 144 53 22
alessandra@maiaworkshops.org
www.maiaworkshops.org

TorinoFilmLab

Promoted by Torino Film Festival, the National Cinema Museum of Turin and the Turin Piedmont Film Commission, and supported by the MEDIA Programme, TorinoFilmLab (TFL) is a year-round laboratory supporting emerging talents from all over the world – with a focus on 1st and 2nd feature films – through training, development and funding activities. The training initiatives Script&Pitch, Audience Design, Writer’s Room and AdaptLab, as well as the production- and development-oriented FrameWork run parallel during the year; they reach their conclusion at the TFL Meeting Event in November during the Torino Film Festival, when projects are presented to selected international Decision Makers. On this occasion TFL assigns a variety of Awards supporting the production or further development of the projects. TFL also features the Interchange programme, bridging Europe and the Arab World.

TorinoFilmLab
via Cagliari 42 | I–10153 Turin
fon: +39 011 2379221
info@torinofilmlab.it | www.torinofilmlab.it
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.

Nipkow Programm e.V.
Kurfürstendamm 225 | D–10719 Berlin
fon: +49 30 6142838 | fax: +49 30 6142826
nipkow-programm@t-online.de | www.nipkow.de
FilmFestival Cottbus GmbH

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

FilmFestival Cottbus GmbH
Friedrich-Ebert-Straße 18 | 03044 Cottbus | Germany
fon: +49 355 4312440 | fax: +49 355 4312450
www.filmfestivalcottbus.de | www.connecting-cottbus.de