

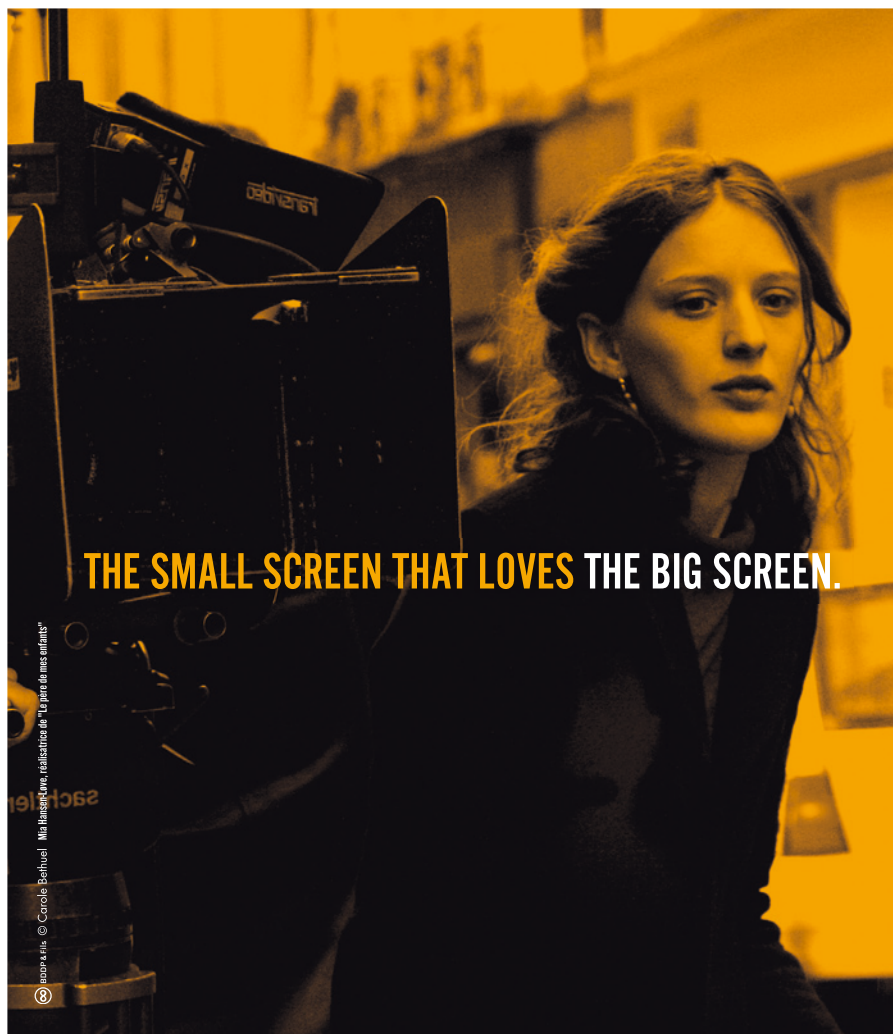


Sarajevo 16-24 / August
Film Festival / 2013

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CineLink

PROJECT BOOK 2013



THE SMALL SCREEN THAT LOVES THE BIG SCREEN.

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CINEMA

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SERDAR YILMAZ

TUR

3+1 APARTMENT FOR SALE

Writer & Director: SERDAR YILMAZ
 Production company: GEARSHIFT FILMS
 Producer: BORGA DORTER
 Approx. budget: €220,000
 Financing in place: €18,000

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Previous Work on Festival Scope: FRIED CHICKEN, Serdar Yilmaz, 13 min, 2012

Attending the Market:
 SERDAR YILMAZ, BORGA DORTER

DIRECTOR'S BIOGRAPHY:

Serdar Yilmaz is an award-winning director. His latest short film FRIED CHICKEN was screened at Cannes Court Metrage and International Film Festival Rotterdam. His previous short STAIRS played in over ten international film festivals. Both films form the part of a trilogy based on his first feature film 3+1 APARTMENT FOR SALE. Serdar also has credits as art director and production designer on over fifteen features, some of the most successful Turkish new wave films such as Yesim Ustaoglu's PANDORA'S BOX and Umit Unal's SHADOWNESS. Also an accomplished artist, Serdar has had solo exhibitions and video installations in Turkey and as far away as Brazil.

Serdar Yilmaz studied painting at Marmara University in Istanbul, where he also completed his doctorate. He is currently an Assistant Professor in the Fine Arts and Design Faculty of Kemerburgaz University in Istanbul.

PRODUCER'S BIOGRAPHY

Borga Dorter is an award-winning filmmaker with a Master of Fine Arts degree from the University of Southern California's School of Cinematic Arts. His short films have played in festivals worldwide including Victoria Film and Video Festival, Seattle International Film Festival and Sedona International Film Festival. His numerous accomplishments include a Best Short Film award at Sedona, a silver medal at the Page International Screenwriting Awards and a short-subject Emmy in Children's Programming. Most recently he was selected to participate in the National Screen Institute's highly competitive Totally Television Program as well as the 2010 Transatlantic Partners Co-Production Workshop, an initiative of the Atlantic Film Festival (Canada) and Erich Pommer Institut (Germany).

In 2011, he was invited as the only Canadian producer to participate in the European Audiovisual Entrepreneurs' (EAVE) Film Finance Forum in Luxembourg. In 2009 Borga launched Gearshift Films with his business partner and feature film director Jordan Barker, whose directing credits include MY BROTHER'S KEEPER starring Shawn Ashmore, THE MARSH starring Academy Award-winner Forest Whitaker and Duress starring Martin Donovan.

Borga's feature credits include the France/Canada co-venture HOME SWEET HOME directed by David Morley and Torment directed by Jordan Barker.

SYNOPSIS

Three generations of women live a quiet, middle class life in a three-bedroom apartment in Istanbul. Ada is a ten year-old girl with a vivid imagination. Sevim, Ada's mother, is a quiet and calm presence in the house, a people pleaser in life. Suna, the grandmother, is strong-willed and authoritarian, and has become the matriarch of the family ever since Ada's father Bedri left them two years ago.

The movie portrays a fragment from the daily life of this all-woman household for two weeks during the hottest days of summer by building connections between the real and imaginary. Ada starts seeing images of a man hiding behind the curtain in the living room, a man with an uncanny resemblance to her own father, Bedri. Suna, nearing retirement and fearful that Bedri – the son-in-law whom she never liked – may return one day, decides to put the apartment on the market, which creates a constant flow of potential buyers and other transient folks visiting the apartment, disturbing and enhancing the mundane household. And Sevim, in the middle of it all, trying to make sense of what's left of her life and patiently waiting for her husband to return.

There is constant tension within the household. Suna thinks Sevim is being too lenient with her daughter. She also can't find a suitable buyer for the apartment, the home she painstakingly built over the years, since no one is good enough for her. Sevim lives under the constant authority of her mother, working as a seamstress from home. Her life is shattered when she is sued for the bad debts her husband left behind – a secret she must hide from her mother. Ada is the child in this household, but more often than not the most mature and clearheaded of the three women.

3+1 Apartment for Sale is a look at daily life in middle class Turkey, through a female perspective and the changing values of three different generations.

DIRECTOR'S STATEMENT

"Pay no attention to that man behind the curtain" - The Wizard of Oz

Because the man is always the bystander, the man is always silent. Are there unchangeable truths in life? What is normal? Is there such a thing as a normal family or individual? To what



degree are we really sincere to the people around us? These are the questions that have haunted me as I wrote the screenplay for my film.

Ada, the youngest of the three main characters in the film, is a happy, spirited kid living life her own way, although she is troubled and abnormal in the eyes of her mother and grandmother. Similarly, my life used to be the sum of moments that I tried to live at will in secrecy. I believed that my family always had my best interest in mind and I could not quite react against their decisions concerning me. I was put down if I was caught dancing on my own, or daydreaming in my room. I wished to run away, but the question was to where?

The home within which I was brought up had 3 bedrooms and 1 living room, and I remembered our flat as an uncanny place for years. Similarly, Ada is a character minding her own personal passage of life, while her grandmother represents the authority implying socially accepted norms and perceiving her own ideals as the absolute truth to confine Ada and her own daughter Sevim, Ada's mother.

Add to this interesting household of women the appearance (perhaps a reality, perhaps in fantasy) that the patriarch of the family, Bedri, has returned after a twoyear absence and everything changes. We discover each of the characters' unique ways of existence; their common past and present within the very same setting that they practice their daily personal habits.

My film aims to find answers for the paradoxical situation that arises between the process of individuation and being part of a family.

PRODUCER'S STATEMENT

3+1 Apartment for Sale is an exciting project with easily identifiable characters, employing an out-of-the-box narrative. The director Serdar Yilmaz is an accomplished artist and art director & production designer on more than fifteen feature films, with a unique visual style. We envision this to be a festival film, which will

eventually find a broad audience.

Our goal at Cinelink is to meet with potential co-production partners and sales agents. Even though our production budget is low, we are limited by how much we can raise out of Turkey and Canada; therefore, we are interested in meeting with European co-producers to explore other opportunities.

COMPANY PROFILE

Gearshift Films was founded in 2009 by award-winning filmmakers Jordan Barker and Borga Dörter. The Toronto and Istanbul-based company's goal is to produce films and television projects with a universal appeal and high entertainment value across a wide spectrum of genres.

Gearshift Films is currently in production on the thriller *TORMENT* starring Robin Dunne and Katharine Isabelle, with Phase 4 Films distributing in Canada and Filmax International handling worldwide sales.

Gearshift's previous feature was *HOME SWEET HOME*, a Canada/France co-venture helmed by acclaimed French genre director David Morley (*Mutants*), which was acquired by Screen Media Ventures for North American distribution. Other features in final stages of financing include the Canada/UK co-production *THURSDAY* starring Shawn Ashmore and Lucy Punch (with Face Films), the romantic comedy *HOW TO GO TO A WEDDING ALONE* (currently in development with Telefilm) and the Canada/Turkey co-production *3+1 APARTMENT FOR SALE* by award-winning director Serdar Yilmaz.

Gearshift Films is also in development on its first documentary feature *AWAY FROM HOME*, an experimental photographic essay on the lives of Iranian queers who escape their homeland and become refugees in search of a happier life in Canada.

