east west co-production market 
at the FilmFestival Cottbus
5.—6. November 2015
CELEBRATE EASTERN EUROPEAN CINEMA

25th Film Festival Cottbus
3.–8.11.2015
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IMPRINT
— Connecting cottbus goes into its 17th edition. We chose ten projects from more than 75 submitted feature projects from 25 countries that will now have the chance to present themselves in our pitching sessions.

Among the ten projects we feature for the first time an animated children’s and a horror / thriller project.

The ten projects are competing for our awards: the “coco Post Pitch Award”, sponsored in the fifth year in a row by The Post Republic, consisting of post-production services in the value of € 25,000. The “coco Best Pitch Award”, a cash prize of € 1,500, will be selected by all coco participants for the best pitch presentation. Its sponsor is Eurotape Media Services from Berlin.

Additionally, the project awarded with the Best Pitch award will be honored with the “coco Producers Network Award” and will be accredited at the Producers network at the next Marché du Film in Cannes.

With cocoLab we added a new section to our programme that is completely dedicated to the specific demands of our projects. In its first edition cocoLab offers its pitchers a mentoring platform before and after the pitches. With the cocoLab we want to actively strengthen our talents by focusing entirely on their individual needs.

#FEEDback (Film Eastern Europe Dialogue) is another novelty in this year’s edition. In partnership with the Transilvania International Film Festival and When East Meets West connecting cottbus hosts the think tank workshop #FEEDback. A new policy making initiative about regional cooperation in Eastern Europe addressing topics such as digital single market territories, VOD platforms, joint funding and other strategies of reciprocity. #FEEDback at connecting cottbus is supported by Creative Europe Desk Berlin Brandenburg.

Our country Focus is on the Netherlands this year. In cooperation with the Netherlands Film Fund we will present Dutch co-production possibilities, projects and case studies.

We are pleased to see that the majority of feature film projects pitched at connecting cottbus later goes on to be put into practice and successfully hits the festival circuit. Among them are UN ETAJ MAI JOS / ONE FLOOR BELOW (directed by Radu Muntean; Cannes 2015), and UNSER LETZTER SOMMER / SUMMER SOLSTICE (Regie: Michał Rogalski) as well as this year’s FilmFestival Cottbus Feature Film Competition contributions such as RODINNY FILM / FAMILY FILM (Regie: Olmo Omerzu, San Sebastian 2015), the Croatian-Slovenian-Serbian co-production ZVIZDAN / THE HIGH SUN (Regie: Dalibor Matanić, Cannes 2015, Sarajevo 2015), and ŠIŠKA DELUXE / SISKA DELUXE (Regie: Jan Cvitković). Additional successful projects are among others Senem Tuzen’s ANA YURDU / MOTHERLAND (Venice 2015), Aleksei GERMAN’S POD ELECTRICHESKIMI OBLAKAMI / UNDER ELECTRIC CLOUDS (Berlinale 2015), Gyula Nemes’ ZERO (Karlovy Vary 2015), the Kosovo-German TRI DRITARE DHE NJE VATJE / THREE WINDOWS AND A HANGING (directed by Isa Qosja; Sarajevo 2014, FilmFestival Cottbus 2014), and MODRIS (directed by Juris Kursietis; San Sebastian 2014, FilmFestival Cottbus 2014).

Last but not least we want to very much thank our supporters and partners without whom connecting cottbus would not be possible.

We are very happy to welcoming you in Cottbus! Have a great stay and successful meetings!
**WED, 4TH NOV 2015**

» 10.00 COCOlab / Pitching Preparation  
with Martina Bleis and Marjorie Bendek  
LINDNER HOTEL, ROOM SCHILLER  
(by appointment)

» 13.00 Introduction and Lunch for Participants with Projects  
LINDNER HOTEL, RESTAURANT  
(by invitation only)

» 14.30 Lecture: Ten Jokes That Will Teach You Everything You Will Need to Know About Screenwriting  
with Pavel Jech, FAMU – presented by Midpoint  
This lecture will explore some common concerns and open up some discussions about basic principles of writing films. And hopefully, once or twice you might even laugh a little.  
LINDNER HOTEL, ROOM GOETHE

» 14.30 COCOlab / Workshop: Film Marketing  
Closed Workshop with Two Selected Projects  
with Mathias Noschis – in coop. with MAIA Workshops  
A marketing strategy outline for two coco projects covering basic marketing strategy elements: positioning, target audience and promotional activities.  
LINDNER HOTEL, ROOM FONTANE

» 15.45 Lecture: Budgeting and Digital Post-Production  
with Jan Philip Lange – pres. by The Post Republic  
This workshop imparts basic knowledge of post-production, budgeting and demonstrates essential steps to prevent cost and time overruns during the post-production process.  
LINDNER HOTEL, ROOM GOETHE

» 17.00 COCOlab / Workshop: Audience Design  
Closed Workshop on One Selected Project  
with Nicolò Gallo – in coop. with TorinoFilmLab  
How to get to the audience? Together with one selected project audience designer Nicolò Gallo is developing strategic ideas.  
ROOM FONTANE

» 21.00 Get-Together  
hosted by the Netherlands Film Fonds: RESTAURANT MANGOLD  
(by invitation only)

**THUR, 5TH NOV 2015**

» 10.30 Official Opening  
LINDNER HOTEL, ROOM COSIBUS

» 10.45 Panel: Funding News  
Moderation: Alex Traila  
Guests: Robert Balinski (Polish Film Institute)  
Hrvoje Hribar (Croatian Audiovisual Center)  
Nana Janelidze (Georgian National Film Center)  
Anna Katchko (Tandem Films)  
Brigitta Manthey (Medienboard Berlin-Brandenburg)  
Oliver Rittweger (Mitteldeutsche Medienförderung / MDM)  
LINDNER HOTEL, ROOM COSIBUS

» 11.45 Introduction of Participants with Projects  
LINDNER HOTEL, ROOM COSIBUS

» 12.00 Networking Lunch  
LINDNER HOTEL, RESTAURANT  
(by invitation only)

» 13.30 Pitching I  
LINDNER HOTEL, ROOM COSIBUS

» 14.40 Pitching II  
LINDNER HOTEL, ROOM COSIBUS

» 16.00 COCOlab / Meet the Experts I  
with Simone Baumann (German Films)  
Giuseppina Biddesheim & Francesca van der Staa (MAIA Workshops)  
Ellis Driessen (Netherlands Film Fonds), Danijel Horcevar (Vertigo)  
Pavel Jech (FAMU/Midpoint), Anna Katchko (Tandem Production)  
Brigitta Manthey (Medienboard Berlin-Brandenburg)  
Dana Messerschmidt (Mitteldeutsche Medienförderung / MDM)  
Miro Purivatra & Elma Tataragic (Sarajevo Film Festival)  
Denis Vasilin (Volga Films) and Petra Weisenburger (Nipkow Programm)  
LINDNER HOTEL, ROOM GOETHE  
(by appointment)

» 16.15 Focus Netherlands  
in cooperation with the Netherlands Film Fonds  
Presentation of coproduction opportunities, projects and case studies.  
Moderation: Martina Bleis  
Guests: Ellis Driessen (Netherlands Film Fonds)  
Bas van der Bee (Netherlands Film Commission)  
Ineke Smits (Director STAND BY YOUR PRESIDENT)  
Denis Vasilin (Producer KURAL, KURAL)  
LINDNER HOTEL, ROOM COSIBUS

continued
THUR, 5TH NOV 2015

» 16.00 COME AND ARRANGE YOUR DATES FOR THE ONE2ONE-MEETINGS
LINDNER HOTEL, ROOM SCHILLER

» 17.30 WORKSHOP: #FEEDBACK
closed Workshop
LINDNER HOTEL, ROOM SCHILLER

» 17.30 LECTURE: FILM MARKETING
with Matthias Noschis – in coop. with MAIA Workshops
Basic marketing strategy elements for two selected coco projects: positioning, target audience and promotional activities. The audience will be invited to react and make suggestions.
LINDNER HOTEL, ROOM COSIEBUS

» 20.00 NETWORKING RECEPTION
hosted by Medienboard Berlin-Brandenburg and Mitteldeutsche Medienförderung / MDM
presentation of the winners
COCO Best Pitch Award – given by Eurotape Media Services
COCO Post Pitch Award – given by The Post Republic
COCO Producers Network Award – given by Producers Network
From Cottbus to Cinema – distribution support prize of the FilmFestival Cottbus given by Medienboard Berlin-Brandenburg
LINDNER HOTEL, CAFÉ ZELIG (by invitation only)

FRI, 6TH NOV 2015

» 9.00 ONEZONE-MEETINGS I
LINDNER HOTEL, ROOM GOETHE (by appointment)

» 9.00 COCOLAB / MEET THE EXPERTS II
LINDNER HOTEL, ROOM FONTANE (by appointment)

» 11.00 ONEZONE-MEETINGS II
LINDNER HOTEL, ROOM GOETHE (by appointment)

» 11.00 COCOLAB / PRESENTATION: AUDIENCE DESIGN
with Nicolò Gallio – in coop. with TorinoFilmLab
How to get to the audience? A practical example of one selected coco project for which audience designer Nicolò Gallio has developed strategic ideas.
LINDNER HOTEL, ROOM COSIEBUS

» 12.00 PANEL: #FEEDBACK
Moderation: Simon Perry
Guests: Mirsad Purivatra (Sarajevo City of Film Fund), Hrvoje Hribar (Croatian Audiovisual Center), Miroslav Mogorovic (Art and Popcorn), Nana Janashidze (Georgian National Film Center), Darko Baseski (Macedonian Film Fund), Jozko Rutar (Slovenian Film Center), Robert Balinski (Polish Film Institute), and Tudor Giurgiu (Libra Film)
LINDNER HOTEL, ROOM COSIEBUS

» 13.00 NETWORKING LUNCH
LINDNER HOTEL, RESTAURANT (by invitation only)

» 14.30 ONEZONE-MEETINGS III
LINDNER HOTEL, ROOM GOETHE

» 14.30 FOCUS COCO: PROJECTS IN PROGRESS
Moderation: Martin Blaney
Guests: Petra Goedings (Phantavision), Sasha Wieser (EastWest Filmdistribution), Ales Pavlin (PERFO d.o.o.), Alexander Ris & Christine Haupt (Newe Mediopolis Filmproduktion)
Eike Goreczka & Christoph Kukula (42Film) and Jiří Končný (endorfilm)
LINDNER HOTEL, ROOM COSIEBUS

» 16.30 20TH ANNIVERSARY OF THE SLOVENIAN FILM CENTRE
reception hosted by the Slovenian Film Center
STADTHALLE, FESTIVALLOUNGE (by invitation only)
#FEEDBACK

#FEEDback (Film Eastern Europe Dialogue) is an initiative of Transilvania International Film Festival, connecting cottbus East-West Co-production Market and When East Meets West Co-production Forum, realised with the support of EAVE and in partnership with Creative Europe – MediaDesk Romania, Creative Europe Desk Berlin Brandenburg and Creative Europe – MediaDesk Antenna Torino.

» www.facebook.com/FilmEastEuropeDialogue
— This initiative brings together leading professionals of the European film industry in a think-tank environment to devise and develop new, collaborative strategies that can benefit film production and distribution in the countries of Eastern and Southeastern Europe.

The key word is ‘collaborative’. The aim of #FEEDback is to propose film policies and practices to be pursued in countries of the region which are based on compatibility, reciprocity and harmonisation, on the basis that if their markets and funding systems are more open to each other, this will strengthen the countries’ individual industries and lead to a richer and more sustainable cinema culture in the region.

The first round of #FEEDback is organised in three stages: Cluj (Romania) in June 2015, Cottbus (Germany) in November 2015, and Trieste (Italy) in January 2016. Each stage consists of a closed session for a working group to brainstorm cross-border strategies and identify practical measures for putting these into force; followed by a public session in which the group’s ideas are tested through debate with a wider audience of professionals.

Recommendations arising out of this three-stage working process will be presented at a special open event to be held during the Berlinale in February 2016.

#FEEDback Working Session during connecting cottbus is supported by Creative Europe Desk Berlin Brandenburg

Group Leader & Moderation:

» Simon Perry
   Film i Väst

Guests:

» Mirsad Purivatra
   BOSNIA AND HERZEGOVINA
   Sarajevo City of Film Fund

» Hrvoje Hribar
   CROATIA
   Director, Croatian Audiovisual Center

» Miroslav Mogorovic
   SERBIA
   Producer, Art and Popcorn

» Nana Janelidze
   GEORGIA
   Director, Georgian National Film Center

» Darko Baseski
   MACEDONIA
   Director, Macedonian Film Fund

» Robert Balinski
   POLAND
   International Relations, Polish Film Institute

» Tudor Giurgiu
   ROMANIA
   Producer, Libra Film

» Jozko Rutar
   SLOVENIA
   Director, Slovenian Film Center
with local roots, but looking into the distance – and has been doing this for the past 25 years

— This year will see the FilmFestival Cottbus casting a spotlight onto Eastern European cinema for the 25th time from 3 to 8 November, 2015. The best films and most important trends from this region’s current film scene will be presented in Cottbus with around 160 titles from 40 countries screening in three competitions and ten other sidebars. The spectrum ranges from entertaining genre films through to aesthetically sophisticated arthouse cinema. Familiar names and projects can regularly be discovered among the competition titles or sidebars: it’s not unusual to see films returning to Cottbus, which had previously been pitched as concepts during connecting cottbus – or after they had celebrated their world premieres at other major international film festivals.