IVAN BUKVIĆ, BEKA SAVIĆ

SRB

BLACK DOG

Director: IVAN BUKVIĆ

Writer: IVAN BUKVIĆ, BEKA SAVIĆ

Production company: BASTARDS PRODUCTION

Producer: VLADIMIR VASILJEVIĆ

Approx. budget: € 650.000

Financing in place: € 60.000

(In-Kind Support of Belgrade Municipality and Equipment Rental)

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Previous Work on Festival Scope

BEANS, Ivan Bukvić, 10 min, 2007

Attending the Market

VLADIMIR VASILJEVIĆ, IVAN BUKVIĆ

DIRECTOR'S BIOGRAPHY

Since always being found of visual arts Ivan Bukvic finished Faculty of Design (Graphic design) before finishing Faculty of dramatic arts in Belgrade (Film & TV directing). He has number of shorts and for his short film BEANS won Golden plaque for best short film in Serbia 2007. BEANS also won Silver knight award on Golden Knight Festival in Moscow and Golden Frame on Mlady kadry festival in Warsaw.

He directs music videos and TVC. BLACK DOG is his debut feature film.

PRODUCER'S BIOGRAPHY

Vladimir Vasiljević was born on 26.06.1981. in Kragujevac. Primary school finished in Kragujevac then transferred to Belgrade. In 2000 Finished High school and in 2002 entered Faculty of dramatic arts in Belgrade, section Film and Television production. Started working as a film professional from 2002 and in 2011 founded Bastards Production in order to produce feature and documentary films that can make a change.

SYNOPSIS

An old coach with criminal ties, Sava, lives alone and is feared by many. He is absent from his sons life, who now lives in Germany, and spends his days drinking. One day he finds a stubborn pit-bull puppy, Blackie, on the street. A strong bond is formed between them and Sava discovers that he has more to offer to the world.

The dog grows up with Sava, who attempts to reconnect with his estranged son in Germany. As his final trial Sava decides to leave his criminal life behind, but for that he pays a heavy price. The dog, Blackie, ends up alone and on the streets again. Another man, Mihailo, finds him and takes him home to his family.

Blackie feels the safety of a warm home once again, but that is only on the outside. The man of the house is training the friendly dog Blackie to be a monster.

DIRECTOR'S STATEMENT

I consider that the bravest films should not only criticize and warn about current social issues, but they should also explore the solutions for the problems they point out. For me that means it is important for every film to identify where the responsibility lies. And I believe it's on the people.

The participants of every story are the ones who carry it, with the inner power to influence and change things. The only question is which path they choose to take. In my films I like to explore the insight of personal responsibility, where the characters get to know themselves, on the beginning or end of their path, and how they deal with new and old choices in life.

With every film I want to engage the audience to take a stand within the story and leave with a feeling that where ever they are in life, they didn't get there by accident, but it's their own responsibility.

I grew up in a country torn by war and economic crisis of over twenty years. Living in that environment changes the moral values and priorities for most people. My films deal with those who have their humanity tested every day. Some endure and other takes the easy way out. This particular story shows what happens to morals and ideals in that kind of world.

Through "Black dog's" symbolism the story gets the main characters to discover their true nature and take responsibility for their own actions in life. They no longer wait for something to change, but they initiate the change themselves.

A special goal in my own work is to make a story in a way so it moves the characters, but also inspires the audience to take action, to question their own place in life and make a change for the better.

PRODUCER'S STATEMENT

After reading the script and seeing Ivan's shorts I was immediately attached, also how he communicates his visual style and his ideas is what I like about him as a director.

I have seen that Ivan can tell a cruel, unmasked, live story, he knows his characters, and he knows his story.

Being a thriller/drama we hope to have positive reviews from the general public.

Project is currently in a financing stage.

We are looking for co-producers from the region (plan is to have talents from all Ex Yu countries) and a strong co-producers from western European countries.

We would like to have experienced post-production facility/crew as we will have amount of CGI footage, regarding the dog fights.

We do not plan to use footage of real dog fights!



COMPANY PROFILE

Bastards Production was founded by two young producers whose aim was to make both creative and commercial projects that can make a difference. Founded in September 2011. as a result of years long experience building in executive production in Serbia and region. Although very young production company, Bastards production has already produced documentaries, shorts and vast number of videos and commercials. In 2011. and 2012. company was attached on promotion of European Volleyball Championship, with campaign for 2013. in the way.

FILMOGRAPHY:

2013 MARIA'S EPISODE, (short)
2012 JACKHAMMER (short)
2012 SONJA, (documentary)
2011 RED SNOW, (short)
2010 REVOLT



BOGDAN MIRICA

ROU

DOGS

Writer & Director: BOGDAN MIRICA
 Production company: 42 KM FILM
 Producer: MARCELA URSU
 Approx. budget: € 721.800
 Financing in place: € 37.800
 (own investment)

CONTACT INFO

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Previous Work on Festival Scope
 BORA BORA, Bogdan Mirica , 32 min, 2011

Attending the Market
 BOGDAN MIRICA, MARCELA URSU

DIRECTOR'S BIOGRAPHY

After graduating from Journalism, Bogdan Mirica works as an editor, copywriter and novelist, until 2005 when his interests in cinema lead him to study Screenwriting and Producing at the University of Westminster, London and then to a career in the industry.

While he starts working as a script reader in London, he also attends several workshops taught by Martin Scorsese, Ken Loach, Bruce Robinson, Paul Verhoeven, etc. Ultimately he decides coming back to Romania where he works as a screenwriter, his present credits including two feature films (2009, 2013) and a TV series (2012).

Not long ago, Bogdan was commissioned by HBO Romania to develop a new TV series. In 2011 Bogdan writes and directs his first short film BORA BORA, winner of Best European Short Film in Premiers Plans (Angers, France), winner of Best Romanian Film at Transylvania Film Festival and selected amongst others at Festival del Film Locarno, Warsaw Film Festival and Thessaloniki Int'l Film Festival.

At the beginning of this year Bogdan was selected to attend Berlinale Talent Campus, while his debut feature script DOGS was selected in the Angers Workshops (2012) and more recently in TorinoFilmLab/ Script & Pitch (2013).

PRODUCER'S BIOGRAPHY

Marcela Ursu was born in 1975, in Botosani, Romania. She is a graduate of "Al. I. Cuza" University, Iasi, Romania, where she studied Philosophy and Sociology.

In 2005 Marcela Ursu started to work in film industry at 42 Km Film as location manager and postproduction coordinator at Corneliu Porumboiu's first feature, 12:08 EAST OF BUCHAREST, a winner of Camera d'Or.

In 2007 Marcela Ursu attended ECAFI - European Certificate in Financing and Distributing of Audiovisual Products, a summer school organized by L'INA from Sorbonne University, Paris and in 2008 she graduated EAVE.

Marcela Ursu was the executive producer of Corneliu Porumboiu's second feature, POLICE, ADJECTIVE (2009), a film that received FIPRESCI and Jury Prize at the Cannes Film Festival 2009.

In 2010, Marcela Ursu co-produced the independent project THE BELLY OF THE WHALE, written and directed by debutant Ana Szel and Ana Lungu. The film was selected in the out-of-competition sections of Locarno and Vancouver Film Festivals in 2010.

In 2011 Marcela Ursu used her experience to develop, finance and produce Corneliu Porumboiu's third film WHEN EVENING FALLS ON BUCHAREST OR METABOLISM that will premiere in autumn 2013. The film was selected in the 2013 Sarajevo Film Festival's official competition.

SYNOPSIS

DOGS is a drama/thriller set in rural Romania, by the Ukrainian border. Roman, a young man from the city, arrives in a remote village where he plans to sell the land he inherited from his departed grandfather.

To his surprise, he soon discovers that the property is very large and yet almost completely isolated from the rest of the civilized world. As he prepares the selling of the real estate, Roman

is confronted with a series of unusual events: the locals seem to avoid him, suspicious men in cars meet on his land every night and there's a general sense of threat that never comes to materialize.

As days pass by, Roman grows more anxious about his staying in the village but remains determined to hold his ground and sell the property. After the sudden disappearance of a real estate expert helping him with the selling, Roman receives a visit from the local policeman who reveals to him that his late grandfather used to be a local crime kingpin - his large property being nothing but a massive trafficking route for all sorts of illegal activities.

The cop advises Roman to leave - he's not up to confronting his grandfather's former partners who won't allow the land to be sold and consequently lose control over it. Moreover, the policeman's apparent blithe attitude makes Roman grow even more concerned - feeling unsafe and cornered from all sides.

Roman's uneasiness reaches new levels with the unexpected visit of his girlfriend - the presence of the woman in that hostile environment making him feel more vulnerable than ever - not because she might be in danger, but because she's an unwanted witness to his inability to control the situation.

Defying everyone's advice, Roman does the final diligences to sell the land. But as carefully as he plans his escape, he's not able to properly estimate the evil nature of the people he has to deal with.

DIRECTOR'S STATEMENT

Violence has always fascinated me - not its manifestation per se, which is merely a consequence - but rather the psychological triggers and a particular set of morals that lead certain people to actions socially accepted as "crimes". Set in rural Romania where "the law" is an abstract, remote concept, DOGS is an emotional and moral labyrinth that has at its core a conflict



of biblical resonance, maybe the oldest of them all: man set against man.

The story relies on a triangle of men – all three of them in different stages of moral corruption, all three of them breathing aggressive masculine pride that will ultimately lead them to perdition. A story where space (endless barren fields) is of pivotal importance, DOGS aims at catching a glimpse of a decomposing world devoid of any humanity that revolves around a single entity: that of the self.

In preparing a visual approach I was drawn to a wide array of influences, key references being classic drama/ thrillers such as *Straw Dogs* or *Deliverance*, but also modern classics like *No Country for Old Men* or *Once Upon a Time in Anatolia*.

In terms of tone and style, I aim for a dark, realistic approach, while allowing the offbeat absurd humor that once in a while springs from real life situations.

DOGS is a thriller in its most classical sense – one where cinematic violence and emotions are kept under wraps at all times and never sacrificed for the sake of cheap effects.

The filming style is visceral and kinetic, supporting the pace of the narrative throughout. Shooting on location, with minimum of artificial light and some local non-professional actors will ensure a sense of authenticity that will add up to the backbone of the story.

PRODUCER'S STATEMENT

DOGS is the first feature film by Bogdan Mirica and it comes after his short "Bora Bora", a winner of the first prize for Best Short at Transilvania International Film Festival in 2011. As I love the way Bogdan tells stories, I decided to support him and to produce his feature project. The script is about men's power with other men and our aim is to create an "Eastern-western" that does not follow traditional standards of mainstream cinema. The story is set in a no-man's, desolate land where fear and uncertainty become life style. No one can escape this cruel

and menacing world of bandits and eventually death is the ultimate answer.