The diversity offered in the competitions is explored a little further in >Spectrum<, presenting everything that can be found between the extremes of horror films and experimental variants or which simply defies every kind of classification.

A universal issue is analysed by the >Focus< of the 25th FilmFestival Cottbus with its spotlight on the urban environment. Metropolises, rural migration, gentrification and architecture are just some of the aspects appearing here under the heading of “Eastern Europe by Cities”. Another view beyond Eastern Europe – without, however, losing sight of this region – will be attempted by the >globalEAST< sidebar: its anniversary edition will see the FilmFestival Cottbus highlighting some aspects of the intensive relations between filmmakers from the Netherlands and Eastern Europe. Two small film programmes will be dedicated to the production of two leading filmmaking territories of Russia and Poland with the >Russkiy Den< and the >Polskie Horyzonty<. Films, which became box-office hits in their respective home territories, can be found in the >National Hits<.

The goal of both offering a film platform to the region and addressing specific issues of regional interest is followed by the >Heimat | Domownja< sidebar as well as the 15th Cottbus FilmShow which presents the works of committed and talented filmmakers from the region.

Put in a nutshell: the FilmFestival Cottbus forges links to the East and yet remains faithful to its home region; a balancing act which has functioned and inspired for the past 25 years – and whets our appetite for many more editions.
SELECTED PROJECTS IN THE FILM FESTIVAL PROGRAMME

The programme of the Film Festival Cottbus includes a selection of films which have been produced, directed or are distributed by participants of connecting cottbus as well as a number of films which were pitched at connecting cottbus. Additional information can be found at the Film Festival Cottbus website.

» www.filmfestivalcottbus.de
Alexander Ris Co-Producer
pitched at connecting cottbus 2012

ONE FLOOR BELOW
RADU MUNTEAN | RO, FR, DE, SE 2015 | 95 MIN
→ Tue., 3.11., 19.00 | Kammerbühne
→ Thur., 5.11., 14.00 | Glad-House-Saal

Vladimer Katcharava Producer

THE PRESIDENT
MOHSEN MAKHMALBAF | GE, FR, DE, GB 2014 | 119 MIN
→ Tue., 3.11., 20.00 | Weltspiegel
→ Wed., 4.11., 19.00 | Weltspiegel

Eike Goreczka Co-Producer,
Christoph Kukula Co-Producer
pitched at connecting cottbus 2012

FAMILY FILM
OLMO OMERZU | CZ, DE, SI, FR 2015 | 90 MIN
→ Wed., 4.11., 19.00 | Stadthalle
→ Thur., 5.11., 10.00 | Weltspiegel

René Frotscher Co-Producer,
Thomas Jeschner Co-Producer
pitched at connecting cottbus 2009

SUMMER SOLSTICE
MICHAL ROGALSKI | PL, DE 2015 | 105 MIN
→ Wed., 4.11., 21.00 | Obenkinho

Patricie Pouzarova World Sales

HEAVENLY NOMADIC
MIRLAN ABDYKALYKOV | KG 2015 | 81 MIN
→ Thur., 5.11., 15.00 | Stadthalle
→ Fri., 6.11., 17.00 | Weltspiegel

Tudor Giurgiu Producer

THE WORLD IS MINE
NICOLAE CONSTANTIN TÂNASE | RO 2015 | 104 MIN
→ Thur., 5.11., 17.00 | Kammerbühne
→ Sun., 8.11., 14.00 | Weltspiegel

Ira Cecic Producer
pitched at connecting cottbus 2011

THE HIGH SUN
DALIBOR MATANIĆ | HR, SI, RS 2015 | 123 MIN
→ Thur., 5.11., 19.00 | Stadthalle
→ Fri., 6.11., 12.00 | Weltspiegel

Ozana Nicolau Director

THE ISLAND AKA BOAT TRIP
Lange Nacht der kurzen Filme I
4 SHORT FILMS | PL, RO, RU 2015 | 91 MIN
→ Thur., 5.11., 19.00 | Weltspiegel
Alem Babic  Producer, Ines Tanović  Director

OUR EVERYDAY LIFE
INES TANOVIĆ | BA, SI, HR 2015 | 89 MIN
→ Fri., 6.11., | 12.00 | Kammerbühne

Tomi Salkovski  Producer

THREE DAYS IN SEPTEMBER
DARIJAN PEJOVSKI | MK, KO 2015 | 90 MIN
→ Fri., 6.11., | 15.00 | Stadthalle
→ Sat., 7.11., | 10.00 | Weltspiegel

Undine Filter  Co-Producer,
Christine Haupt  Co-Producer

FAIR PLAY
ANDREA SEDLÁČKOVÁ | CZ, SK, DE 2014 | 100 MIN
→ Fri., 6.11., | 17.00 | Stadthalle
→ Sat., 7.11., | 16.30 | Weltspiegel

Ales Pavlin  Producer, Andrej Stritof  Producer
pitched at connecting cottbus 2015

SISKA DELUXE
JAN CVITKOVIĆ | SI 2015 | 108 MIN
→ Fri., 6.11., | 19.30 | Stadthalle
→ Sat., 7.11., | 12.00 | Weltspiegel

Michal Kramar  Producer

WHAT WE DID BEFORE WE DRANK COCOA TOGETHER
Lange Nacht der kurzen Filme III
4 SHORT FILMS | HU, PL, RS, CZ, SK 2014—2015 | 85 MIN
→ Fri., 6.11., | 22.00 | Weltspiegel

Denis Vaslin  Producer

KURAI KURAI – TALES ON THE WIND
MARJOLEINE BOONSTRA | NL, KG 2014 | 85 MIN
→ Sat., 7.11., | 12.00 | Kammerbühne

Sasha Wieser  World Sales

MEET ME IN VENICE
EDDY TERSTALL | NL 2015 | 90 MIN
→ Fri., 6.11., | 18.30 | Glad-House-Saal

Ineke Smits  Director

STAND BY YOUR PRESIDENT
INEKE SMITS | NL 2014 | 92 MIN
→ Sat., 7.11., | 14.00 | Kammerbühne
In its first edition cocoLab offers its pitchers to meet with experts before and after the pitches. cocoLab wants to actively support and strengthen its projects by focusing entirely on the individual needs of each project and talent.

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**COCOLAB**

**PITCHING PREPARATION**
Our two pitching experts Martina Bleis and Marjorie Bendeck will prepare each project individually one day before the public pitches.

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**COCOLAB**

**FILM MARKETING**
Marketing expert Mathias Noschis will work out individual marketing strategies with two selected coco projects that will be presented to the public afterwards.

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**COCOLAB**

**AUDIENCE DESIGN**
Nicolò Gallio, audience design expert, will work with one selected coco project on “How to get the audience?”. The results of this closed cocoLab workshop will be presented publicly.

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**COCOLAB**

**MEET THE EXPERTS**
After the pitches all projects have the chance to get feedback and advice from experts in the field of script development, financing, sales, marketing strategies, training opportunities, and funding.

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**Experts:**

- Simone Baumann
  German Films
- Marjorie Bendeck
  connecting cottbus
- Grazziella Bildesheim & Francesco van der Staay
  MAIA Workshops
- Martina Bleis
  connecting cottbus
- Ellis Driessen
  Netherlands Film Fund
- Nicolò Gallio
  TorinoFilmLab
- Danijel Hocevar
  Vertigo
- Pavel Jech
  FAMU / Midpoint
- Anna Katchko
  Tandem Production
- Birgitta Manthey
  Medienboard Berlin-Brandenburg
- Dana Messerschmidt
  Mitteldeutsche Medienförderung / MDM
- Mathias Noschis
  MAIA Workshops
- Miro Purivatra & Elma Tataragic
  Sarajevo Film Festival
- Denis Vasi
  Volya Films
- Petra Weisenburger
  Nipkow Programm
**THE SON**

**DOKUMENT SARAJEVO, BOSNIA AND HERZEGOVINA**

**producer:**
Alem Babic

**author:**
Ines Tanovic

**director:**
Ines Tanovic

**director’s previous work:**
STARTING OVER
(part of the omnibus film SOME OTHER STORIES)
https://vimeo.com/21274980
(password: amigos2010)

**summary:**
Growing up in Sarajevo is a difficult path for two teenagers, two brothers in a city that is itself in search of its own identity. Adopted son Arman (18) has an unstable character and cannot find peace in the struggle for his identity. His family suffers his restlessness and the enormous energy he lets out.

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

**budget:**
- **estimated production costs:** € 585,502
- **financing already in place:** € 20,000

**partners already attached:**
Film Fund Sarajevo (development support), Macedonian Film Agency (CineLink Award, grant), Spiritus Movens (Croatian co-producer)

**looking for:**
a co-producer, ideally from Germany or from South East Europe, commissioning editors and other interested financing partners

**contact:**
Alem Babic
Dokument Sarajevo
Logavina 12
71000 Sarajevo
Bosnia and Herzegovina

phone: +387 335 70210
mobile: +387 612 11803
e-mail: dokument2@bih.net.ba; alembabic@me.com
web: www.dokument.ba
— Sarajevo nowadays – a city searching for its identity, under the influence of the history of the past twenty years. Arman (18), adopted because his parents had not been able to conceive a child then, lives in this city. After his adoption, however, Mother gave birth to Dado (14). Arman loves his younger brother and envies him at the same time because he is the “true” son. Dado loves his older brother, who is his absolute role model: Arman is hip. Arman is brave. Arman is cool.

A teenager searching for his place, Arman keeps getting into trouble – he skips classes, smokes weed, takes pills and occasionally sells them to his friends. Arman’s relationship with Father is difficult, they fail to understand each other. Arman thinks that Father does not love him. Father feels that Arman is a huge problem for the family, particularly for Dado. He is afraid that Dado will take the same road as Arman. Mother loves both sons, Mother feels Arman’s pain and his need to find out who he is and who his parents are. Mother wants Arman to meet his biological mother; however, her efforts fail. Arman suspects that his genes are bad, that he is not good enough. He loves caring for his grandparents, but becomes increasingly aggressive and restless towards his parents who no longer know how to handle Arman.

Father tries to get his trust in different ways. He buys him an expensive bicycle, but Arman swaps the bicycle for an old Golf 2. He needs a car as he has met Milica, a girl from East Sarajevo, who is two years older than Arman. Milica has never been to Sarajevo, Arman has never been to East Sarajevo. The two young people are curious about each other, they fall in love and want to show each other their respective worlds... but they both are burdened with the past.

After he picks a fight with Milica about who is to blame for the war, Arman is upset and heads to his “haven”, a rooftop where he feels safe. There he finds Dado in a coma; trying to be as cool as his older brother, Dado has overdosed on pills and alcohol. Arman feels guilty, although he has always kept his drugs away from Dado, and now saves his brother at the last moment. Father also perceives him as being guilty, and Arman runs away. Mother has mixed feelings: as much as she suffers for Dado, she knows that the incident is not Arman’s fault. For her, the blame is also with the city they are growing up in, the city that she cannot recognise anymore. While Mother tries to reassure him and tells him that Dado will be fine, Arman receives a text from Milica: she invites him to a cinema, asking him to buy tickets. There is a glimmer of hope for Arman... for his future with Milica, and for his family.

**director’s note**

— This is a story about Arman, an eighteen-year-old boy adopted by a couple who had a biological son four years later. It is not easy to be in the position of an adopted child, and this teenager cannot find his peace. He struggles for identity, for answers as to who he is, who his parents are, whether he is “good enough”, whether he inherited “bad genes”, and why his biological parents abandoned him.

This is also a story about fourteen-year-old Dado, whose role model is his older brother Arman, who is insolent to his parents, lazy at school, bursting with adrenaline and the “top dog” among his friends. Just as Arman is becoming more mature and sees the consequences of his behaviour, Dado slips from being “the good son” into an overdose coma. In this situation, Mother and Father also realise that their influence is limited, that society has changed, and that growing up as a teenager in a city recovering from the consequences of war from some twenty years ago, is taking its toll on the kids.

From scene to scene, we follow Arman’s intense restlessness, we feel his enormous energy and the excess of adrenaline. Arman is constantly on the move and we are moving along with him. His unrest takes us throughout the film until he reaches temporary
peace when he meets Milica, a girl from East Sarajevo. Milica knows who she is, but also suspects there is a different story about the war, about people living in the same city with a different name. Milica is curious, she wants to know what is on the other side.