Producing this film is my priority, because of the high potential of the project. We are now looking for coproducers as we plan to apply for funding to the next national script contest.

COMPANY PROFILE

42 Km Film is a production company based in Bucharest, Romania, set up in March 2004. The owner is Corneliu Porumboiu, director and scriptwriter, while the manager is Marcela Ursu, a producer who graduated ECAFIC (2007) and EAVE (2008).

The first autonomous production of 42 Km Film was the feature *12:08 EAST OF BUCHAREST* (2006), an independent project written and directed by Corneliu Porumboiu. The film won Camera d'Or Prize and Label Cinema Europe at Cannes Film Festival 2006, as well as other multiple national and international prizes.

The next work was *POLICE, ADJECTIVE* (2009), written and directed by Corneliu Porumboiu. The film was produced with support from CNC Romania and won Jury's Prize and FIPRESCI award in Un Certain Regard section of the Cannes Film Festival 2009.

In 2010, 42 Km Film co-produced the independent project *THE BELLY OF THE WHALE*, written and directed by debutant Ana Szel and Ana Lungu. The film was selected in the out-of-competition sections of Locarno and Vancouver Film Festivals in 2010.

The latest production of the company is the feature *WHEN EVENING FALLS ON BUCHAREST OR METABOLISM*, written and directed by Corneliu Porumboiu and produced by Marcela Ursu and Sylvie Pialat – Les Films du Worso (France). The film will premiere in autumn 2013 and was selected in the 2013 Sarajevo Film Festival's official competition.

RUSUDAN GLURJIDZE, DAVID CHUBINISHVILI

GEO

HOUSE OF OTHERS

Director: RUSUDAN GLURJIDZE

Writer: RUSUDAN GLURJIDZE, DAVID CHUBINISHVILI

Production company: CINETECH FILM PRODUCTION

Producer: ZURAB MAGALASHVILI

Approx. budget: € 700,500

Financing in place: € 321,000 (Georgian Film Center)

CONTACT INFO

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PREVIOUS WORK ON FESTIVAL SCOPE

OSCAR/OSCARI, Rusudan Glurjidze, 38, 1996

Attending the Market:

RUSUDAN GLURJIDZE, ZURAB MAGALASHVILI

DIRECTOR'S BIOGRAPHY

Rusudan Glurjidze was born in Georgia, Tbilisi, on July 1972. From 1989 to 1991 she has been studying French Language & Literature at the Tbilisi State University. From 1990 to 1996 she has been studying Film Directing and Scriptwriting in George Shengelaia's class at the Georgian State Film & Theatre Institute.

After dissolution of the Soviet Union with totally collapsed Georgian film industry she worked at Advertising and National TV to keep her profession and shoots numerous musical and commercial clips.

Since 2007 she is an A.D. and Producer Cinetech Film Production. Rusudan's films were successfully screened and mentioned at official selections and special programs at International Film Festivals.

Her last project "House of Others" won Script Development Competition in GNFC. Also was chosen among 10 European projects selected by B'EST (The Baltic Bridge East by West) organized by EAVE and MEDIA Mundus and Open Doors Locarno IFF - 2013.

PRODUCER'S BIOGRAPHY

Zurab Magalashvili was born in Tbilisi, Georgia on December 1967. After graduating from Georgian State Film & Theatre Institute he acted in about 20 Fiction films. His debut as producer was in 1993 with 10 min short "Monday". In the same year he founded his first production company "Young Cinema Promotion Fund" and till now he produced and coproduced numerous Fiction, documentary films and commercial clips. Since 2006 till now he is the Director General and main producer of CINETECH Film Production.

SYNOPSIS

Georgia of the 1990s after devastating civil war in Abkhazia. Military hostilities are already in the past. Nobody is being killed. Calm has settled. Sacrifices made are justified. The "winners" are not being tried and everything that was previously owned by the defeated now belongs to them.

A downpour. A decrepit military vehicle covered in mud creeps up the rain-washed, bumpy road. In the distance, a village appears with its scattered houses spread along the flank of a hill. Not a single living soul can be seen through the barren fences, deserted yards and crossshaped, nailed windows. The car staggers along the uninhabited village road and stops next to one of the houses.

Earlier, this house belonged to someone, but it was abandoned within an hour one night, just like the other houses. People left the village in fear. Driven by survival instinct, everything was left as it was only the cattle were driven away.

The driver, a forty-year-old military man, who was awarded the ownership of that village after the war, brings a family of physically survived, dejected citizens to one of the houses. That family that lost dwelling due to armed clashes, being on the winning side they are granted the hastily vacated houses of the defeated.

A new life has to start in that house where

twilight sheds its deadly glow over the frozen rooms, the bleak village roads, the deserted cemetery, and the booby-trapped citrus plantations growing wild.

They meet another family, who have been placed in the same deserted village, but are displaced at the same time. After having lost their house and their identity somewhere else, they all now supposed to look for a new beginning.

But for them it seems incapable of building a new life in peace: war continues in everyday life because the battles still rage within them...

They are haunted by the trauma of the conflict they've survived but more so they struggle to inhabit the abandoned houses and leftover lives of the conquered.

Finally, the new inhabitants have to decide whether to live these second-hand lives they've been offered or to leave and forge new fresh paths free of the past.

DIRECTOR'S STATEMENT

In the beginning of the 1990s, the break of the Soviet Empire was followed by merciless wars. Yugoslavia, Karabakh, Abkhazia, Ossetia, Chechnya. Millions of people were left homeless, without anything. Their houses and properties have now new owners – the winners.

"House of Others " This is my story of my personal pain because 20 years ago, after devastating civil war I lost my own home, and with it I lost my childhood, my memories, my past and part of my identity.

I remember the strange emotions of the war period, I remember how armed hostilities ended in Abkhazia in 1993, and I also remember the ostentatious calm. It was just then when a continuous flow of refugees headed for the frozen capital wrapped in darkness.

As they ran away they were sure that they would come back soon, but twenty years have passed and still they wait to return to their homes.

What has happened with their abandoned house? Gardens? Villages? People. Which have



stayed there? Surely, there were certain people on the other side, which turned out to be in the analogous situation.

Homeless Abkhazians who are the “winners” but also the victims of this brutal civil war were forced to take abandoned houses of the defeated, enemies Georgians. They are still looking to the future with hope and want to rebuild their life and find new identity in this unknown world but the war has swept any kind of innocence, and has transformed the land in a waste place. My desire to make this film came from our Georgian story, but it has become a universal problem. Due to all sorts of tragic events, numerous people have lost and are still losing their own home or country, a part of their soul now owned by others.

PRODUCER'S STATEMENT

For me as a film producer it is big challenge and pleasure to work with such interesting film director like Rusudan Glurjidge. We have introduced our traditional partners from France MPM Films, with whom we have collaborated on our last feature film production “Dzma” and have reached – and have reached their agreement on joint production of “House of Others”. We also plan to look for participation to European TV channels. Currently we have obtained about 45 % of the budget, which gives us hope to start the production process from February 2014.

We plan to apply to Cinema du monde, France, “Vision Sud Est”, Switzerland, etc.. We would like to get onboard more foreign partners (Austria, Germany) and we are open for collaboration at all stages. We are interesting in financial and creative input from our partners.

COMPANY PROFILE

Cinetech is one of the most dynamically developing independent film production companies in Georgia. The company was founded in 2006 and aim is to produce and co-produce the work of independent filmmakers. The company has

produced numerous feature films, shorts and documentaries that participated at the festivals around the world.

We are working on the feature film DZMA (Bother) 120 min. (co-production of “MPM films”-France, ARTE - France Cinéma and “Cinetech Film Production”). Supported by Eurimage, Groupama GAN Film foundation as well as Georgian National Film Center. The project was supported by script writing fund of Amiens Film Festival.

Our latest films include CHAIKA, 150 min (Co-production of Kinoskopik –Spain “Cinetech Film Production” and IBRUS –Russia), Official Selection of San Sebastian International Film Festival 2012 - New Directors. Won the Eurimages Best European co-production project in development at Rome NCN 2010; Supported by Media, Eurimage, ICAA as well as Georgian National Film Center. Awards: Oficial Selection of San Sebastian International Film Festival; Cameraimage – Poland (Best DOP; Best Director) and FAREWELL TO ARMS, 35 mm, 90 min. Consists of five shorts, shot by young Georgian film directors. Shorts were selected, mentioned and awarded at more than 70 international film festivals.



SOFIA EXARCHOU

PARK

Writer & Director: SOFIA EXARCHOU
 Production company: GUANACO FILM
 CO-BEBEN FILMS
 Producer: AMANDA LIVANOU
 Approx. budget: € 825.000

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PREVIOUS WORK ON FESTIVAL SCOPE

MESECINA, Sofia Exarchou, 30 min, 2009

Attending the Market:

SOFIA EXARCHOU, AMANDA LIVANOU

GRC

DIRECTOR'S BIOGRAPHY

Sofia Exarchou was born in Athens in 1979. She studied electrical engineering at the Athens Polytechnic, film direction at the Stavrakos Film School and theater at the Stella Adler Studio of Acting, New York. She has an MA in "Études cinématographiques et audiovisuelles" at ESAV in Toulouse (France).

She has worked as an assistant director in feature films and commercials, and as a freelance director and screenwriter since 2009.

She has written and directed two short films, DISTANCE (2006) and MESECINA (2009). Mesecina was presented at various festivals and won the International FIPRESCI Award at the Drama Film Festival. The film has been sold to ARTE. Nominated for Best Short Film from the Greek Film Academy and for PRIX GENEVEEUROPE 2010 Award.

She was selected to participate for the Berlinale Talent Campus in 2010. Park, her first feature film, participated in Crossroads in Thessaloniki International Film Festival and won two prizes (CNC Development Award and the Initiative Film Development Award).

PRODUCER'S BIOGRAPHY

Amanda Livanou was born in Athens, has an MA in International History from the LSE, and has been working as an independent producer in film, TV and advertising since 1998. She has produced, co-produced and line produced about 15 feature films.

Under Beben Films she produced "L" by Babis Makridis (2012, World Drama Competition, Sundance Film Festival, Tiger Awards, Rotterdam Film Festival and others. The film received the Grand Prix at Molodist Film Festival, Kiev (Ukraine).

In 2013 she completed the feature documentary "THEY GLOW IN THE DARK" by Panagiotis Evaggelidis, which premiered at the Thessaloniki Documentary Festival and won the FIPRESCI (International Critics Association) Award.