The city itself is in search of its identity. The city divided into two parts, the city that used to be a concentration camp, survived the camp and is now divided into those who were attacked and those who attacked it. Can two young people from two opposing sides build a common future without the burden of the past? Are they ready to make their own experiences?

The camera is on the move, sometimes hectic, sometimes more quiet, depending on Arman’s mood. The colours will almost look black-and-white, divided into harsh contrasts, just like the city in which Arman, Dado and Milica are growing up.

producer’s note

— THE SON is the second feature project by director Ines Tanovic in which I am involved as a producer. In this project, as in her debut OUR EVERYDAY LIFE, the author describes what she is most familiar with, i.e. the life of a family living in Sarajevo, the city in search of its identity. The characters in this film are also trying to define their identity, in this city which is still struggling with ghosts from its past, even twenty years after the war.

THE SON is a contemporary story dealing with problems that are characteristic for all countries in transition. It is a distinctive story because it talks about a divided city – just like Berlin once was. For the past twenty years, Sarajevo has been divided into those who attacked and those who defended it. Today, young people growing up in the same city live in parallel worlds. They learn different truths, and they have opposite opinions about what happened in the war. We believe that this story reflects the situation in the Balkans today. Therefore, we hope that we will be able to find partners from our region, or beyond the region, who will recognise the universality of this story about becoming mature, with a particular reference to the reality of Sarajevo.

Bosnian DoP Erol Zubcevic is already attached. We are open for other creative contributions from our co-producers.

vita Ines Tanovic

— Born in Sarajevo, Ines Tanovic graduated from the Academy of Performing Arts in Sarajevo. She has written and directed six short films, several documentaries and one feature. She attended the Berlinale Talent Campus in 2006 and her project DECISION was selected for the Berlin Today Award in 2011. She also directed the Bosnian part of the five-part omnibus feature SOME OTHER STORIES (2010).

Her documentary, A DAY ON THE DRINA (2011, 17 min), was awarded the Big Stamp for Best Film in the regional competition at the ZagrebDox International Documentary Film Festival in 2012.

This year, her debut feature, OUR EVERYDAY LIFE, premiered in competition at the Sarajevo Film Festival and was selected as Bosnia and Herzegovina’s entry for the 2016 Academy Award for Best Foreign Language Film. At project stage, it had already been awarded the International Relations ARTE Prize at the CineLink co-production market in 2010.
company profile

DOKUMENT Sarajevo has produced and co-produced a wide variety of films and programmes, including several TV series for children and teenagers which reached high audience figures on Bosnian TV, and the five short films: CIRCLES, IDEA, THE MAN S, SYNDROME and SUGAR-FREE by Ines Tanovic. These films were selected for the competition programmes of the Festival of Short and Documentary Film in Belgrade as well as the Sarajevo Film Festival.

The omnibus feature SOME OTHER STORIES (2010), a six-country co-production, was invited to more than 45 world festivals and won six awards. 2010 also saw Ines Tanovic’s short film STARTING OVER being selected for competition at the Sarajevo Film Festival. The company has also produced Tanovic’s award-winning documentary A DAY ON THE DRINA (2011) and her feature debut OUR EVERYDAY LIFE (2015), a co-production with Croatia and Slovenia, which screened in competition at the 2015 Sarajevo Film Festival and is Bosnia’s entry for the 2016 Academy Awards.
MENOPAUSE
A.B. SEAHORSE FILM PRODUCTIONS LTD., CYPRUS

Tonia Mishiali  producer / director
Stelana Kliris  producer

producers:
Tonia Mishiali, Stelana Kliris, Marios Piperides, Andros Achilleos

authors:
Tonia Mishiali, Anna Fotiadou

director:
Tonia Mishiali

director’s previous work
DEAD END (fiction short, 2013):
http://vimeo.com/toniamishiali/deadend (no password)

LULLABY OF THE BUTTERFLY (fiction short, 2014):
http://vimeo.com/toniamishiali/lullabyofthebutterfly (password: butterflies)

summary:
A middle-aged woman on the verge of menopause, who is suffocating in a loveless marriage with a man who shows no interest in her desires and needs, finds refuge in a fantasy world of vindictive violence. Soon, reality and fantasy blur.

project data:
genre: drama / black comedy
length: 90 min
shooting format: Digital cinema 4K (delivery: DCP)

budget:
estimated production costs: € 339,550
financing already in place: € 233,000

partners already attached:
Cinema Advisory Committee of the Ministry of Education and Culture of Cyprus (production support), Authorwave of Greece (in-kind investment, colour correction services)

looking for:
co-producers, sales agent, distributor

contact:
Tonia Mishiali
A.B. Seahorse Film Productions Ltd.
Aphrodite Complex, 3-4 Ledas Str.
8041 Pafos
Cyprus

phone: +357 22 658 523
mobile: +357 99 698 377
email: toniamishiali@gmail.com
web: www.toniamishiali.com; www.filmworks.com.cy
synopsis

— Elpida, a middle-aged housewife, tries to continue her standard life when the gynaecologist announces to her that she has started entering the menopause. She goes about her daily routine of household chores and caring for her retired husband Costas. He gives her very little money for grocery shopping and he refuses to provide her with any extra spending money for things like going to the hairdresser. Elpida’s only escape is her love for painting and her mentor friend Eletheria, who is now having the time of her life after the sudden death of her husband.

Experiencing many menopause symptoms while lacking Costas’ support, Elpida begins to have a series of fantasies that help her escape from reality. Her husband’s bad behaviour is juxtaposed with the intense romance of her young neighbours, making Elpida yearn for tenderness, fantasising that she kisses the young man. She even lets the young painter who works in their building flirt with her. Her fantasies become more revengeful and violent after Costas sells her car without her consent. She imagines smashing a dish of lasagne in his face, stuffing his mouth with pills to choke him and that he dies of a heart attack while forcefully having sex with her.

She finally decides to leave him only to realise minutes later that she hasn’t got the courage to do it. She returns home and locks herself inside the house. She is in a very dark state, she deeply suffers, and her fantasies become more and more intense. Soon, imagination and reality blur when Elpida finds out that Costas was hit by a car and died. In shock, trying to realise what is happening to her, she “sees” him dead at the morgue in front of her. A feeling of freedom overtakes her… and she decides to treat herself to an appointment at the hairdresser’s!

director’s note

— MENOPAUSE is inspired by images that have been imprinted on my mind and events I have experienced growing up in a patriarchal society. I have always been sensitive to women’s issues and like to explore decadent relationships in marriage. In the story, I focus on the difficult period of menopause in a woman’s life while constructing a mosaic of the microcosm of patriarchal society and the perpetual struggle of the sexes with humour, authenticity and a repetition that adds to the emotional world of the heroine.

As the film is character-based, it is important for me to draw attention to the smallest details of the protagonist’s everyday life and to achieve an atmosphere and a rhythm in the film that makes the viewer understand her inner world, her mental and emotional state. The actress who will play Elpida is key to such a success. She should be able to portray her character with minute facial movements, signaling a wide range of feelings, while remaining likeable and enigmatic. With the camera being almost always close to her (hand-held), the audience can observe her world through her own eyes.

The extensive use of the house as the main location, and the way the house is lit, creates a sense of claustrophobia, contributing to the representation of Elpida’s loneliness. Visually, the film will start in a more neutral tone and end with a broader colour spectrum to represent how she goes through the evolving stages of her psychological progression. Her fantasy world’s setup will be realistic and logical; the audience should have difficulty in distinguishing this from reality.
producer’s note

— MENOPAUSE is a film that we strongly believe in. It is a black comedy with dramatic elements, balancing on a thin line between comedy and tragedy. The comic elements work to bring a balance to the sadness of the situation. The use of fantasy overrides the socially acceptable limits, and seeks to shock the viewer with an unexpected comic representation of the serious issues raised by the film. In particular, we find the balance between humour and drama as well as the use of exaggeration to be appealing. Tonia Mishiali experimented with these elements in her short film DEAD END.

The audience we are trying to reach is women over 35, without excluding men with a good sense of humour, of course! We believe that this film will reach many hearts and find many women empathizing with the main character. We would hope that the film could even help some women find their voice to stand up for themselves and fight for their rights.

The Cinema Advisory Committee of the Ministry of Education and Culture of Cyprus has confirmed its funding for this project. Tonia’s short DEAD END won the Silver Dionysus Award at the Short Film Festival in Drama, consisting of image post-production services worth € 12,000 from Authorwave in Greece. We are looking to find a co-producer to complete our financing as we hope to go into production in autumn 2016. We are open to casting from the co-producer’s country as well as sound, music, and DCP.

vita Tonia Mishali

— Tonia has been experimenting in film, theatre, video and television since 1997. Her film DEAD END (2013) had its world premiere in the Pardi di Domani short film competition at the Locarno Film Festival and was officially selected for over 40 international film festivals (Palm Springs, Encounters, Cork, Busan, Drama, among others), winning five awards, including two for best director. Her short film LULLABY OF THE BUTTERFLY (2014) premiered in competition at the Sarajevo Film Festival and won Best National Film and Best Cinematography awards at the International Short Film Festival of Cyprus. She is one of the artistic directors of the Cyprus Film Days International Festival and a member of the board of directors of the Directors Guild of Cyprus.

vita Anna Fotiadou

— Anna is a graphic designer, illustrator, video artist, performance director and writer. She has focused on contemporary written drama and dramaturgy, developing theatrical plays. She works on collective art and performance projects in Cyprus and Germany and collaborates with artists of different disciplines. She has presented her work at festivals and exhibitions in various countries and was selected to participate at the 12th Biennale of Young Artists from Europe and Mediterranean in Naples in 2005. In 2007, she received the Cyprus National Award for Illustration. She is the co-author and co-illustrator for Current, Cyprus’ first comic book anthology. She is now developing the story of a graphic novel entitled backstory.
A.B. Seahorse Film Productions was established in 1998 by producer Andros Achilleos and is now one of the leading production houses on the island. The company has been involved in the creation of hundreds of short and feature-length films, music videos, TV commercials, reality TV and documentaries, offering its services to clients varying from local talent to internationally acclaimed production companies. Apart from equipment rentals and full production services that cover projects of any scale and budget, the company supports numerous projects funded by the Cinema Advisory Committee of the Ministry of Education and Culture of Cyprus and collaborates with foreign production companies such as Cinétévé (France), Les Films du Carré (Belgium) and Sabbah Group (Dubai-Lebanon-Egypt).

Most of the productions in which the company was involved have been officially selected and awarded at major international film festivals, like the short LULLABY OF THE BUTTERFLY by Tonia Mishiali (see award list above). THE IMMORTALIZER (2014) by Marios Piperides won 11 awards, including Best Film at the International Short Film Festival of Cyprus, the Avanca Film Festival in Portugal, the CinemAvverine Film Festival in Rome. THE PALACE (2011) by Antony Maras, a Cyprus-Australia co-production, won Best Short Film awards at the Adelaide FF and Sydney FF, and was in competition at the Melbourne IFF.

The feature film BLOCK 12 (2015) by Kyriakos Tofarides won the Special Jury Award at the Cyprus Film Days IFF and was in the European Film Awards Selection. It was also second in the Cyprus Box office for three weeks. The feature film GUILT (2009) by Vassilis Mazomenos won Best Cinematotography and Best Screenplay Awards at the London Greek Film Festival. TO POULI TIS KYPROU, a feature by Nicolas Koumides, was a blockbuster in the cinemas in Cyprus in 2014.
VENICE
20 STEPS PRODUCTION AND NIKE STUDIO, GEORGIA

producers: Vladimer Katcharava, Rusudan Chkonia

author: Rusudan Chkonia

director: Rusudan Chkonia

director’s previous work: KEEP SMILING (fiction feature, 2012)

https://vimeo.com/122450593
(password: chkonia)

summary: After seven years of stagnation, the apartment owners in an unfinished residential building finally have a chance to finish their house. But one of them must sacrifice his apartment to make it happen.

project data:
genre: black comedy
length: 100 min
shooting format: digital 4k (delivery: DCP)

budget:
estimated production costs: € 800,000
financing already in place: € 82,000

partners already attached:
Caucasian Film Service (in-kind investment), Georgian National Film Centre (development support)

looking for:
co-producers, world sales and distributor

contact:
Vladimer Katcharava
20 Steps Production
Akhmeteli 10 A
Tbilisi 0159
Georgia

phone: + 995 591 227 377
mobile: +995 595 267 168
email: rchkonia@gmail.com
Due to a financial pyramid and dishonest management, a construction company finds itself in a crisis. It promises to complete the construction of a residential complex called Venice, but only if the clients agree to new, detrimental conditions. Even if they agree, it seems unclear whether the company will fulfill its duties. The deceived residents have gathered in front of the half-constructed building for the past seven years and tried to solve the problem. However, every attempt ends in failure.