She is a EAVE graduate. She is currently developing PARK as well as Babis Makridis' new film, cowritten with Efthimis Filippou. Since April 2012 she has also been working with greek distributors Feelgood Entertainment as Production Associate and Media Relations.

Amanda has been working with Greek distributors Feelgood Entertainment as Production Associate and Media Relation.

SYNOPSIS

Worn out uniform houses, a track field full of weeds, an abandoned swimming pool with dirty water and a chain link fence surrounding the area.

Dimitris (16) has been living in the Olympic Village since after the 2004 Games, when housing was given away via state lottery to working class families. Eight years later, the once "state of the art" housing has fallen into disrepair and is now a collection of semiabandoned buildings, with only a bus line to connect it to the world outside.

His comrades in this landscape are a gang of young boys, Anna, an injured, prematurely retired athlete of 24, and a herd of stray

dogs that the boys use to mate for money. Dimitris' part-time job in the nearby marble yard requires him to visit a beach resort in southern Athens. The deserted landscape of the Village is replaced by the insulated environment of the festive, touristic, beach resort. 70s hotels, thermal baths for the elderly, and second-rate "cultural" events: very soon Dimitris returns to the beach with Anna, presenting her as his older sister. They encounter foreign tourists whom they, briefly, follow. In this new environment where nobody knows anything about them, where tourists come and go for brief periods of time, they explore alternative ways of killing time and dodging a living.

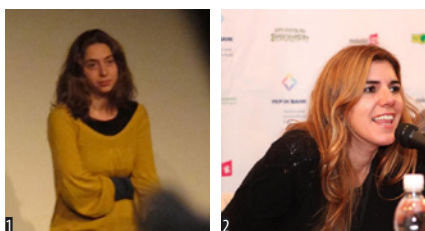
As the summer draws to an end, their life at the Village seems even more suffocating and dead ending than before. They return to the now half-empty resort, where they meet one tourist that may be different than the others. The further away they get from the Village, the closer they are to it.

DIRECTOR'S STATEMENT

The story in Park revolves around Dimitris, a young teenager raised in a society of veiled decadence, now living its collapse. His transition to adult life is violently halted before it has even started.

Surrounded by a fence, without the means to go anywhere else, Dimitris' everyday life in the Village consists of organized dog mating for money, twisted interpretations of athletic contests, sexual encounters with Anna and a part time job in a marble yard next to the neighboring National Road.

When he leaves the Village, he encounters the "small paradises" of the touristic coast of Athens. Repressed sexual desires in a holiday package, fabricated micro-communities surrounded by ancient Greek decorations, and the ever-present Greek blue sea. The visual counterpoint of these two worlds and the multitude of characters inside and outside the Village



compose a portrayal of modern decaying Greek reality, a feature of life in the western world.

Following my previous work, the central character of an adolescent in an environment that defines him comes back here in its wider social context. As such, the Olympic Village is pivotal in the story and works as a leading character in it. Eight years after the Olympic Games, the Village is there semi-destroyed, an ironic reminder of "The Beauty. The Grandeur. The Real Thing" (slogan of the Games), as well as the brutal fall that has succeeded it.

During the shooting, and by choosing an intensely realistic approach, the camera will stand in front of the characters, highlighting the detail in the moment, focusing on their interaction, feeling and motion.

What lies under the surface, what is left after the collapse, what lies where we think collapse has not yet arrived.

PRODUCER'S STATEMENT

Park is a first feature telling the story of an adolescent boy living in a place that was conceived as great and noble but is really none of those things.

Park is almost a participant, observational film. You should feel like you are also a part of this strange, still world .

Park is a film set mostly in a summer heatwave. We will visit the beach and the sand but we will also spend time in dry, dusty places.

Park is a film that is personal and political. It presents the opportunity for some creative international collaboration due, in part, to its casting needs. It is also a story that seems to hit those who read it in and out of its birthplace, Athens, Greece.

Cinelinek is where we are starting to explore international possibilities, which could help the film get made in late summer 2014.

We are looking for Co-producers/financiers, Sales agents, international casting facilities and assistance.

COMPANY PROFILE

Guanaco was founded in 2008 by four emerging filmmakers (Rinio Dragassaki, Sofia Exarchou, Panayiotis Fafoutis, Elina Psykou) as a vehicle-film collective for the production of shorts and feature films.

Since then Guanaco has produced award-winning shorts that have also been sold abroad, as well as the feature debut of Ektoros Lygizos THE BOY EATING THE BIRD'S FOOD (Karlovy Vary FF, Toronto IFFF 2012), and the first feature by Elina Psykou THE ETERNAL RETURN OF ANTONIS PARASKEVAS (Berlinale Forum 2013, Variety Critics Choice KVIFF 2013).

The company operates as creative director/producer for advertising campaigns, most notably the 2011 and 2012 advertising campaigns for the National Opera House.

Beben Films was established in Athens in 2007 as a vehicle for the production of features and shorts. Its first feature film production, "L" (Babis Makridis, 2012) was co-produced with Faliro House (Greece) and Warp Films (UK).

It is currently developing the second feature by Babis Makridis, to be shot in 2014, co-written by Efthimis Filippou.

STERGIOS PASCHOS

GRC

PIGS ON THE WIND

Writer & Director: STERGIOS PASCHOS
 Production company: MARNI FILMS
 Producer: PHAEDRA VOKALI
 Approx. budget: € 995.000
 Financing in place: € 30.000
 (FILM FUND FOR DEVELOPMENT, GFC)

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Previous Work on Festival Scope
 LARGO, Stergios Paschos, 13 min, 2012

Attending the Market:
 PHAEDRA VOKALI, STERGIOS PASCHOS

DIRECTOR'S BIOGRAPHY

Stergios Paschos was born in 1985 in Greece. He has written and directed seven short films while his work has received funding and been presented by the National Broadcaster (ERT). He has received multiple awards at festivals and he has worked as a screenwriter and script editor in film and television.

PIGS ON THE WIND is his first feature film and it has been selected to participate in the 2013 Script&Pitch Torino Film Lab, while it also received Development funding by the Greek Film Centre.

Filmography (as writer/director)

2013 ELVIS IS DEAD, (short)
 2012 LARGO, (short)
 2011 HELEN, (short)
 2010 KNOCKS, (short)
 2008 REGULAR NIGHT, (short)
 2008 IN BETWEEN, (short)
 2007 LEAVING ROOM, (short)

PRODUCER'S BIOGRAPHY

Phaedra Vokali graduated with honors from the Marketing and Communication Department of the Athens University of Economic and Business in 2005. She subsequently worked in distribution where she had the opportunity to attend international markets as a buyer and also organize the press office. In 2006 she started her collaboration with the Athens International Film Festival that carries on until this day. She got her MA in Film Studies from the University College London as a scholar of the State Scholarships Foundation. She has since worked as head of programming of the Athens International Film Festival, while later she became editor in chief of CINEMA Magazine, the only film magazine in Greece. She has been working as a producer in Marni Films since October 2013 and during this time she has produced three short films that are now in post-production, while also developing PIGS ON THE WIND and a feature documentary. She is currently participating in the EAVE Producers Network Workshop 2013 with a scholarship.

SYNOPSIS

Thomas lives in contemporary Athens on the verge of failure, swamped in debts. After the flop of his first film, his loaners are pushing for payment and he needs to consider a mysterious job offer: An unknown source wants him to direct a film that will never be shown in public and over which he will have no rights. He cannot know anything more unless he signs the contract, however his fee will be €30.000. Thomas accepts and is taken to the producer of the project, Max. Max produces meat and is the owner of the biggest pork farm in Europe. He tells Thomas that the quality of the meat is interconnected with the moments before the animal's killing and that audiovisual stimuli have been proven to excite the pigs before their slaughter, enhancing thus their taste.

Several experiments have also shown that the animals loved Thomas' oeuvre. Max, who is an absolute perfectionist, has chosen Thomas to create the ultimate film to be watched by soon-to-be-killed pigs in order to give out the divine taste he has envisaged for his pork.

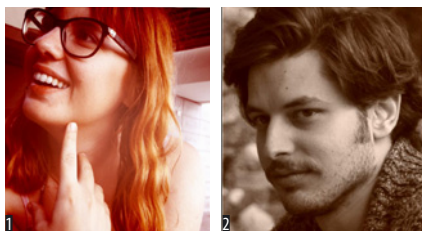
Almighty Max promises Thomas eternal artistic appreciation and recognition through digestion. But Thomas will find his borderline ridiculous mission much more difficult than he thought: he will have to step into blood in order to find out what it takes to move someone to death. The feature debut of Greek newcomer Stergios Paschos can be read as an allegory for Europe's and Greece's current state or a faustian tale within the movie industry - either way, it is deadly funny.

DIRECTOR'S STATEMENT

It is a fine line between the tragic and the ridiculous and this is exactly what challenges me most about this film.

PIGS ON THE WIND constantly balances on that thin rope: around the film's hilarious central idea - a man that makes a movie for pigs to see before their slaughter so that they taste better - grows an allegory so powerful that might even be misinterpreted. What is the meaning of the artistic creation? Is the audience innocent? And, most importantly, how far can a man go to find his own voice? As Thomas' journey progresses, the hero understands, along with the viewer, that the essence of living is in accepting death, but one cannot do so without remembering the past.

At first glance, PIGS ON THE WIND explores the delicate and savage world of the film industry with a funny twist. However, this is not just a movie about movies. In a local film market that is currently mostly preoccupied with the economic meltdown, I did not wish to refer directly to the overused theme, although the film resonates its allegory and impact rather clearly. Greece is in the forefront of a European crisis



- it is not only a crisis of finances but also one that challenges the value system established in the 20th century. When Thomas signs his Faustian contract with the all-mighty producer, he has to literally get blood on his hand in order to earn his living. The core of the movie lies in this very process, where Thomas will attempt to find out who he really is.

PIGS ON THE WIND aspires to be a very dense film that, however, never loses touch with its surreal comic origins. I hope that all of the above are in place, as I am completing the first draft of the script.

PRODUCER'S STATEMENT

It is not very often that a producer gets to hear a film idea that not only resonates with their taste and aesthetics but also achieves perfect timing with the historic momentum. When I first heard the pitch of PIGS ON THE WIND, I found its concept so brilliant and timely that I knew this film had to be made. Stergios Paschos is one of the most talented newcomers of the New Greek Cinema and I believe he can present an audacious feature debut that will travel around the world. With the project currently completing its first draft after intensive work in Torino Film Lab's Script&Pitch and MFI's Script2Film, we are looking for co-producers in France and Germany. We have in place a Croatian co-producer (Spiritus Movens), our lead actor (awarded Haris Fragkoulis) and €30.000 of which €3.000 comes from the first phase of development funding by the Greek Film Centre. At CineLink we wish to lay the foundations for a successful shooting in spring of 2015 by meeting with representatives of film funds, other financiers and sales agents. We are determined to make this film by any means possible, despite all difficulties that arise from Greece's current situation.

COMPANY PROFILE

Marni Films is a young independent company based in Athens that produces short films, feature films and creative documentaries by filmmakers in their first steps. The company started out in 2011 as a co-producer of promising local projects, like Yorgos Lanthimos' ALPS that has been awarded in Venice Film Festival. After producing its first feature documentary, DIRECTING HELL (2011), Marni Films is now developing a number of own projects. At the same time, the company continues to offer vital help to independent Greek films, currently co-producing A BLAST by Syllas Tzoumerkas and WEDNESDAY 04:45 by Alexis Alexiou. Our goal is to keep Greek cinema's new wave alive by supporting young artists and bringing forward the talent that has emerged the past few years in our country. We wish to deliver innovative productions for cinema, tv and internet platforms by fresh talent, creating projects that carry a personal vision and are intended for international audiences.



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RALITZA PETROVA

SALVATION

BGR

Writer & Director: RALITZA PETROVA
 Production company: KLAS FILM /
 ALCATRAZ FILMS
 Producer: ROSSITSA VALKANOVA, LAURENCE
 CLERC, OLIVIER THERY LAPINEY
 Approx. budget: € 1.190.619
 Financing in place: € 320.000
 (BG national funding is confirmed)

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Previous Work on Festival Scope

BY THE GRACE OF GOD, Ralitza Petrova,
 37 min, 2009

Attending the Market:

RALITZA PETROVA, ROSSITSA VALKANOVA,
 LAURENCE CLERC, OLIVIER THERY LAPINEY

DIRECTOR'S BIOGRAPHY

Born in Bulgaria, Ralitza lives and works between England, Bulgaria and France. In early life, she studied Fine Art, and later Fiction Directing at the UK's National Film and Television School. Her films have won acclaim at film festivals such as Cannes, Berlin, San Sebastian and Karlovy Vary, as well as on numerous art platforms, including the Centre Pompidou, Paris. She was previously awarded the Prix UIP, Best European Short Film at the Berlin IFF, and nominated for the European Film Awards. By the Grace of God, which premiered at Cannes Film Festival, is currently on DVD release at the British Film Institute, Tate Modern and the Institute of Contemporary Arts. Ralitza has been recently selected for Creative England's Elevator Programme 2013.

PRODUCER'S BIOGRAPHY

Founded in 1995 by former film director Rossitsa Valkanova, KLAS Film has produced some of the best known and most awarded Bulgarian titles in the past 15 years like LETTER TO AMERICA (2001) & INVESTIGATION (2007) by Iglia Triffonova, CHRISTMAS TREE UPSIDE DOWN (2006) by Ivan Cherkelov & Vassil Zhivkov, SHELTER (2010) by Dragomir Sholev. Minority co-producer of BLIND (2007) by Tamar van den Dop, line producer of THE WAY I KILLED A SAINT (2002), I AM FROM TITOV VELES (2007) & THE WOMAN WHO BRUSHED HER TEARS (2012) by Teona Strugar Mitevska and TILT (2010) by Victor Chuchkov Jr.

SYNOPSIS

In a provincial Bulgarian town, Gana caters for elderly people, while getting them to sell their ID cards for a few hundred euros. Gana's father and her on-off boyfriend, Aleko, run the fraud scheme from the back of a rock-climbing club, where in the front, Gana's mother rents out climbing ropes, and guided tours.

Used to living in threat, Gana has learned to shut out her conscience, to the point of becoming a dead soul. Her only moments of peace come from listening to the religious music of Yoan, an elderly conductor she caters for. Though she doesn't believe in God, Gana keeps on crossing herself, holding out for a flicker of better life.

When, one morning, she discovers her murdered father, life becomes increasingly threatened for Gana and her mother. At night, accidental gunshots outside their apartment keep them awake, while visits from a local investigator remind them of an approaching hearing against their crime group. Aleko assures the women protection, and by looking after the business, slowly becomes a new father figure. When the choir conductor Yoan is suddenly arrested, Gana pleads to Aleko for help, but to no avail. Unable to bare Aleko's control, Gana

craves Yoan's music. In the meantime, she is called to court, in relation to the hearing. She promises Aleko that she'll keep quiet about their illegal business, asking in return for Yoan's safety.

Seeing Yoan's bruised face on the witness bench, Gana can hardly withhold her tears. Thanks to Aleko's cunning the judge doesn't turn up and the hearing is cancelled. Gana decides to take Yoan to her mother's apartment.

Later that night, Yoan relentlessly plays the same tune on his accordion; he is losing his mind. Devastated, Gana visits the judge of the hearing and with nothing left to lose, informs on Aleko and the identity theft black market.

The judge doesn't seem surprised. A police car follows Gana home. Dark countryside surrounds Gana's calm face, as she travels in the back seat. There is something martyr-like in her expression, as if she has been arrested. Or on the way to her death.

DIRECTOR'S STATEMENT

Salvation deals with the inability of an ordinary person to function morally in a deeply corrupt environment.

How do you break away from the mould of your heritage? Is guilt an element of crime, or is it a seed of change?

Between 1989-99, the former Bulgarian Secret Service shifted its power from the political arena to the grey economy, making fraud and criminality a key to survival. Today, the fool obeys the law, and the law obeys the criminal. Gana tries to break away from that norm at the cost of constant anxiety. She wants to be brave, to do the right thing, to be good. But something inside does not ring completely true and she knows it.

I want to explore the frail intimacy between brutality and empathy, through the moral dilemmas of a generation raised with a lost belief in goodness. I aim to depict a world



where criminality wins; where you get away with murder without consequence, and a certain possibility for 'salvation' lies in the hands of the fool.

I envisage the film as an impressionistic, restless meditation on criminality; where time and rhythm are a vital part of our experience, verging on the border between a nightmare, and waking up.

PRODUCER'S STATEMENT

We strongly believe in Ralitză's talent and in the potential of her debut film.

Our goal is to produce the film in the perspective of its selection to some main international film festivals.

At Cinelink we hope to meet with sales agents, national distributors and television broadcasters and with a potential third partner.

COMPANY PROFILE

ALCATRAZ FILMS is a new feature-film production company created in 2011 by Laurence Clerc and Olivier Thery Lapiney, after they met on the production of ENTER THE VOID by Gaspar Noé.

ALCATRAZ FILMS has produced its first film in 2012, LES SALAUDS by Claire Denis (Cannes Film Festival – Un Certain Regard – 2013). It is also the line producer and associate producer of BLUE IS THE WARMEST COLOR (aka "LA VIE D'ADELE) by Abdellatif Kechiche, Palme D'Or at Cannes Film Festival 2013.

KLAS FILM is Sofia based production company. Titles produced by KLAS include THE PATIENCE OF THE STONE (1998), documentary by K. Bonev; LETTER TO AMERICA (2001) by I. Triffonova (BG/NL/HU) ZDF/arte, supported by EURIMAGES; CHRISTMAS TREE UPSIDE DOWN (2006) by I. Cherkelov & V. Zhivkov (BG/D); INVESTIGATION (2007) by I. Triffonova (BG/NL/D); SHELTER (2010) by R. Radulescu, M. de Raaf & D. Sholev; In prep: FALSE WITNESS

by I. Triffonova (BG/NL/SE/D);In development: SALVATION (BG/FR) which is a debut feature by R. Petrova.

IGOR DRLJAČA

TABIJA

BIH

Writer & Director: IGOR DRLJAČA
 Production company: SCCA/PRO.BA
 Producer: ADIS ĐAPO
 Approx. budget: € 750.000
 Financing in place: € 10.000
 (Hubert Bals Development Support)

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Previous Work on Festival Scope:
 KRIVINA, Igor Drljača, 70 min, 2012

Attending the Market:
 ADIS ĐAPO, IGOR DRLJAČA

DIRECTOR'S BIOGRAPHY

Born in Sarajevo, Bosnia and Herzegovina, Igor Drljača moved to Canada in 1993 with his family because of the war. He completed his Master's in Film Production at York University's graduate program in 2011. His 2010 short film, *WOMAN IN PURPLE* was made as part of the Sarajevo City of Film Grant, and has screened at dozens of international festivals, including Telluride Film Festival, Tampere Film Festival, Palm Springs Shortfest, and Sarajevo FF.

While primarily a fiction filmmaker, he continues to explore new territories and make hybrid and non-fiction work. *THE FUSE: OR HOW I BURNED SIMON BOLIVAR* is his first non-fiction film, and has since been chosen as one of Canada's Top Ten short films of 2011. It has screened at various festivals including: Toronto IFF, SXSW, Melbourne IFF, Cinema du Reel, Los Angeles FF, Sarajevo FF, and Era New Horizons FF. *KRIVINA*, his feature film debut, premiered at 2012 Toronto International Film Festival in the Discovery section and was also included in 2013 International Rotterdam Film Festival section Bright Future.

PRODUCER'S BIOGRAPHY

Adis Đapo was born in 1981 in Trebinje, Bosnia and Herzegovina. He started working in film production straight out of high school as a member of pro.ba, film and video production of the Sarajevo Center for Contemporary Art. He was a member of the production team on such films as *MUM 'N' DAD* (Faruk Ločarević), *SNOW* (Aida Begić), *NIGHTGUARDS* (Namik Kabil), *CIRKUS COLUMBIA* (Danis Tanović). More recently he was the line producer of *CHILDREN OF SARAJEVO* (Aida Begić) and *AN EPISODE IN THE LIFE OF AN IRON PICKER* (Danis Tanović) and producer of *WITH MOM* (Faruk Lončarević – In Competition Sarajevo Film Festival 2013)

SYNOPSIS

Two young lives intersect in Sarajevo. Mona (14) struggles in a household run by her distant career oriented parents and spends most of her time trying to maintain a sense of normalcy. Faruk (17), on the brink of adulthood, takes care of his dying grandmother and tries to assert himself amidst a group of friends who find him passive and meek. The two teenagers lead very different lives.

Faruk lives with his sick, cancer-stricken grandmother, and helps take care of her. He was raised by his grandmother and by the street, after losing both of his parents as an infant. He doesn't attend school and only works part time picking up metal scraps and recycling them with his uncle Mirsad. He tries to fit into a group of small-time thugs who find joy in cruel games. As an initiation into the group, Faruk and another boy are challenged to compete in taking a young girl's virginity. Faruk pretends that he has no problem with it and begins to spend time rehearsing in his room, preparing himself for the task.