The main reason for their failure is that they are unable to agree upon one and the same idea. Their gatherings are full of emotion, but totally devoid of common sense. The meetings resemble the construction of the Tower of Babel where everyone speaks a different language, protects his own opinion and it is impossible to find common rational solution. They have different suggestions: to agree to the new conditions of the company, to damn and curse the construction company, to sue them, to complete the construction with their own finances, to go on hunger strike, etc. Thus, it is impossible to find a decision acceptable for everyone.

The deceived residents represent diverse social layers. Their community is in fact a micro-model of the entire country.

Suddenly, an investor offers to complete the construction on two conditions: the first condition is that the top floor should belong to him; the other condition is that Father Alexandre – the potential resident of the top floor – should be offered the best alternative space. In turn, the investor will complete the building.

Everyone definitely agrees, but their joy does not last long: all the flats are sold in advance except for a semi-cellar. It is impossible to offer Father Alexandre to live in the semi-cellar. Therefore, someone should agree to yield his flat to Father Alexandre and choose to live in the semi-cellar. Initially everyone considers this idea to be absurd. With time, people with diverse ideas unite against one of the potential residents, Zurab. Gradually the image of the enemy is drawn, and people find more and more arguments to prove that Zurab should change flats with Father Alexandre. At the end of the film, everyone agrees that Zurab should be obliged to exchange his apartment.

That is when the fight begins, a fight without rules. Zurab has his own secret: he is gay and he will do anything to keep this private, which makes him vulnerable. Those who find out about this, blackmail him mercilessly. The house must be finished, and if it requires sacrifice, this will be made. Zurab is facing the crowd as it unites against him. Finally, before he agrees to give up his flat in order to stay in the closet, his secret is revealed. Now that he has gone through hell, he refuses to do what he is told. The crowd is searching for a new victim when they are told that it will be possible to finish the house without sacrificing anyone’s apartment deal. But now their relationships have changed: they have lost their solidarity and sense of community. They are faced with the question of their future life together in the building.
director’s note

— The profession of a film director is hard. One never has a stable income. In 2007, I won a prize and decided to fulfill my long-time dream of purchasing an apartment of my own. I bought a studio in a newly-built block of flats named Venice. The construction works were almost finished, and I was going to move in after nine months. However, it turned out the adventures were just about to start. First, the planned 11-storey house turned into a 16-storey one. Then it turned out that the construction company had financial problems. Then I found out that the amount I had paid was insufficient. As a result, the construction lasted for five years instead of nine months. It has not ended yet. The customers decided to hold a meeting. Since then, we have gathered every Wednesday at our house-to-be and discussed how to settle the matter.

These meetings were both funny and sad, full of emotions and the feeling of helplessness. Soon, I realized this was a wonderful story for a tragicomedy. Our meetings resembled the building of a tower of Babel, with everyone speaking a different language. In the film, the residents of the unfinished house represent a model of Georgian society. I was always interested in the way the image of an enemy is formed and the way someone is turned into a scapegoat, why a society finds it hard to unite in order to construct something, but finds it extremely easy to unite under hatred around the image of an enemy. Umberto Eco wrote a short essay called Inventing the Enemy where he says a society needs an enemy, if not a real one, at least illusory. The film is partly about the process of forming the image of an enemy, and our involvement in the process when totally unacceptable arguments eventually turn into adequate and correct ones. However, despite this serious subject, the story is funny and ironic, hence the choice of the black comedy genre.

The visual style of the film is of great importance to me. A significant part of the film will be shot by handheld camera, with long shots, and dynamic change of mise-en-scénes.

producer’s note

— Rusudan and I worked together successfully on her first feature film KEEP SMILING. I consider her to be one of best script writers in Georgia. She is also one of the most successful of the new generation of Georgian directors. When I heard that Rusudan Chkonia planned to write a story about Centre Point, the biggest real estate developer in Georgia, I was immediately drawn to the project. Most of Centre Point clients had been cheated after the 2008 financial crisis; their flats and money were in danger. Lots of stories developed around that company, some tragic human stories, some comical. Unfortunately, one of the deceived investors was Rusudan and what she writes here is her personal story.

The story takes place in Tbilisi where lots of unfinished residential buildings were left standing after 2008. VENICE tells the story of one of these inhabitants as a black comedy. Many countries were hit by the real estate sector crisis and it was disaster in some countries. The fact that this film will be a comedy can attract a wider audience. Rusudan Chkonia has already worked in this genre in her previous feature, KEEP SMILING, which was well received internationally.

VENICE is being developed with support from the Georgian National Film Centre. Start of shooting is planned for November 2016, and we are currently searching for potential collaborators regarding co-production and sales.
**vita Rusudan Chkonia**

Born in 1978, Rusudan Chkonia has been making films in Georgia since the 90’s. Her student project CHILDREN WITHOUT A NAME was awarded prizes at many festivals. She was part of the Berlinale Talent Campus programme in 2005 and 2006. With her debut feature project KEEP SMILING, she was selected for the Residence du Festival de Cannes. The film was successfully financed as a co-production between France, Georgia and Luxembourg and premiered at the Venice Film Festival, going on to receive over 20 awards. VENICE, her second feature project, has received development support from the Georgian National Film Centre, a writing residency from Montpellier Film Festival at Le Moulin d’Andé, and has participated at La Fabrique des Cinémas du Monde.

**company profiles**

— 20 Steps Productions was founded in Tbilisi in 2010. The company’s goal is to contribute to the development of Georgia’s film industry. It focuses on development and co-production of independent fiction, documentary and animation films that will appeal to both domestic and international audiences. Among recent company successes are the feature films, Mokhsen Makhmalbaf’s THE PRESIDENT (2014), which was the opening film of the Orizzonti section at the Venice Film Festival, and Ben Hopkins’ LOST IN KARASTAN (2014), in competition at the Montreal World Film Festival, as well as the short DINOLA (2013), nominated for the European Film Academy’s Short Film Award.

20 Steps Productions is currently in post-production with DEDE, Mariam Katchvani’s debut feature, and is developing several fiction and animation short films.

Nike Studio is an independent film and TV production company founded in Tbilisi by Rusudan and Tinatin Chkonia, focused on producing Eastern European content and providing production services in the Caucasus. The company has produced several shorts and documentaries as well as Rusudan Chkonia’s debut feature as director, KEEP SMILING.
producers: Saar Yogev, Naomi Levari

writer: Dan Ronen

director: Evgeny Ruman

director’s previous work: IGOR & THE CRANES’ JOURNEY. Link available upon request.

summary: Semion Cogan, a Russian Jew, follows his dream and emigrates to Israel with his family. As time goes by, strange and unexplained things occur in his new home and Semion realizes his dream has a high cost, forcing him to choose between his love for his family and his love of the land.

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

budget:
estimated production costs: € 950,000
financing already in place: € 70,000

partners already attached: Black Sheep Film Productions (own investment)

looking for: co-producers, financiers, sales and distributors, as well as a link to the Russian industry for content and cast reasons

contact: Saar Yogev & Ariel Richter
Black Sheep Film Productions Ltd.
1 Yagia Kapayim Street, Tel Aviv 6777885
Israel

phone: + 972 74 703 9009
mobile (Saar): + 972 54 550 5255
mobile (Ariel): +972 54 589 3913
email: saar@bsheepfilms.com
ariel@bsheepfilms.com
web: www.bsheepfilms.com
— 1990. When the Iron Curtain is removed from the USSR, Semion Cogan fulfils his dream and emigrates to Israel with his wife and two children after many years of longing. While most immigrants around him went in order to improve their financial situation, Semion feels that he is part of a Zionist legacy. He steps off the airplane and kisses the ground. Finally he is ‘home’.

Semion and his family are sent to live in a temporary caravan neighbourhood in the beautiful Valley of Jezreel. Semion falls in love with the place and becomes curious about its history; his new home is located where a legendary group of 12 pioneers dried a monstrous swamp in the 1920’s.

But soon enough, strange things start to occur: an earthquake that isn’t registered by any seismographs; the soil becomes muddy, a neighbour’s dog disappears, and a stranger threatens Semion’s young son. Semion’s family, who were not that enthusiastic about emigrating in the first place, want to leave the dangerous neighbourhood, but Semion tries to calm them down, using ‘rational’ explanations for the unexplained occurrences.

Semion skips one piece of information though: he doesn’t tell his family that the ghosts of the pioneers who dried the swamp are trying to contact him. When they first appear in front of him, this terrifies him to death, but his curiosity grows and he reaches out to them. In their 1920’s building camp, the pioneers embrace him as one of them and they tell him about the threat they are facing: the swamp is about to re-open and destroy all their hard work. Semion vows to stay in the valley and do whatever it takes to prevent this disaster. He feels that he has found his destiny in the Holy Land.

Meanwhile, Semion’s family is worried about him. He has been found unconscious and diagnosed with malaria, and they are evacuated from the swamp area to the city. Soon, he leaves their new home without an explanation, returns to the pioneers and does all he can to overcome the growing swamp – until he discovers the horrible secret that the pioneers learned 70 years ago: the only way to dry the swamp is by giving it a human sacrifice.

His family starts looking for him, worried that he is still in a fever. When they finally find him and try to rescue him, Semion must choose between his love for his family and his love of the land.

director’s note

— I emigrated to Israel with my family in 1990 when I was 11 years old. It was a shaking, emotional experience. Since I began studying filmmaking, more than a decade ago, I have explored these emotions throughout my work. Over the years, I’ve created a number of short films, a TV film, a TV series, and a feature film, all dealing in one way or another with the Russian emigration to Israel. But I also felt that something is missing – something that reaches beyond cinematic realism. For me, emigration is a point of no return; it will change you, no matter who you are. It’s not only about getting used to a new language, an alien culture, different weather etc. First and foremost, it’s about dealing with yourself, with your deepest dreams and demons. Suddenly, you are a stranger in a strange land, far from everything you have known, trying to survive in a country that is constantly haunted by its own inner demons. And one day, I realized what this all feels like – like the seeds of a horror film. And this is the film I need to make.

“A land that devours its inhabitants”, as The Book of Numbers calls it - for the characters in the film, this is no biblical metaphor, this is the reality; this is the price they have to pay in order to stay on this land. As opposed to a story with supernatural elements, the film’s visual style will be very realistic. This isn’t a ‘dark’ film with ‘scary’ sound effects like in the horror film clichés. This film will be shot on locations in the burning and blinding Israeli tough light, in which the
ghosts will be shown as clearly visible, like an everyday element, emphasizing how myths are present in our lives today.

The camera will be static most of the time, observing the events from a distance, and thereby enhancing the viewer’s feeling of helplessness in front of the horror that takes over the characters’ lives. I would like the film’s language to feel like a combination of Stanley Kubrick’s THE SHINING and Ephraim Kishon’s iconic 1964 Academy Award nominated immigration satire SALLAH SHABATI.

producer’s note

— THE SWAMP explores the yet untold psychological aspect of immigration. One million people migrated to Israel from the dying Soviet Union for various reasons - some tried to escape anti-Semitism, some hoped to find wealth, others wanted to live in a liberal society after decades under the Communist regime. But no matter what their initial reasons were, their actions sent them on a quest to fulfill the Zionist fantasy, formulated by hundreds of years of longing in the Diaspora - the quest to build a sustainable home in the land of our forefathers. Within this dream lies, nonetheless, the dreadful gap between fantasy and reality with all its greys and hardships.

Rebuilding your life in a new country means, as the Cogan family soon finds out, to reinvent yourself in every aspect of being: your laughs, your sorrows, your streets, what you eat, wear, dream of - to change completely, including your deepest dreams and ambitions. For Semion, the lead character, the loss of his old self is not painful, but a token of love that will make the land give itself to him, as it did to the pioneers who depended on it. But, for his family, these are terrible sacrifices from which they can not heal.

As producers, we wish to depict this eternal wound that shadows the life of every immigrant in a way that has not been seen in Israeli cinema before. This portrait of Israeli society in one of its most meaningful and fragile moments is both culturally significant and has a potential for a wide audience, as it embodies the pains that define a whole generation and have been repressed for too long.

We believe that Connecting Cottbus is the right place to launch the project internationally as the project has a strong link to the audience coming from the Eastern Europe, Russian-speaking territories, in particular. This project lends itself to an international collaboration due to its story about immigrants, the Russian dialogues and characters specifically offer casting potential for Russian speaking stars, and last but not least, as a genre film, it could appeal to a mass audience and be successful in other markets as well.

vita Evgeny Ruman

— Evgeny Ruman was born in 1979 in the Soviet Union. He emigrated to Israel at the age of 11. As a director and editor, he graduated from the Film & Television Department at Tel Aviv University. He directed a number of short films which participated and won at festivals in Israel and abroad.

His feature debut, IGOR & THE CRANES’ JOURNEY (2012), premiered at the Toronto International Film Festival, and received awards at film festivals in Chicago, Haifa, and Minsk. His second feature, THE MAN IN THE WALL (2015), premiered at the International Film Festival Rotterdam. He has just completed the US-Bulgarian film RUBY STRANGELOVE WITCH, and he is also the creator, head scriptwriter and director of IN BETWEEN THE LINES, the first TV series in the Russian language to be aired in Israel.
vita Dan Ronen

— Screenwriter Dan Ronen graduated from Tel Aviv University. He has written the scripts for various TV shows, drama series and feature films. Recent credits include the feature THOUSAND YARD STARE (2016, Judd Ne’eman), the drama series CATCH (2013), as well as the TV series 23 MINUTES, WORTH TRYING and NO SUCH THING (all in 2012).

company profile

— Black Sheep Film Productions was founded in 2010 by producer Saar Yogev, EAVE alumni and former head of productions at JCS studios, and the award-winning director and producer Naomi Levari. The company focuses on full-length features, creative documentaries as well as TV drama series and is specialized in character-driven films.

   Working with filmmakers and international partners, Black Sheep promotes personal and intimate collaboration, tailormade for each project. In 2013, Black Sheep’s Israeli-German co-productions HANNA’S JOURNEY by Julia von Heinz and the creative documentary FAREWELL, HERR SCHWARZ by Yael Reuveny were released.

   The company also produced Naomi Levari’s creative documentary, AMEER GOT HIS GUN (2011), and the prime-time TV series YOU CAN’T CHOOSE YOUR FAMILY (2012) and LIFE ISN’T EVERYTHING (2011). Currently, Black Sheep has two TV series, two documentaries and a feature film in production and post-production. Also lined up is Yaron Shani’s (AJAMI) new feature film APPLE OF MY EYE which will shoot in 2016.
producer:
Tomi Salkovski

director:
Igor Ivanov

authors:
Zanina Mircevska, Igor Ivanov

director’s previous works:
BUGS
(fiction short, 2004)
https://www.youtube.com/watch?v=Dat_QgTGsU

OUR NEIGHBOURHOOD
(fiction series, 2000, episode FAT BOY)
https://www.youtube.com/watch?v=a4RzXjg2m_4

summary:
Marko, the candy man, makes a boy out of sugar in order to make his beloved wife happy. Sugar Kid becomes a hero.

project data:
genre: family, adventure
length: 90 min
shooting format: HD (delivery: DCP)

budget:
estimated production costs: € 3,000,000
financing already in place: € 1,000,000

partners already attached:
Macedonian Film Agency (production support), Sektor Film, Macedonia (in-kind investment, set construction), Art&Popcorn, Serbia (co-producer), Audiovideo Orpheus, Bulgaria (co-producer)

looking for:
co-producers (for creative as well as financial collaboration), world sales and TV broadcasters

contact:
Tomi Salkovski
Skopje Film Studio
Slavejko Arsov 15
1000 Skopje
Macedonia

phone: +389 2 329 6515
mobile: +389 7 025 5671
email: salkovski@sfs.mk; office@sfs.mk
web: www.sfs.mk
Neverbeen is a small town with happy people living in it and where nothing bad ever happened. The Sugar Story candy store, the greatest pride of the town, is located at the centre of the small square. Marko the Candy Man has inherited the candy store from his ancestors, and with it, an ancient book with candy recipes. Quite unexpectedly, Marko finds a secret recipe in it for a child made out of sugar, who can come alive when moon-honey is poured over it during a total eclipse of the moon.

Marko orders moon-honey from the merchant Black Hat, but this honey can only be found in the valley where the Dwarf lives. The Dwarf, who is actually the original owner of the candy recipes book, learns that Marko is looking for moon-honey. It is clear to him that Marko has the book and has discovered the secret recipe. The Dwarf wants to help Marko have a child and gives Black Hat the moon-honey he is looking for. But, under one condition, he wants his book back. Black Hat sells the rare honey to Marko for a large sum of money.

Because of his love for his wife Mira, who loves children but has never given birth to a child of her own, Marko creates and brings the Sugar Kid to life. The Sugar Kid brings out passions and unrest in Neverbeen and becomes the target of different interests. The children want to taste him, the dogs and cats hunt him, and Black Hat plans a kidnapping. He recruits Marija, the little girl who loves candy more than any other kid, to help him.

The Sugar Kid runs into the woods. The Neverbeenians are certain that someone has stolen him. They are all alert. The Sugar Kid wanders through the forest trying to find shelter. He meets Marija in the forest and suggests they take action together. With his cleverness and courage, he manages to avoid the traps and obstacles and to outwit Black Hat.

The Dwarf punishes Black Hat for his malice and greed, the book is returned to its rightful owner, and the Sugar Kid returns to Neverbeen with Marko and his wife Mira. Neverbeen gets a special citizen, the sweetest kid in the town.

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director’s note

This fairy tale, this script and the way it should be filmed promise a magical journey to a different, idyllic and just world where miracles are not an exception. The town of Neverbeen is a studio set, especially adapted for this purpose. The setting is somewhere at the beginning of the 20th century, with small alleys and stores in the houses where their owners live, it’s colourful and unreal, a fairy tale town. Marko’s candy store dominates the square. Inherited from his father, grandfather, great-grandfather, this candy store holds the greatest secrets of this noblest of crafts.

Sugar Kid is actually an animated character. A real, well trained boy or girl in special 3D-green lantern suit, will act on set. His/her body will be used as a base for applying the completely animated form over a real figure, in order to achieve plausible movements and facial expressions. Made of sugar, marzipan and caramel, with chocolate hair, eyes made of blue cherries and moon-honey skin, the Sugar Kid is sweet by nature, but fragile. His clothes are made of the finest cream, decorated with the most delicious icings and glazed fruit. His voice has a sugary ring to it. Unlike him, all the other characters are real actors, shaped and designed as humans that live in an unreal, slightly naive, long forgotten world.

The movie contains elements of a musical. In several scenes where secrets and fantasies are revealed or doubts and conflicts are resolved, the drama dissolves into musical, sung by the leading characters. They talk and express their emotions through contemporary arranged jazz-pop songs and choreography.

The story of the Sugar Kid will be told through an eclectic mix of elements from different styles and time contexts, using a specific cinematic language based on the classical genres, a kind of a combination between western adventures and the Eastern fairy-tales, condensed in the modern era. A contemporary family adventure, attracting with its magical atmosphere, miracles, excitement, mysticism and sweetness.
producer’s note

— This story clearly belongs to the family and adventure genres. Suitable for different ages, social and cultural groups, SUGAR KID will be a movie for all generations, with a special target on children aged five to nine.

Rich and multi-layered, with a clear narration and unambiguous ethical connotations, artistically impeccable, fun and didactic, full of suspense, danger, excitement, lucid and wondrous characters and with a hero made of the sweetest things in the world, SUGAR KID is a project which promises to become a national and regional audience pleaser. We hope this will be a movie that will fill the theatres and be a must-see for the future generations.

SUGAR KID is currently in the scriptwriting and development phase. The Macedonian Film Agency confirmed € 750,000 production support, recognizing its national importance. We aim to close the budget of approximately € 3,000,000 through the collaboration with foreign co-producers and their national film funds. Considering the complexity of this live-action animation project, we are searching for a European partner with experience in this genre to ensure the desired quality in the areas of animation, CGI and post-production. We also aim to apply for Eurimages support.

To ensure that the production design of the film brings out the desired magical atmosphere, Milenko Jeremic is already on board. He is a renowned production designer from Serbia, with over 80 completed films. He is best known for BLACK CAT, WHITE CAT (1998) and LIFE IS A MIRACLE (2004) by Emir Kusturica as well as PRETTY VILLAGE, PRETTY FLAME (1996) by Srđan Dragojević. As for the creative credits, we are now looking for an experienced scriptwriter who will co-write the final draft of the script.

Our purpose is to produce a modern children’s film that will appeal to a wide mainstream audience. We plan to dub SUGAR KID into several languages in order to allow distribution for the youngest audiences in the region and elsewhere in Europe.

vita Igor Ivanov

— Born in Skopje in 1973, Igor Ivanov began his career as a director of television series, documentaries and shorts. His short fiction BUGS (2004) was in competition at the Berlinale and won the Pardino d’oro at the Locarno Film Festival. Ivanov directed five seasons of the live action children’s TV series FIVE PLUS, 35 episodes of the first children’s TV programme in Macedonia OUR NEIGHBOURHOOD, co-produced by Common Ground Productions and Children’s Television Workshop. His filmography includes two feature films, UPSIDE DOWN (2007), which premiered in Karlovy Vary and won the Best Director award at Mostra de Valencia, and THE PIANO ROOM (2013), which screened at the Chicago International Film Festival, among the others.
company profile

--- SUGAR KID is the latest project of Skopje Film Studio, a production company based in the heart of the Macedonian capital. Among the numerous shorts, documentaries and feature films completed, some highlights include the feature KONTAKT (2005) by Sergej Stanojkovski, the portmanteau film by five women directors SOME OTHER STORIES (2010), and Igor Ivanov’s second feature THE PIANO ROOM (2013). These have screened at festivals such as Chicago IFF, Montreal World FF, Sao Paulo IFF, Warsaw IFF, Valladolid IFF, Taormina IFF, Mannheim-Heidelberg IFF, Sarajevo IFF and Gothenburg IFF.

The company is proud of its collaboration with Constantin Film for production and location services on Doris Dörrie’s GLÜCK, and the most recent minority co-production BABAI, made with NiKo Film, Krusa Produkcioni and Eaux Vives Production.

Current releases include THREE DAYS IN SEPTEMBER (2015) by Darijan Pejovski, a co-production between Skopje Film Studio and Ikone Studio Kosovo, which premiered at the Montreal World Film Festival and is scheduled to screen at Chicago IFF, FilmFestival Cottbus and Cinedays Macedonia, as well as BABAI (2015), Visar Morina’s debut feature, which premiered at the Karlovy Vary International Film Festival and won the Crystal Globe for Best Director. This film was also awarded Best Director, Best Script and Best Actor at the Filminfest München, is nominated for the European Film Awards and is Kosovo’s official entry for the Oscars.
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CONTINUING PITCHING PROJECTS
 WHEN FUCKING SPRING IS IN THE AIR

OAK MOTION PICTURES, THE NETHERLANDS

producer: Trent

authors: Heleen Suer, Danyael Sugawara

director: Danyael Sugawara


summary: When her grandmother dies and Kasia (17) has hit rock bottom financially, it is high time to seek money and explanations from her biological parents. Whilst making an indispensable coming of age trip, she discovers her family is not at all what it seems.

project data:
genre: punky feel-good road movie
length: 95 min
shooting format: HD (delivery: DCP)

budget:
estimated production costs: € 1,700,000
financing already in place: € 400,000

partners already attached:
Dutch Film Fund (development support and production incentive funding), Creative Europe - MEDIA (single project development funding), September Film (distributor for the Netherlands), TamTam Films, Germany (co-producer)

looking for:
co-producers from Eastern Europe, distributors, sales agent, broadcasters

contact:
Trent
OAK Motion Pictures
Jacob van Lennepkade 534P
1055 NJ Amsterdam
The Netherlands

phone: +31 207 173 504
mobile: +31 624 607 869
email: trent@oakmotionpictures.com
web: www.oakmotionpictures.com
**Synopsis**

- It is winter in Gdynia, Poland, where Kasia (17) is living: a rebellious, headstrong, street wise... and pregnant teenager. Kasia was almost three years old when her parents left Poland in search of a better life in Germany. However, they never returned, and Kasia has been raised by her grandmother.

  When Kasia finds out that she is pregnant, she can’t tell her boyfriend. He wants to build a future with her, but Kasia feels suffocated by his devotion. She has other things on her mind: her grandmother is gravely ill and has to pay 25,000 Zloty to project developers - otherwise, their little house will be demolished. When her grandmother dies, Kasia is torn apart by grief.

  She is startled from her mourning by the bulldozers, ready to demolish the house. Only one opportunity is left: get the money from her parents as they owe her a whole life’s worth of care.

  It appears her parents are divorced, and her mother Ewa (35) is remarried. But the real shock happens when her full-blooded sister Ania (14) steps into the room: their resemblance is striking.

  Together with her new-found sister, Kasia focuses on the goal of getting money: their parents lied to them both. They travel to their father Leszek (40) in Amsterdam. He is wealthy and filled with remorse, but is beating around the bush: he turns out to be gay!

  When Ewa is suddenly on Leszek’s doorstep as well, the entire family goes astray and the situation erupts: Kasia has a miscarriage, loses all control and comes to blows with Ania, while all the tension of the past years is released by everybody. Finally, Kasia gets the money, some love and a sister.

  Once she is back home again in Gdynia, her boyfriend is the first person she turns to, and together they give her grandmother a worthy burial and embark on a new spring.

**Director’s Note**

- It’s not always clear how ideas for stories come to exist, but absent fatherhood, identity, family and the complexities of love have always been issues I have dealt with in my films. It is not strange if you know that I have a Polish mother and an absent Japanese father, so where do I belong?