Mona's father, Slaven, a politician, is trying to get re-elected, and is rarely around. Her mother, Aida, who works for an NGO, tries to

keep her organization afloat. They don't make time for Mona, who struggles at school, and who spends much of her time with friends doing nothing of consequence. The parents decide that Mona should be sent to Vienna for her education, a decision based on the fact that her parents' marriage has failed.

In the city one evening, as a result of a dare and a rebellion, Mona and Faruk meet. The two are drawn to one another for entirely different reasons, and as they talk, they become increasingly attracted to each other, which ultimately leads to their sexual encounter.

DIRECTOR'S STATEMENT

Tabija is a film about our need to be loved in a country still undergoing the pains of transition. It is about Bosnia's youth, a generation that has no memory of the war, but one that is very much a part of the post-war legacy. This generation has no memories of a better period, only the constant weight of an unchanging present. Mona and Faruk represent two worlds, two perspectives, in today's Sarajevo. Mona is an unruly teenager on the brink of her sexual awakening. While she is economically privileged, she is emotionally immature and fragile, and has grown up fearing abandonment. Faruk on the other hand, is an orphan on the brink of adulthood. Raised by his now dying grandmother, he is a youth with no real role models. His friends are ultimately just interested in having a good time. The possibility of hurting someone in this process hardly enters their mind. This is a common element of youth culture everywhere, though in Bosnia, it has a more insidious quality because of the hopelessness inherent in the current socio-political situation. Their story is a reflection of a society that has lost its moral compass. In this environment, the future is a constant recycling of a hopeless recent past.

Mona's parents, Slaven and Aida, are among the upper-middle class who hold some level of



power in the city. Slaven is a politician, his real function not entirely explained, while Aida is the director of an NGO. Aida finds it difficult to continue working for a sector that has seen its funding cut, but more importantly, its integrity questioned. Slaven, in a re-election bid, also tries to help his wife find financial backing for her “non-profit” work.

The two main characters are both scarred. Faruk was raised in a poor parentless environment, in which he had to grow up too fast, while Mona always felt like an accessory in her parent’s marriage. The film sheds light on a broken social system, one which transforms people and families, and which makes them accept the status quo.

Faruk and Mona’s eventual sexual encounter is one based on a need to feel accepted and loved, in a city that is on the verge of forgetting what that means. It is a timely story told in a formally unique way, utilizing many of the current tropes of narrative filmmaking.

PRODUCER’S STATEMENT

Igor and I first collaborated in 2009, while working on his short film “Woman in Purple”. I’ve enjoyed working with him and I was very proud of the film we made together. Thus when the time was right for me to start my first independent producing project, working with Igor seemed like a natural choice.

Tabija is a recent and fairly fresh project. It’s been a little more than a year since Igor and I first started talking about it. So far, we have received the support from the Hubert Bals Fund and we have used it to make the first draft of the script, which we presented to CineLink for this year’s selection. Our aim is to use this year to develop the project fully and have it ready for financing by Spring 2014. Our first instance for production support will be the national fund in Bosnia and Herzegovina and following that we hope to close the financing with one or two international partners.

COMPANY PROFILE

SCCA/pro.ba, established in 1998, is the video, film and TV production. After establishing a strong basis in the production of artist videos and installations, pro.ba entered into film production with Aida Begić’s short **FIRST DEATH EXPERIENCE** (Cannes Film Festival, Cinefondation, 2000). In the years to follow pro.ba continued with production of original and inspiring work, concentrating equally on fiction as well as documentary films. Our films have participated and won awards at festivals worldwide including Cannes FF, Berlinale, Venice FF, Rotterdam FF, Locarno FF, IDFA, Clermont-Ferrand Short FF, Goteborg FF, Sarajevo FF among others. Our latest productions are **AN EPISODE IN THE LIFE OF AN IRON PICKER** premiered in competition at Berlinale 2013 where it won Jury Grand Prize and Silver Bear for Best Actor and **WITH MOM** (Faruk Lončarević – In Competition Sarajevo Film Festival 2013).



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MIROSLAV MOMČILOVIĆ

SRB

A STINKING FAIRYTALE

Writer & Director: MIROSLAV MOMČILOVIĆ

Production company: BRIGADA

Producer: MILENA DŽAMBASOVIĆ

Approx. budget: €750,000.00

CONTACT INFO

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Contact person: Miroslav Momcilovic

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PREVIOUS WORK ON FESTIVAL SCOPE

DEATH OF MAN IN BALKANS,

Miroslav Momčilović, 80 min, 2012

ATTENDING THE FESTIVAL:

MIROSLAV MOMČILOVIĆ, MILENA
DŽAMBASOVIĆ

DIRECTOR'S BIOGRAPHY

Miroslav Momcilovic was born in Belgrade 1969. He graduated the Belgrade Faculty of Drama and Art (FDU).

He is the writer and director of three fiction feature films: SEVEN AND A HALF, 2006 (Tetouan Marocco International Mediterranean Film Festival - best debut film, Roma Independent Film Festival - best debut film), WAIT FOR ME AND I WILL NOT COME, 2009 (Sofia IFF - best director, Cinema City Film Festival - best screenplay Critic's award) and DEATH OF A MAN IN BALKANS, 2012 which had a rich festival life both in Serbia and abroad and won awards at Karlovy Vary IFF - Forum of independents - Independent Camera Award, Athens IFF - Best film, Film forum Zadar Film Festival - best screenplay, Tuzla Film Festival - best film.

Filmography:

SEVEN AND A HALF, 2006

WAIT FOR ME AND I WILL NOT COME, 2009

DEATH OF A MAN IN BALKANS, 2012

PRODUCER'S BIOGRAPHY

Milena Dzambasovic was born 1983 in Užice, Serbia. She completed her studies on Belgrade Academy of Arts, department Production in Arts and Media in 2008. She works as a freelancer in different field form 2002 and from 2007 she worked on numerous film projects, national and international, on different positions. She participated Sarajevo Talent Campus 2011 as well as at Sarajevo City of Film 2012. She has produced several shorts. A Stinking Fairytale is going to be her first feature film as a producer.

SYNOPSIS

Moma is a bum suffering from depression. Ema is a bum and a treated alcoholic. Moma lives in a deserted factory. Ema lives in a manhole. Moma was attracted to Ema on a first sight. Ema was attracted to Moma on a second sight. Long ago, Ema lost her baby and then she started to drink. Or she started to drink and then she lost her baby. That doesn't really matter now. What matters is that Moma helped her get over it. Moma and Ema start living together. They brighten each other's days. They manage somehow to get by in total destitution. They get married. The Bum King, who lives on a dump, performs the ceremony. Moma and Ema go to their honeymoon and find a baby left by a waste container. They help the baby live through the night. They take care of it as much as they can. They realize that the baby would be better off in a children's hospital. They take the baby there, but plan to keep an eye on the baby until she grows up, but the life is planning a different story.

DIRECTOR'S STATEMENT

Inspiration for this film I found when I saw two homeless people, man and woman, hold their hands. It was one of the most touching moments of my life. Two heroes, two anti-heroes, humiliated, condemned, rejected by

all, drowned in their own sins, find the power of love in themselves and own redemption. They are, in a strange way, saviors of all the beautiful and sublime, all which makes us human.

This is why I feel need for this film. For something that will raise us when there are so many worries of everyday life. When we lose sense of giving tenderness, care for others and need for pure love.

My intention is to attract cinema audience around world. Story is universal, yet characters are typical for Balkan region, but understandable to anyone who walked by homeless people, felt discomfort and pretended not to notice them. My intention is to try to make visible those 'invisible people'. Get closer that emotion how I felt first time I saw two homeless people hold their hands, like they didn't need anything else except that moment, that place and just two of them. It is something that changed my perspective of everyday life, of everyday problems and my point of view of other people.

The key for my director's approach to this film lies in its title: A Stinking Fairytale. Both the picture and the sound should convey the unity of opposites. The stench and the fairytale. Romance in a manhole. Holding hands on a dump. I see this film as an existentialist melodrama. Two people who have renounced all earthly needs except the need for love.

PRODUCER'S STATEMENT

A Stinking Fairytale is universal topic, bursting with laugh, tears, warmth, humanity, optimism, sarcasm without any pathetic. The story deals with the issue of the society, how we relate to poverty and the people around us. Therefore we plan to connect with the world charities and non-governmental sectors to make this film present some of the crucial social issues, and to be supported by them. This project is also for typical cinema audience. The project is



in the financing stage and it is the first feature film for me as well. I will be very happy if this film affects the audience in the same way I was affected first time I read it. Looking for a right partner is just the first challenge and CineLink is the first step.

COMPANY PROFILE

BRIGADA is a young production company specialized in independent feature film. Established in 2004 by a group of experienced film professionals, and lead by award-winning director and screenwriter Miroslav Momcilovic, Brigada filmed one of the most successful Serbian films in 2006 - "SEVEN AND A HALF" based on seven mortal sins and screened on many international festivals. Similar was in 2009 with film WAIT FOR ME AND I WILL NOT COME as well as in 2012 with film DEATH OF A MAN IN BALKANS Until this year we have completed 3 feature movies and 2 television series, all well received by audiences. We are dedicated to present relevant films, dealing with contemporary society and collaborating only with talented, educated and experienced authors and associates.

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TEONA STRUGAR MITEVSKA

MKD

APARTMANT

Writer & Director: TEONA STRUGAR MITEVSKA

Production company: SISTERS AND BROTHER MITEVSKI PRODUCTION

Producer: LABINA MITEVSKA

Approx. budget: € 1,500.000

Financing in Plan: €200.000

(Own investment of Sisters and Brother Mitevski Production)

CONTACT INFO

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PREVIOUS WORK ON FESTIVAL SCOPE

THE WOMAN WHO BRUSHED OFF HER TEARS,
Teona Strugar Mitevaska, 103 min, 2011

ATTENDING THE FESTIVAL

TEONA STRUGAR MITEVSKA,
LABINA MITEVSKA

DIRECTOR'S BIOGRAPHY

Teona Strugar Mitevaska was born in 1974 into an artistic family, in Skopje, Macedonia. Later on she trained as a painter and obtained her BA in Graphic Design. She ditched a successful career as art director for internationally renowned companies (Saatchi and Saatchi, Virgo Publicis) for filmmaking. In 1998, she enrolled in the MFA film program at New York University's Tisch School of Arts.

She made her debut as short film director in 2001 with Veta, which received the Special Jury award at the Berlin Film Festival. HOW I KILLED A SAINT is her first feature film, which was made under the auspices of Sisters and Brother Mitevski, a company she established together with her brother and sister. The film premiered at the 2004 Rotterdam Film festival, Tiger Competition and has won numerous prizes around the world like Best European Film at the Crossing Europe Film festival, Linz, Austria. Her penultimate film I Am from Titov Veles has been theatrically distributed in 15 countries in 2008/2009, including in the USA, and was screened in the official competition at the following festivals: Berlin Film Festival - Panorama Section; Sarajevo Film Festival, where it won Special Jury Award; Toronto Film Festival - Discovery section. The film also screened at 2008 Cannes Film Festival - ACID selection. The film was invited to more than 80 festivals around the world and won over 20 international awards.

Her third feature The Woman Who Brushed off Her Tears with Victoria Abril made its world premiere at the 2012 Berlin Film Festival (Panorama Special).

FEATURES

2011 - THE WOMAN WHO BRUSHED OFF HER TEARS (Macedonia, Germany, Slovenia, Belgium -103')

2008 - I AM FROM TITOV VELES (Macedonia, France, Belgium, Slovenia - 102')

2004 - HOW I KILLED A SAINT (Macedonia, Slovenia, France - 87')

PRODUCER'S BIOGRAPHY

Labina Mitevaska started her acting career as a teenager in 1993, playing Zamira in Milcho Mancevski's Golden Lion award winning Before the Rain. In the years that followed she resumed her studies.

In 1996 she entered into a successful collaboration with Michael Winterbottom. Following Welcome to Sarajevo they worked together in I Want You. For these accomplishments she was chosen as one of the Shooting Stars at the Berlinale in 1998. Her acting carrier continued around Europe, as she has filmed in Germany, Czech Republic, Turkey, Italy, Bulgaria, and Slovenia.

In 2001, Labina, her sister Teona and their brother Vuk established the production company SISTERS AND BROTHER MITEVSKI. Apart from finishing the production of The Women Who Brushed off Her Tears, their company just finished the short stop animation movie Alerik, animated and directed by Vuk and preparing the new film of Teona. All their films are European co-productions involving partners from Slovenia, France, Belgium, and Germany. In 2013 she was chosen to be part of Producers on the Move during Cannes Film Festival.

SYNOPSIS

This is a story of three women in an apartment waiting for a man.

Just like in S. Beckett's: Waiting for Godot, to occupy the time they eat, sleep, converse, argue, sing, play games, and contemplate suicide - anything "to hold the terrible silence at bay".

It is humorous story at times, tragic simultane-

ously, since in a very precise manner it depicts the multi layered ways we live in, and the multi-layered relationships we create for ourselves.

There is a very trivial aspect of the story, trivial just as the woman's thoughts and actions are, and this is exactly the point: the story is a reflection on and a critique of our Western ways, of the way we are and what we are.

This is also a story of deception, morality and what is ethic in our modern age. It is a battle, a struggle for survival and a game!

The strong underling comical thread is established purely by the set up it self. It is reinforced by the treatment of unhappiness, because nothing is funnier than unhappiness, I grant you that. This is a story of difference in perception of beauty, power, youth and aging. It is also a story of clash of cultures, the misconceptions and the prejudices we all consciously or unconsciously carry.

It is a story of the ancient old question: the unbearable difference between women and men.

"Women are inferior beings not because they actually are but because they were raised to be." This is a story in which nothing happens, and characters finish where they have begun. In it's core it is a very personal testimony of the interior of the three.

DIRECTOR'S STATEMENT

This is not a film of perspective of one but a film of fracturing the characters, their faces, their bodies, movements and facial expressions all in order to intensifying the global sentiment/ experience of the situation I try to paint. It is a situation story, where characters are restricted by the fact of a single space.

In a time when the boundaries are amazingly blurred between the personal and the public one cannot say with certainty when the intimate ends and the public starts. It is an interesting aspect of everyday life that I try to penetrate. The story is so intimate, personal

and true that it is at times uncomfortable to the extreme. If it was me I would simply run away. I like the doze of “uncomfortability” and “imprisonments”- physical and psychological the characters are constantly tempted to face. The energy will come from the freedom of movement of the camera, and the interest in details- in the fashion of Alexander Petrovic’s: Skupljaci Perja, 1967 (I Even Met Happy Gypsies).

The only visual restriction, regulation is to religiously follow the relentless movement or silence of the characters. The scenario will be divided in three parts for the purpose of visualisation: the first part will be entirely on characters feet, like Bresson’s: Lancelot; second part will be on characters middle bodies, and third on their faces, but always showing them extremely close. The only time we will be able to see a character’s full figure is when mise-en-scene is organized on frontal, medium and back plan, naturally a character placed in the back will be seen in full figure and this is only in the end of the film.

COMPANY PROFILE

Sisters and Brother Mitevski is a family run production company based in Macedonia.

Labina, Teona and Vuk successfully launched their company in 2001. Labina is one of most acclaimed actress coming from Balkan region, starting her carrier in Golden Lion awarded and Oscar nominated film Before the Rain. In the company she is responsible for the production. Teona is director who finished her master degree at the prestigious Tisch School of Art, NYU and Vuk is painter and sculptor, working as set designer and art director.

Their last film The Woman Who brushed off her tears with Victoria Abril had it’s premier at Berlin Film Festival 2012, and successfully travelled to more than 50 festivals around the world. The film was theatrically released in Belgium and Macedonia, and in 2013 will be Germany and Slovenia.

Their previous film I AM FROM TITOV VELES, a Cinemart/ Cinelink project was theatrically distributed to 14 countries in 2008/2009, including USA and Canada, and was screened in the official competition at following festivals: Berlin Film Festival - Panorama Section; Sarajevo Film Festival, where it won Special Jury Award; Toronto Film Festival-Discovery section, Cannes Film Festival- ACID selection. It has won more than 15 international awards at festival around the world.

Sisters and Brother Mitevski are currently finishing Alerik, a short clay -stop animation film, which was directed and animated by Vuk. In 2013 they are planning to shoot a new short animation and their next feature film is scheduled to be shot in 2014. All their films are European co-productions involving partners from Slovenia, France, Belgium, and Germany. Sisters and Brother Mitevski company motto is: Cinema is first and foremost a visual form and it is our duty to use it masterfully and push its limits.

ORHAN ESKİKÖY

TUR

DETAILS OF A DREAM

Writer & Director: ORHAN ESKİKÖY

Production company: PERİŞAN FILM

Producer: ÖZGÜR DOĞAN

Approx. budget: € 803,420

Financing in place: € 161,600

(development awards and support, distributors MG and in kind support)

CONTACT INFO

Perişan Film

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Previous Work on Festival Scope:

VOICE OF MY FATHER, Zeynel Doğan, Orhan Eşiköy, 87 min, 2011

ATTENDING THE FESTIVAL

ORHAN ESKİKÖY, ÖZGÜR DOĞAN

DIRECTOR'S BIOGRAPHY

Orhan Eşiköy founded Perişan Film with Özgür Doğan in 2010 in order to make challenging films. ON THE WAY TO SCHOOL, his first feature documentary film was supported by Sundance Institute and Jan Vrijman Fund and selected to many prestigious festivals. As a feature documentary, On the Way To School was a big success in Turkey with various festival awards and with almost 100.000 admissions at the box-office. His first feature length film VOICE OF MY FATHER has been selected for 41st International Rotterdam Film Festival's Tiger Awards Competition 2012.

Filmography:

2012 VOICE OF MY FATHER

2009, ON THE WAY TO SCHOOL

2004 MOTHERS AND CHILDREN

2004 EXILE(short)

2001 EACH DREAM IS A SHATTERED MIRROR (short)

PRODUCER'S BIOGRAPHY

Özgür Doğan was born in 1977, Muş, Turkey. He graduated from the Department of Radio-TV and Cinema, Ankara University in 2001. He has worked as a Research Assistant at the Middle East Technical University for 10 years. He obtained his MA in Media and Cultural Studies at METU in 2004. He attended Binger FilmLab's Creative Producer Workshop in 2012. He is attending EAVE 2013 Workshop with Emre Yeksan's project, THERE, OUTSIDE.

Filmography:

VOICE OF MY FATHER, 2012

ON THE WAY TO SCHOOL, 2009

MOTHERS AND CHILDREN, 2004

(short documentary)

EACH DREAM IS A SHATTERED MIRROR 2001

(short documentary)

SYNOPSIS

On a winter's day when the roads are blocked by snow, Selim (30) abandons his car and takes shelter in the Village of Sesik. As he tramps into the village ready to drop, a 14-year-old boy appears from nowhere and points to a house. Selim knocks on the door and finds himself being embraced by Zeliha (50) as 'Hasan'. He collapses with exhaustion in Zeliha's arms. But Zeliha, her husband Ekber (55) and their daughter Suna (25) are overjoyed, thinking that Hasan has returned 15 years after he went missing.

When Selim wakes from a two-day sleep he doesn't recognize any of the people around him. Suna immediately takes him for a stranger, but Zeliha remains convinced that he is Hasan, arguing that he may have forgotten who they are because of some illness. Besides, although he has changed a lot in 15 years, he still looks like her. Zeliha's arguments convince Ekber. Suna, on the other hand, resolves to prove that the stranger isn't Hasan.

The amorous feelings he begins to develop for Suna gradually tie him to the village, he is also desperate to escape the clutches of Ekber and

Zeliha who treat him like their own son. For all Zeliha and Ekber's efforts to deter him, Selim leaves the village on foot. Thwarted by the sudden onset of a snow storm, he is on the verge of freezing to death when Kecho (45), an odd and obsessive villager, comes to the rescue. Kecho makes him a proposition: if Selim finds and brings him the treasure map Ekber has, he will help him leave the village. Ekber was an avid treasure hunter until his son disappeared, but thereafter he began thinking that his lust for treasure had brought a curse on him and gave up the pursuit altogether. Ultimately, he agrees to give the map to Kecho for rescuing Selim, his would-be son.

While all this is happening, Suna senses Selim's interest in her and begins to reciprocate. The fledgling romance prompts Selim to confess that he has no childhood photos, that he never knew his parents and doesn't remember the past. The weight of this confession is unbearable and he flees from the house. Ekber grabs his rifle and goes after Selim. He eventually finds him in the forest. A showdown follows between the two men which reveals much about Selim, Hasan and Ekber's pasts.