  The beating heart and the driving force of WHEN FUCKING SPRING IS IN THE AIR is the main character Kasia. She’s a liar, impatient, stubborn, angry, full of herself and full of contradictions. But, in the end, there is a real emotional and sensitive girl hidden in this entire pretence.

  Kasia is introduced as emotionally isolated, fearful of opening up and afraid of rejection. Her being left behind by her parents has left significant scars. She creates a shield around herself. If people wander too close into her emotional space, she scares them off. By doing so, Kasia gives people exactly what they expect from a damaged orphan, and it allows her to hide her true wounded feeling of rejection.

  We all fear the pain of rejection when we commit emotionally. But accepting some suffering in life is necessary to live fully. So, at least Kasia must gather the courage to honestly declare her feelings to her new-found family, and her candour allows true love to enter her world.

  We find the theme of WHEN FUCKING SPRING IS IN THE AIR revealed through Kasia and her personal growth: in order to find love, we must be willing to accept some pain and remain emotionally open.

  I have always been a strong believer that content of a story drives a certain visual style. In this case, I want to tell the story from Kasia’s perspective not in a literal sense, but how we experience the story. The way Kasia is as a character, the way she lies, the way she is contradictory is something that will be represented visually. Referencing American independent cinema from recent years, I’d mention LARS AND THE REAL GIRL, JUNO and HARD CANDY. Or, to be really blunt: Wes Anderson meets John Cassavetes.
producer’s note
— Economic migrants come from everywhere. In the past, they migrated to America, the promised land. In the present, the migration is by people looking for a better job abroad. Currently, it is happening all over the EU.

One of the consequences of such ambulant movements of migration is families being torn apart. The patchwork family is a universal concept: families made up of those left behind. It leads to a feeling of exclusion and feeling lost.

In WHEN FUCKING SPRING IS IN THE AIR we address these universal and familiar themes down to the story of one girl. Kasia, a 17-year-old Polish girl raised by her grandmother. She is pregnant and embarks on a trip in search of money to be able to pay off her debts and raise her kid.

I feel for the main character. How many times do we try to avoid telling the truth because the truth is too hard to bear - even for the messenger? Kasia, the main character, does not dare to tell her boyfriend and her parents that she is pregnant. This set-up makes the film accessible to worldwide audiences.

What first seduced me was Danyael Sugawara’s debut feature UPSTREAM. On the border between artistic and commercial, Sugawara won the prestigious White Iris Award for Best European Debut in Brussels and the Audience Award at the Dutch Film Festival. When I got to know Danyael as a person, his warm personality, enthusiasm and his energy made me decide to produce his next film, another personal story.

This story is about a main character who is tough, rebellious, heartfelt, humorous and moving. However, she can also be blunt and irritating. Just like people in real life. All this gives me a very interesting take that I would enjoy seeing in the cinemas.

The project was selected in the prestigious Ekran Programme at the Andrzej Wajda School and the script has a finished draft, guided by the international script editor Miguel Machalski. The project participated in When East Meets West in 2013. Then it became clear that this topic needed thorough research to do it well, which we have now accomplished. In the meantime, we as a team have completed and released another feature (see previous works above). Now we are aiming for a co-production with Eastern Europe, specifically Poland, to look for cast, crew and distribution. Our other aim is to find a committed sales agent for our film.

vita Danyael Sugawara
— After completing a screenwriting degree at the New York University, he went on to study at the Dutch Film Academy in 2000. He soon realized that working with actors and complex character study intrigued him the most. His short film THE QUIET ONE (2004) played in Clermont-Ferrand and won several awards, which propelled Danyael to enjoy ‘young talent’ status and enabled him to develop successfully as a director for award-winning short films and television productions. His films and projects mainly concentrate on the complexity of human interactions where love or intimacy are absent or questioned.

His debut feature UPSTREAM (2009) won the White Iris Award at the Brussels Film Festival for Best European Debut and a Golden Calf Audience Award at the Dutch Film Festival. His second feature THE MOST BEAUTIFUL THING IN THE WORLD, produced by OAK Motion Pictures, had its Dutch premiere last January and is currently travelling the international festival circuit.
vita Heleen Suer

— After completing her BA in Dramaturgy at the University of Amsterdam, she lived and worked in Los Angeles and London for 10 years.

Since 1995, she has been working as a freelance writer. She completed numerous feature film scripts and TV dramas supported by the Dutch Film Fund and the Dutch Media Fund. She is a guest lecturer and a script coach at the Dutch Film and Television Academy.

She has participated in the European workshops North by Northwest (tutor David Howard), Arista (tutors Stephen Cleary, Margot Knijn) and Ekran (Andrzej Wajda Master School of Film Directing).

company profile

— OAK Motion Pictures is based in Amsterdam and Aberdeen. OAK develops, produces and co-produces feature films, shorts and television dramas for both the Dutch and the international market.

The feature DOES IT HURT? was nominated for a Tiger Award at IFFR. The feature CAN GO THROUGH SKIN premiered in the Forum section of the Berlinale in 2009, played at New York, Edinburgh, San Francisco, and Leeds, among other festivals, and won several international awards. The feature HUNTING & SONS played in New York, London, Sao Paulo and Gothenburg, while VILLEGAS was officially selected by the Cannes Film Festival in 2012 (special screening).

OAK is the co-producer of MATH SUCKS by the Polish director Kasia Roslaniec (BABY BLUES, Berlinale Crystal Bear in 2012), which is in its final stage of editing. THE WOUND by the South African director John Trengove (IBHOKHWE, Berlinale Generation 2014) will be shot in early 2016.
**1985**  
**ADCELERATE, ROMANIA**

**producer:**  
Irina Malcea  
Bogdan Muresanu

**author:**  
Irina Malcea  
Bogdan Muresanu

**director:**  
Bogdan Muresanu

**director's previous work:**  
HALF SHAVED  
https://vimeo.com/53595296  
password: ccstudio2ban

**summary:**  
In 1985, while large parts of historical Bucharest are being demolished for Ceausescu’s megalomaniac urban planning, Securitate officer Laurentiu Dinca is investigating a case of illegal manifestos against the destruction. As the demolition works get closer to his own mother’s house, and he gets closer to finding the culprit, Dinca slowly realises the absurdity of the system that he is working for.

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

**budget:**  
estimated production costs: € 935,000  
financing already in place: none

**looking for:**  
a co-producer, as well as professional opinions and feedback on our project – both creatively and production-wise

**contact:**  
Irina Malcea  
Adcelerate  
Iacob Negruzzi 14  
Bucharest, 011094  
Romania  
phone/mobile: +40 741 942 882  
email: irina.malcea@lunafilm.ro  
web: www.adcelerate.com.ro
— 1985. Romania is disfigured by Ceausescu’s urban planning, the so-called systematization: entire cities are wiped off the face of earth as the Communist vision is being built. In Bucharest, people are reacting in various ways to the devastation of the city that used to be nicknamed Little Paris. However, no one can do much; the Securitate Secret Police is squashing any sign of criticism. But here and there, typed manifestos against the demolitions are surfacing, to the chagrin and anxiety of a high-ranked Securitate officer.

Securitate Captain Laurentiu Dinca is investigating this case of illegal manifestos. His mission is to find out as soon as possible who is typing them or, at least, to find a scapegoat for a while. Through blackmail, threats, fake accusations and deceiving promises, the captain manages to obtain vital information, but he is, in fact, far from resolving the situation.

Meanwhile, he has another problem to tackle with a lot of care. His mother’s house is located in an area that is to be demolished in a couple of weeks. His mother is unwilling, but he manages to convince her that moving out of her long-time home is the right way. Up to a point, she seems to consent, but when a rumour starts regarding a weeping painted icon in the evacuated church, she changes her mind again. As the demolition continues, she must move out of the house against her will.

Dinca is caught between his duty as an officer investigating the manifestos against the demolition and, ironically, his duty as a caring son who has to move his mother out of her old house which is also doomed for demolition. The balance between the two dramatic conflicts (mother vs. son and state vs. individual) is very important for the pace of the story.

In the meantime, there is pressure on Dinca to close the case one way or the other. He has a found a trace that gets him closer and closer to the man he is looking for: a history student who is typing the manifestos on an improvised typewriter.

At the same time, his mother joins other believers to occupy the church with the weeping Madonna to protect it from being destroyed, and Dinca has to go there to pick her up in order to avoid a scandal.

Dinca cannot help realising the absurdity of the situation he is in: he finally understands his mother’s attachment to her home, and her resistance to the destruction. While he protects her, should he really try to silence the protest manifestos, convict the young student and destroy his life? He hesitates, and then does the best a man like Dinca could do in this situation: putting himself at risk, he manages to make the typewriter disappear from the student’s room before his colleagues come to search the dorms.

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director’s note

— This film aims at accurately recreating an absurd, though real period when Romania was wrapped in the Iron Curtain of a Communist dystopia, while telling a profound story about the power of an individual who opposes a whole system by refusing to take part in the mechanism.

The main character is caught between his duty as a Secret Police officer, investigating a case of illegal manifestos, and, ironically, his duty as a caring son who has to move his mother out of her old house which is also doomed for demolition. The balance between the two dramatic conflicts (mother vs. son and state vs. individual) is very important for the pace of the story.

In terms of visual style, I will approach the film by aiming at preserving the realism of those events that took place in Bucharest in the 80’s during Communism. For instance, the dust clouds in the sky were, according to some testimonies, so high that they obscured the moon. All this dust was caused by the demolition in an area so wide that it made room for the second largest building in the world: the so-called House of People.

Of course, the acting also should be as natural as possible, while the situations in which the actors are placed will seem nothing but implausible and absurd
to a modern viewer with no experience or knowledge of life under Communist rule.

On the other hand, the set design will be as important as anything else, in order to reconstruct the atmosphere of 1985 as close as possible.

producer’s note

— I was born in 1985. For most of the people of my age, apart from pointing out one’s birth year, 1985 represents a bygone era. One that no one talks about anymore. Information about that particular period when whole cities were wiped from the face of the Earth, thanks to the Communist regime’s urban planning, is rare and very hard to find.

For this reason, and I believe that I could find some other “adepts” of my age – I feel the need to make this film now, thirty years later. For sure, this makes my involvement in the project a bit more personal. And this motivates me even more as I am grateful to be a key part in a film portraying an era of which I was once part - but which is now so little known to the public.

Apart from my personal motivation, I am also attracted to the dystopian, absurd world that Bogdan reveals in his script. What resonates with me even more strongly is the particular portrayal of the collapse of a city, of an entire society, revealed bit by bit as we watch the main character’s inner conflicts escalate. This project will be a great challenge for us especially because of the particular architecture of this “bygone” era. In order to portray this particular time, we are considering several towns from Southern Romania (we still have to make professional scoutings there) where the architecture of the 80’s is still standing and where you practically feel like you’ve travelled back 30 years in time. Another option would be Bulgaria where this kind of architecture can also still be found in some towns. For this reason, we are also thinking of Bulgaria as one of our potential co-production partners.

We participated in the MFI Script 2 Film Workshop in 2014 with the project and we find it extremely auspicious that our presence in Cottbus is due to the Pitching Award we won in Transilvania Film Festival. This gives us a good burst of energy to start with and a good vibe for the project to start reaching out to the international market.

At CoCo, we hope to find a co-producer, network and make professional contacts. Since the project is at an early stage, we’re also looking forward to pitching as a development tool, and we would like to hear feedback from the other attending professionals, to help us further shape our development and production strategy for 1985 to reach the audience.
vita Bodgan Muresanu

Bogdan Muresanu is a scriptwriter and director. With a background in political science and film studies in Bucharest and London, he worked as a financial reporter before starting a successful career in advertising. His debut short film HALF SHAVED premiered at the Montreal World Film Festival in 2012, went on to the Cinequest and Cleveland film festivals in the US as well as Oaxaca in Mexico, among others, and won the Best Short Film Award at the Anonimul International Film Festival in Romania. He directed the medium-length documentary NEGRUZZI 14. He is now in post-production with SPID, his second short fiction, which won the HBO script contest and was supported by the Romanian CNC. Bogdan also co-wrote the scripts for the upcoming feature films THE OTHER MAN by Stephan Komandarev and WHERE IS SOPHIA? by Anton Groves, as well as the animation short OPINCI, also by Groves.

company profile

Adcelerate is a production company based in Bucharest. Initially founded to produce big budget advertising campaigns for worldwide clients based in Romania, it has meanwhile widened its portfolio and also started to produce film projects. Adcelerate has produced Bogdan Muresanu’s award-winning debut short HALF SHAVED, his medium-length documentary NEGRUZZI 14, the upcoming SPID, which is now in post-production, and co-produced the documentary LOST&FOUND. 1985 will be the first feature of the company.
DOMINO EFFECT
SUPER FILMS INT., SERBIA

**producers:**
Radoslav Pavkovic, Christina Hadjicharalambous

**author:**
Djordje Milosavljevic

**directors:**
Radoslav Pavkovic, Christina Hadjicharalambous

**directors’ previous work:**
LOVELESS ZORITSA (fiction feature, 2012)
http://www.youtube.com/watch?v=OksyHzBFfus
DVD available upon request.

**summary:**
When a killer enters the wrong building in a twin complex of identical socialist concrete blocks and kills the wrong guy, the entire neighbourhood spins around in a chain reaction.

**project data:**
genre: crime comedy
length: 90 min
shooting format: digital (delivery: DCP)

**budget:**
estimated production costs: € 896,538
financing already in place: € 49,000

**partners already attached:**
Frame by Frame, Cyprus (co-producer), Massive Productions, Greece (in-kind investment)

**looking for:**
co-producers from ex-Yugoslavia and Europe, distributors, world sales and broadcasters.

**contact:**
Christina Hadjicharalambous
Super Films Int.
Majora Jagodica 1/8
11040 Belgrade
Serbia

phone: + 381 11 406 5594
mobile: + 381 64 161 8269
email: super-films@hotmail.com
--- When Lex, a former policeman and current hitman, kills Cira, the wrong criminal in the wrong building out of the two identical "Mercedes" socialist blocks in New Belgrade, things start to get really bad not only for him, but for anybody directly or indirectly connected to the deceased.

Lune, a good hearted loser, is unwillingly pushed into a whirlpool of events when he visits his freshly and mistakenly murdered childhood fellow Cira, who owes him the money he needs to pay off Vukota, the local mobster, also a high-school mate. The only person on earth to help Lune is Milena, an unemployed biologist and his childhood darling, but also Cira’s ex-girlfriend and partner in the basement marihuana plantation. The plot thickens when Krdza – an impoverished military pensioner and Cira’s assistant in the basement marihuana plantation – sets off for his piece of the pie.

Now, they are all looking for the hidden money. While the police investigate the mysterious crime in the wrong building, the man who ordered the murder sets off for the right Mercedes building.

Slackers, killers, mobsters, policemen, military pensioners and ordinary neighbours make up the complex character puzzle of this crime comedy, spinning together in an array of events where each of them generates a new chain reaction. The murder becomes a ticking bomb waiting to go off at any minute, endangering the entire neighbourhood.

A comic metaphor about Serbia’s post-war generation who hoped for a better life, but found themselves trapped either in poverty or delinquency, but certainly in a no-way-out situation with no future. Crime in the hood.

---

**director’s note**

--- DOMINO EFFECT is an absurd crime comedy based on the microcosm of the Mercedes buildings - the socialist 16-storey concrete blocks in New Belgrade mainly inhabited by military officers’ families during the never-ending transitional period towards liberal capitalism. Crime is already endemic in the neighbourhoods where even common people, good guys and pensioners have to be in some kind of cahoots in order to earn something and escape poverty.

DOMINO EFFECT depicts a generation fully based in its social environment. However, it is not limited to the level of an apparent description of things. On the contrary, with its inventive plot and sharp humour, it transmutes an imaginative note to reality and aims to communicate with a wide audience.

Through a neat mosaic structure with several intertwined plots, Milosavljevic’s script deploys high quality action suspense and a huge dose of absurd humour through parallel plots to bring even characters into conflict, who hadn’t previously had any relation to one another whatsoever.

Lune, the main character, admits that things and events happen beyond his control, but it seems the writer took good care of those who like to think they rule reality, like the police or the thieves. In the end, each and every character in this film loses control, which leads to an exciting climax with hilarious reversals. In a violent neighbourhood, even the weakest wish to take justice in their hands. On the other hand, the violent ones sink in the absurdity of their crime games. However, the audience will have the impression of an exciting and funny action flick about well-known situations from their own neighbourhoods.

Such a tight plot requires a wide variety of shots, the usage of stunts for the action scenes, drones for shots over the roof, green screen, SFX and animation. The images should look claustrophobic, shot with wide lenses to underline the gloomy concrete corridors, and grotesque situations into which the characters fall.

Outdoor panoramas in desaturated colours, with an almost black & white look, will portray the Brutalism of socialist architecture. The editing should be fragmentary like the plot, like a video clip.

The concrete buildings are full of interwoven...
sounds and echoes. The music will be hip-hop, jungle with the rap spreading fast like the cooking smell all over the buildings. In contrast, the first channel of the National Radio constantly echoes from the military pensioners’ flats.

**producer’s note**

— DOMINO EFFECT is a Serbian crime comedy focusing on the social background of an entire generation. It has a flavour of the old ex-Yugoslavian era as it is set in a neighbourhood built during Marshal Tito’s time, now in decline. The main asset of this project is that it reaches out to audiences of all post-Yugoslav countries that share the same language and experiences in their transition towards wild capitalism.

Our aim is to find co-producers and include major stars from the region in the cast. Believing in the universality of this project, we would also like to collaborate with producers from Western Europe as we did in the case of our multi-award-winning debut film LOVELESS ZORITSA. We are also looking for support from European broadcasters.

In autumn 2015, we will apply to the Serbian Film Centre for the main financing. Our Cypriot co-producer will apply for local funding in 2016. The experienced producer Snezana Penev (GOOD WIFE, MONUMENT TO MICHAEL JACKSON) will act as an executive producer on this project.

For world audiences, but also for potential co-producers from Western Europe, DOMINO EFFECT can be an effective crime comedy with an Eastern European feel and a touch of Coen Brothers absurdity that tells a story of serious social issues in an inventive and funny way.

**vita Christina Hadjicharalambous**

— Christina was born in Nicosia, Cyprus, and currently resides in Belgrade, Serbia. She studied film directing at the Stavros Film School in Athens and FAMU in Prague with a grant from the Greek State Scholarships Foundation. She attended the Berlinale Talent Campus in 2005 and is a Nipkow Programm alumnus.

She is an author of multi-awarded short films such as TRIP TO VENICE a Greek-Czech-Cypriot co-production, which screened in festivals as Palm Springs, Clermont Ferrand, Flickerfest, among others. Her feature debut LOVELESS ZORITSA (2012) screened in over 25 festivals worldwide and won the Discovery Award at the Film Festival Cottbus, the FIPRESCI Prize in Serbia, Global Vision Award at Cinequest in USA, Best of the Festival Jury Award and Best Feature Film at Hoboken IFF in New York as well as the Best International Feature at Chain NYC Film Festival. DOMINO EFFECT is her second feature film.

**vita Radoslav Pavkovic**

— Born in Belgrade, Serbia, Radoslav Pavkovic studied film directing at the academies in Belgrade and Lodz, Poland. He directed the prize-winning shorts RADENKO AND SILVANA and GIANT THE MOST GIGANTIC ONE, which won Best Fiction Film at Belgrade Documentary and Short FF.

Radoslav co-directed and produced the multi-award-winning feature film LOVELESS ZORITSA (2012) (see Christina’s CV) which screened in Thessaloniki, Hollywood, Raindance, Camerimage, Fantaspoa, Cinequest, Fort Lauderdale, and many other festivals. He wrote the screenplay for the German-Austrian feature BALKAN TRAFFIC (2008). He directed the docu-feature crime series DOSSIER (2015) and TV MANIAC (2001-2005) for various Serbian broadcasters. Radoslav is a Nipkow Programm alumnus. DOMINO EFFECT will be his second feature.
vita Djordje Milosavljevic

— Djordje Milosavljevic is a professor of Scriptwriting at Belgrade’s Faculty of Drama and one of the leading Serbian screenwriters known for films like REDEMPTION STREET (2012), awarded in Cottbus, ENEMY (2011), awarded in Thessaloniki and Sofia, ABSOLUTE HUNDRED (2001), awarded in Cottbus and Thessaloniki, and SKY HOOK (2000) which premiered at the Berlinale and received an award in Palm Springs. He directed the features MECHANISM (Findling Award in Cottbus, 2000) and WHEELS (Grand Prix in Sochi, 2000), and is the author of many novels, TV series and theatre dramas, for which he was awarded prizes at the Sterijino Pozorje-National Drama Festival and Joakimfest.

company profile

— Super Films Int. is a Belgrade-based film production company founded by Radoslav Pavkovic and Christina Hadjicharalambous. The main aim of the company is to produce feature films and documentaries of international value. Both producers are film directors and writers with international experience in Serbia, Greece, Germany, Czech Republic, and Poland. Super Films is the delegate producer of LOVELESS ZORITSA (2012), a feature comedy made as a Serbian-Polish-Greek-Cypriot co-production, which played well on the international festival circuit and won the Cottbus Discovery Award, as well as many awards at festivals in the USA. Super Films is the co-producer of SUNRISE IN KIMMERIA, a Cypriot feature currently in post-production.
producer: Ivan Ostrochovsky
authors: Marek Lescak, Ivan Ostrochovsky
director: Ivan Ostrochovsky
director’s previous work: Link available upon request
summary: In 1980, two friends, Michal and Juraj, apply to study at the Roman Catholic Seminary. The initial excitement wears off as they gradually discover that the Seminary is now controlled by Pacem in Terris, an organisation of clerics collaborating with the Communist regime.

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

budget:
estimated production costs: € 1,200,000
financing already in place: € 32,000

partners already attached:
Slovak Audiovisual Fund (development support), Pluto Film (sales)

looking for:
Co-producers and broadcasters (particularly from Poland, Germany, France, Austria, Croatia or Romania), post-production partners and general feedback

contact:
Ivan Ostrochovsky
Punkchart films
Spitalska 20
811 08 Bratislava
Slovak Republic
phone: +421 915 606 088
mobile: +421 915 606 088
e-mail: ivan@punkchart.sk
web: www.punkchart.sk
— In 1980, two friends, Michal and Juraj, apply to study at the Roman Catholic Theological Seminary so they can escape the moral devastation of society caused by the Normalisation Era. “Normalisation” ensued after the 1968 invasion of Soviet troops in Czechoslovakia. The initial excitement of the two friends wears off as they gradually discover that the destruction wrought by the Communist regime also infiltrated the grounds of the school. The Seminary is now controlled by a group of priests from Pacem in Terris, an organisation of clerics collaborating with the regime.

Michal’s and Juraj’s profound and sincere religious conviction and devotion to God is confronted with the surveillance activities of the State Security who monitors the Church and the entire society. The distrust in the Seminary slowly poisons the friendship of the two young men. No one knows what the other’s intentions are, or who is denouncing whom.

When Juraj tragically dies, everyone is utterly shocked and stunned. His death is investigated by both the Church authorities and the State Security. The investigators are determined to find out what happened. They question Michal, who is devastated by his friend’s death. The atmosphere among the seminarians is tense, filled with suspicion. The growing fear culminates in unexpected events. The students go on hunger strike, protesting at the interference of state power in church matters. The open revolt is, however, followed by drastic repercussions.

— THE DISCIPLE is a universal tale of the struggle between good and evil. We are currently at an early stage of development, working on the storyline. The narrative centres on the investigation of a suicide committed by a young student of the Roman Catholic Seminary, and it unfolds within the desolate walls of the Seminary, evoking feelings of isolation and entrapment.

The seminarians are tempted to make compromises. If they join Pacem in Terris, they can have a successful career in the Church. The question is simple: do I succumb to temptation? Do I choose the easy way out? This uncertainty creates tension as well as paranoia among the characters and in the story.

We plan to produce the film in faded-out colours to visually support the atemporality of the story and the feeling of the 1980s. This would also define the genre more precisely. This approach will also enable us to recreate the atmosphere in Communist Czechoslovakia. Cinematographer Juraj Chlpik, who shot the Art Cinema Award-winning documentary BLIND LOVES at Cannes’ Directors’ Fortnight in 2008, is already attached to the project.
producer’s note

— THE DISCIPLE is planned as a Slovak-Czech co-production, with a possibility of a third country joining. The overall budget of the film is € 1,200,000.

The basic financing will be provided by Punkchart films as the main producer by securing support from the public Slovak Audiovisual Fund in addition to its own investment in the project for both the development and the production stages.

The public-service broadcaster Radio and Television of Slovakia (RTVS) has previously co-produced Punkchart films’ projects and Ostrochovsky’s two full-length features. Based on this successful collaboration, we expect RTVS to join the project at the stage of production.

As several locations and some of the leading and supporting actors are planned to be Czech, the Czech co-producer could provide support for the production phase through its own investment and funding from the minority co-production programme of the Czech State Cinematography Fund. The public broadcaster Czech Television has also collaborated with our projects before, so they are likewise expected to join and support THE DISCIPLE as a co-producer.

We are considering a third co-production partner from a country having a similar industry and cultural background, or a connection to the story. We would be especially interested in Polish and German partners. Potential partners from Austria are also under consideration as the proximity of the two capitals, Bratislava and Vienna, is significant for the story.

vita Ivan Ostrochovsky

— Born in 1972 in Zilina, Slovakia, Ivan Ostrochovsky studied documentary film in Bratislava where he now works as director and producer.

Ostrochovsky’s feature documentary debut, VELVET TERRORISTS (2014), co-directed with Pavol Pekarcik and Peter Kerekes, premiered at the Berlinale (Forum) and received the Tagesspiegel Readers’ Prize. Further festivals and awards include Karlovy Vary IFF (FEDEORA Award), Planete+ Doc (Special Mention), Hamptons IFF (Special Mention), Hot Docs IFF, Sofia IFF and Transilvania IFF.

His fiction feature debut, KOZA (2015), received the Works in Progress Award at Karlovy Vary IFF and was also premiered at the Berlinale (Forum) where it was nominated for the Best First Feature Award. The film started a successful festival career: Vilnius IFF (Best Film, Art Cinema Award), goEast (Best Director, FIPRESCI Award), IndieLisboa (TVCine & Series Special Mention), Neisse FF (Best Film), Hongkong IFF, Transsilvania IFF, Brussels FF, Edinburgh IFF, Olhar de Cinema (Best Film, Abraccine Critics’ Award), Pula FF (Best Film, Special Mention), Palic FF (Seyfi Teoman Award) as well as Toronto IFF. KOZA is Slovakia’s national nominee entry for the Oscars this year.
vita Marek Lescak

— Marek Lescak started off his career as a close collaborator and co-writer of director Martin Sulík, one of the leading figures of the Slovak cinema in the 1990s. Their collaboration began with ZAHRADA (THE GARDEN, 1995), one of the most recognized films of post-Communist Slovakia.


company profile

— Punkchart films was established in 2009 by scriptwriter Marek Lescak (BLIND LOVES, 2008 – Art Cinema Award at Cannes Director’s Fortnight), editor Maros Slapeta (VISIBLE WORLD, 2011 – Karlovy Vary IFF) and director Ivan Ostrochovsky (KOZA, VELVET TERRORISTS – Berlinale).

Apart from producing television series, the company is also one of the producers of MADE IN ASH (Karlovy Vary IFF), Slovakia’s Oscar national nominee in 2012. It also co-produced a number of creative feature documentaries (BELLS OF HAPPINESS, EUGENIC MINDS) and the critically acclaimed feature KOZA, which is this year’s national nominee for the Oscars.

Punkchart films is currently developing and is in the production process of several feature documentaries, fiction films as well as television series.
producer:
Max Serdiuk

author:
Ivan Timshyn

director:
Max Ksjonda

director’s previous work:
THE WAY (DOROGA, 2012, 21 min):
Link available on request

TANK – project teaser
https://vimeo.com/133526607
www.tankmovie.net

summary:
A neglected 12-year-old teenage boy finds a Second World War tank in the forest. This find could yield him as much as one million dollars, so it would be a winning lottery ticket for any person living in their small depressed town. But only the boy knows where this treasure is hidden.

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

budget:
estimated production costs: € 521,000
financing already in place: € 115,000

partners already attached:
TechnoRent, Ukraine (in-kind investment equipment), Pride Capital, Cyprus (private equity investment)

looking for:
an international co-producer who can bring all or some of these elements: additional financing, part of the crew (DoP and camera assistant, composer, production sound department, make-up artist), a German actor and post-production facilities

contact:
Max Serdiuk
Noosphere Films
of. 86, Mechnyкова st., 10/2
Kiev, 01133
Ukraine

phone/mobile: +380 97 276 94 59
email: max@noospherefilms.com
web: www.noospherefilms.com
— A small industrial town in the northeast of Ukraine. The town is busy dismantling closed sections of a huge factory. The scrapyard is now the second most important place in the town, after the factory itself...

12-year-old Maloy (“Kid”) comes from a troubled family: he has no father, his mother drinks hard and lives with a habitual criminal. The only significant person in his life is his older brother, called Graviura (“Engraving”) who is famous for his artistic talent of engraving emotional pictures on cemetery headstones. But Graviura is a long-time drug addict, and, protected by corrupt police and other gangsters who all take their share, he runs a small drug business himself.

Maloy’s secret dream is to break free from this godforsaken place, together with his brother.

One day in the woods, while running away from a stray dog, Maloy stumbles upon a Second World War tank, with the remains of a German officer in it. There’s also a military token with a number lying nearby. He immediately knows that this could be his ticket to fortune. The boy delivers a part of the tank shutter to the scrapyard – and the local scrapyard experts identify the piece straightaway. In no time, rumours spread around town that somebody must have found a military rarity which is likely to be worth around a million US dollars.

Maloy asks his computer nerd friend to help him find relatives of the German officer. Using the military token for their online research, they manage to get in touch with his great-grandson who wants to bring back the remains of his great-grandfather, and is ready to pay a good price for “being helped”.

Meanwhile, the Rovnyi brothers, the biggest local gangsters, the police in the person of the hard-nosed major as well as the gang of homeless youths, all investigate the rumours of the “million dollar find”. Seeking to benefit somehow, everyone rats what they know to the most powerful. Soon, almost everyone around knows something about the discovery: that it’s Maloy who must have found it, and about the forthcoming visit of a foreigner coming with money. When the German arrives, he is followed closely, the same as Maloy and his brother Graviura.

The brutal major takes Graviura hostage and tortures him, trying to blackmail Maloy into giving up the tank’s whereabouts. But before the kid can do so, his physically weak addict brother dies from the major’s violent treatment.

Maloy is devastated. He realizes that the treasure, which had appeared like a chance to leave this wretched hole, has led to the death of the only person he had ever cared about. His despair turns to rage. He has nothing to lose now, and he wants revenge.

With the ultimate plan, he lures the Rovnyi brothers and their gang into the forest, as well as the police major who brings the naive German along. The gangsters and the corrupt police form a bond: they catch Maloy and force him to take them to the tank. Suddenly, the stray dog which had chased Maloy there before, appears and attacks the Rovnyi brothers’ dog. Instinctively, Rovnyi junior grabs his gun, which leads to a massacre – everybody feels threatened and starts shooting at everyone else.

Maloy and the German are the only ones who hide – and survive. The German wishes he had never set out to look for his great-grandfather’s remains in the first place. However, he offers Maloy to leave the town with him, but the boy decides to stay. He has fought to survive, and now he won’t flee. He lets his dream to escape from this despair leave – together with the German.


**director’s note**

—in order to create the most realistic world for the film, I would like to use non-professional actors as secondary characters. I will bring two or three professional lead actors for the film’s main level to complement this environment of select real people. We will scout “real types” for secondary characters, together with the appropriate locations.

The ideal location may look like the remnants of a large Soviet plant, which is out of use today and in a state of “frozen development”, surrounded by small towns, settlements, combinations of “Khrushchev’s buildings” and the private houses, sheds, and stalls. Fences are an essential attribute of the country. There are lots of them, each of them is made in a different style, and they can be placed in the most unexpected places. What they hide is not visible. There are fences instead of architecture, and a hole in the fence instead of an entrance.

None of the characters in the film has anything to do with making things, something characteristic of post-Soviet society. Maloy, the film’s lead character, gets a ticket to life at a young age, but is forced to be smarter and more successful than the adult “wolves”. It is a moral question - which of the hero’s qualities, positive or negative, help him to survive? And this question has to be answered by the audience itself.

Film references would be WINTER’S BONE by Debra Granik – for the contemporary noir and its marginal characters, THE CLIENT by Joel Schumacher because of its storyline about a young leading character and an adult protector, and the HBO TV series TRUE DETECTIVE as a strong visual example for the intended camerawork and locations.

I would like to work with a DoP who can find a new way of interpreting the material which usually appears to the audience in the form of a dark Eastern European picture. A DoP who uses this canvas as an artist, by transforming images and characters into a vivid painting based on realism.

To outline TANK’s intended look and feel, we have created a teaser:
https://vimeo.com/noospherefilms/tankmovie

**producer’s note**

—in a war in Ukraine now. All three of us – me, the director and the screenwriter come from the Eastern part of Ukraine. We know the people not only from rumours. And looking at the history of mankind, we realize that hatred is a part of human nature. When a war is over, hatred doesn’t vanish, it remains alive and lives on for decades, transferred from one generation to another and ignited by a simple match.

In our story, a tank from the Second World War found by the main character, serves as a metaphor of the war and hatred waiting for their time. When the tank appears, the sleepy, depressive town wakes up.

The tank is worth a fortune and, in the post-Communist world, in the ruins of the concepts of common equality and brotherhood, money has become the new creed, i. e. the belief in a power leading everyone to forget their morals and conscience. For some, money means power, for others, it is the only chance to escape from the boring and poor world where bandits, the police and corrupt business rule.

The events around the tank push each other around like domino stones, causing tragedies and death, giving birth to new anger and hatred. There are no winners in this war. There are only the broken fates and souls of the people. And this is exactly what is happening in our homeland at the moment.

In terms of production, we plan to shoot this film between May and September 2016. Shooting locations are in Kiev and in a small town in the central part of Ukraine.

Our motivation at Connecting Cottbus is to find international partners who can participate financially and creatively, and support us in making the movie interesting for a wide international audience. Ideally, we would like to find an international co-producer who can bring all or some of these elements: additional financing, part of the crew (DoP and camera assistant, composer, production sound department, make-up artist), a German actor, and post-production facilities.
Max Ksjonda was born in Donetsk, Ukraine in 1978. He holds an MA in Quality Management, and, in 2009, he graduated from the Cinema Faculty of the Kyiv National University of Theatre, Cinema and Television, with a BA in Fiction Film Directing. During his time at university, he performed in a theatre group and also wrote texts for their performances. He has worked in advertising and been a freelance director since 2009.

His multiple-awarded 21-minute short film THE WAY (2012) was selected for more than 30 festivals worldwide. Among others, it screened at Slamdance, Les Arcs, Cottbus and Odessa Film Festivals as well as the renowned short film festivals in Clermont-Ferrand, San Francisco, Interfilm Berlin and Hamburg.

Ivan Timshyn was born in 1976 and studied Art History and Psychology. He worked as a copywriter and creative director in advertising and for communication agencies as well as being an author and editor at magazines, including the internet magazine No Shit which he founded. Since 2010, he has been working as an independent screenwriter, story editor and filmmaker. Among others, he recently wrote the shorts, EPILOGUE (2013), THE WAY (2012), directed by Max Ksjonda, A DATE (2012), directed by Yevhen Matviyenko, and HAMBURG (2011), directed by Volodymyr Tykhyy.

Noosphere Films was founded in Kiev in 2012 by two film producers whose personal experience in the production of feature films, TV series, music videos and commercials extends back to 2003. The company has produced the successful short fiction films, DOROGA (THE WAY) (2012, 21 min), directed by Max Ksjonda, and YIN, AND WHAT TO DO WITH IT (2013, 29 min), directed by Myroslava Khoroshun. Noosphere Films has also provided production services for numerous music videos. The company’s interest lies in producing fiction shorts and features, documentaries and animation films.
**COCO BEST PITCH AWARD**

— This year we will see 10 creative teams vieing with another at the annual project pitching forum to attract the interest of potential co-producers, financiers and world sales for their projects. The professional audience at the forum will then vote for the most convincing presentation.

The producer and director receive the € 1,500 coco Best Pitch Award during the networking reception which is jointly hosted by Medienboard Berlin-Brandenburg and Mitteldeutsche Medienförderung / MDM.

The coco Best Pitch Award is sponsored by Eurotape Medien Service GmbH.

The price includes an accreditation for the award winning producer to the Producers Network at the upcoming Cannes Film Festival, sponsored by Producers Network.

**COCO POST PITCH AWARD**

— For the fifth time, the post-production facility The Post Republic will be donating an award in form of a colour correction and DCP worth € 25,000 (inkind investment).

The winner will be chosen by an expert jury. This year we are honoured to have the following jury members in Cottbus:

Xavier-Henry Rashid (Film Republic)
Elma Tataragic (Sarajevo Film Festival)
Jan-Philip Lange (The Post Republic)
IMPRINT

» ORGANIZER
FilmFestival Cottbus GmbH
Project: connecting cottbus
Friedrich-Ebert-Str. 18
03044 Cottbus
www.connecting-cottbus.de

» ARTISTIC DIRECTOR
Rebekka Garrido
tel: +49 30 857 42 723
r.garrido@connecting-cottbus.de

» PROJECT MANAGER
Dietmar Haiduk
tel: +49 331 280 27 67
d.haiduk@connecting-cottbus.de

» ADVISOR
Martina Bleis
tel: +49 160 851 3522
m.bleis@connecting-cottbus.de
Clarissa Thieme
tel: +49 179 527 8502
c.thieme@connecting-cottbus.de

» DESIGN
pool production | Martin Schüllow
Friedrich-Ebert-Straße 18
03044 Cottbus

» PRINT
Druckzone GmbH & Co. KG
An der Autobahn 1
03048 Cottbus

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