DIRECTOR'S STATEMENT

I have been guided in the writing of this story by the basic idea that everyone should have a home to return to one day. If you forget who you are, even if you regret everything you have ever done, you should at least have a relative or close friend who has grieved your absence and waited for you to come back one day. A similar idea is expressed by the drunk who loses everything in Dostoyevsky's Crime and Punishment, also by the eponymous Kafka of Murakami's Kafka on the Shore when he runs away from his unhappy home. It appeals to me in particular as a sentiment that recurs in different centuries. On the several occasions that I have sat down to rewrite the story over the last two years, this idea has continued to make up the core of



the story.

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

PRODUCER'S STATEMENT

I have been collaborating with Orhan Eskiköy for 13 years in documentary and fiction films. The reason I partake in this project is, in addition to mutual confidence and friendship spreading over the years, a shared objective in making films. I believe the bigger picture in my country is more easily read through the smaller stories of ordinary people. This idea informs our common starting point for making films with Orhan, and it could easily be spotted in all films we have realised.

The best part of making a film with Orhan is his enthusiasm and courage for trying something new; his abstinence from self-repetition. Our aim is to finalise the script in July 2014, and start shooting in January 2015.

We are looking for co-producers (except France), sales agents, distributors, and funds.

COMPANY PROFILE

Perişan Film is an independent production company, established by Orhan Eskiköy and Özgür Doğan, that came together to make films out of simple stories, which has universal relevance. Perişan Film's debut documentary film ON THE WAY TO SCHOOL has traveled to many national and international film festivals and has been collected various awards. The film was also a box-office hit in Turkey. Perişan Film's first feature length film VOICE OF MY FATHER has been selected for 41st International Rotterdam Film Festival's Tiger Awards Competition 2012. (www.perisanfilm.com)

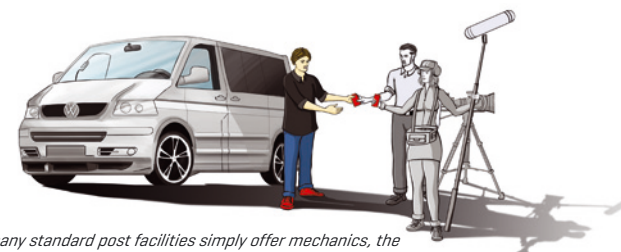
Filmography:

2012 VOICE OF MY FATHER,
2009 ON THE WAY TO SCHOOL,
2004 MOTHERS AND CHILDREN (short documentary)
2001 EACH DREAM IS A SHATTERED MIRROR (short documentary)

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JAN CVITKOVIČ

SVN

MERCEDES – FIRE HORSE

Director: JAN CVITKOVIČ
 Writer: JAN CVITKOVIČ
 Production company: STARAGARA
 Producer: MIHA ČERNEC
 Approx. budget: € 1.480.105
 Financing in place: € 32.000
 (development grant)

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PREVIOUS WORK ON FESTIVAL SCOPE

HUNDRED DOGS, Jan Cvitkovič, 24 min, 2012

ATTENDING THE FESTIVAL

JAN CVITKOVIČ, MIHA ČERNEC

DIRECTOR'S BIOGRAPHY

Jan Cvitkovič (1966), writer, director, poet, archeologist, actor. After appearing in Janez Burger first feature film *IDLE RUNNING* as a main actor and co-writer, he made his first feature film *BREAD AND MILK* (2001) and won Lion of the future Award at Venice FF. In 2005 he presented his second feature film *GRAVEHOPPING* that has won several awards and among them was also the Best New Director Award at San Sebastian International FF. In 2011 he has finished his third feature film *Archeo* that won awards at national Slovenian Film Festival and at Innsbruck International Film Festival 2012.

FILMOGRAPHY:

2012 HUNDRED DOGS (short)
 2012 ARCHEO
 2010 TOTAL GAMBIT (documentary)
 2009 THIS IS EARTH, MY BROTHER (short)
 2005 GRAVEHOPPING
 2003 HEART IS A PIECE OF MEAT (short)
 2001 BREAD AND MILK

PRODUCER'S BIOGRAPHY

Miha Černec was born in 1975 in Ljubljana. He studied Slavic languages and literature at the Faculty of Arts, University of Ljubljana. He was one of the founders of the cultural journal *Balcanis* which covered current events and issues from the countries of former Yugoslavia and was published in several languages. He was member of the editorial board for five years. During this period he became increasingly involved in film production where he is still active today. He produced, coproduced and line produced numerous shorts, documentaries and features and since 2011 works as a main producer at Staragara.

SYNOPSIS

In a small town, following the death of his mother and after carefully hiding his backpack under the bridge, the Kiddo (16) meets his father, a French Foreign Legion soldier, for the first time in his life. The Oldster came to attend the funeral and then proceed to Germany where he wants to buy a Mercedes 1966; it's his birth year model and he's always wanted to have that car. In the Chinese horoscope, 1966 was the year of the fire horse.

The Kiddo wants to get to know his father thus he joins him on the journey. In constant searching, getting closer and drifting apart from each other, they come to the hotel owned by Roza. The Oldster gets involved with her whereas the Kiddo falls in love. The next day, the Oldster goes by himself to the Big city to get a Mercedes whilst Roza seduces the Kiddo and has sex with him; it's Kiddo's first time. The Oldster buys a car and completely smashes it on a test drive. He doesn't have car insurance therefore he escapes from the scene of the accident back to the hotel. When the Oldster finds out that his son got involved with Roza, he goes mad and beats the hell out of him. At the toilet, the Oldster breaks down. Kiddo follows him all bleeding and caresses his head... The Oldster

bursts in tears. A tragic and beautiful situation; a bleeding child comforting a broken father when it should be the other way around. When the father wakes up in the morning, his son is gone. For the first time in his life, the father is worried for somebody else. For him it is a completely new and beautiful experience. He feels what it's really like to be a father and how good it feels to care for another person or people. At night he finds his son sleeping behind a small bus station. He carefully covers him with his jacket and lies down next him. They fall asleep. They are back to the small town, on the bridge. All the bad things are history. They completely open to each other.

At one moment the Kiddo goes under the bridge, takes off the backpack and returns with his mother's urn. He tells his father that he had to test him whether he was worthy of participate in burying his mother.

The film strives to unveil how brutal a father-son relationship can be. It is about jealousy, hatred and finally love between them. It reveals the consequences of emotional disability bore by the father his whole life and at the end it's only his son in whom he discovers his better side.

DIRECTOR'S STATEMENT

Some years ago I met Srečko, a slightly eccentric and occasionally difficult former member of the Foreign Legion. His children were in France, but he never saw them. Hanging out with him I got an idea to make a film about a man who meets his 15-year-old son for the first time. I planned Srečko to play the main role in the film, but after having fought in Africa, Asia and Europe, he died tragically in his home town. I gave up the idea of the film for a couple of years then. However, some time ago the images from the film started to flash in my mind again, so I decided to finally write the story.

The film *Mercedes – Fire Horse* will be a film about a triple journey of two strangers – a



father and a son. A film about the actual, cross-generational, and emotional journey of the 15-year-old Blixa and the 45-year-old Malik. A journey with obstacles and barriers they have to overcome to eventually be together.

Thinking about my intimate reasons for the making of this film, I cannot ignore the fact that my own relationship with my father was similar to the one I depict. I saw my father only here and there and we weren't exactly fond of each other. Only a few years ago did we "bury the hatchet" and start to talk like two normal people who do not threaten one another and can even smile at one another.

Nevertheless, I am not a psychoanalyst and all that I write above I cannot, and to be honest, at this point, I do not wish to link into a whole, understandable to everyone. This is something the film will do. That I know.

PRODUCER'S STATEMENT

Mercedes – fire horse is now in the second phase of the project development. We have so far received development funding at the national fund and applied for additional funding with Media in March. The second draft is finished. Our at CineLink is to find co-producers (we already have a Croatian co-producer), therefore the main focus will be to find a German and a Turkish partners since the screenplay is linked to both cultural landscapes. With this project we wish to attend the EAVE workshop next year and present it also at German co-producer meetings (Meinheim and Cottbus, as well as Berlin).

COMPANY PROFILE

Staragara institute with its film production label Staragara Production is mainly an art house company, dedicated to work with proclaimed inhouse film directors Janez Burger and Jan Cvitkovič as well as some carefully selected new film talents. With its orientation towards international presence and proclamation, company created several international acclaimed feature films and co-productions with partners from Italy, Ireland, Sweden, Finland, Croatia, Austria and Hungary and supported by Media (development, i2i, selective distribution support) and Eurimages. All our collaborations have strong multicultural experiences.

FILMOGRAPHY

2013 ZORAN, MY NEPHEW THE IDIOT
 2012 ARCHITECT OF MEDITERRANEAN (documentary)
 2012 MAN WITH A RAVEN (documentary)
 2012 HUNDRED DOGS (short)
 2011 ARCHEO
 2010 CIRCUS FANTASTICUS / SILENT SONATA
 2010 TOTAL GAMBIT (short)
 2009 THIS IS THE EARTH, MY BROTHER (short)
 2009 HOME IS WHERE YOU DIG IT (short)
 2008 I KNOW (short)
 2007 300 HAIRY ONES (documentary)
 2007 ON THE SUNNY SIDE OF ALPS (short)
 2005 GRAVEHOPPING

ADRIAN SILIȘTEANU, ADRIAN SITARU

ROU

THE FIXER

Director: ADRIAN SITARU
 Writers: ADRIAN SILIȘTEANU,
 CLAUDIA SILIȘTEANU
 Production company: 4 PROOF FILM
 Producer: ADRIAN SILIȘTEANU
 Approx. budget: € 583.000
 Financing in place: € 210.000
 (Romanian Film Centre and Own investments
 of 4 PROOF FILM)

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PREVIOUS WORK ON FESTIVAL SCOPE

BEST INTENTIONS, Adrian Sitaru, 105 min,
 2011

ATTENDING THE FESTIVAL

Adrian Sitaru, Adrian Silișteanu,
 Claudia Silișteanu, Anamaria Antoci

DIRECTOR'S BIOGRAPHY

After studying Film Directing in Bucharest, Adrian Sitaru made the short film WAVES (2007), scriptwriter&director, which won the Golden Leopard at the Locarno Film Festival as well as the prize for Best Short at the Sarajevo Film Festival, Namur, Dresden, Aspen and another 22 awards. WAVES was also selected in the Official Competition of Sundance 2008. Adrian Sitaru finished his first feature film in 2008, HOOKED, (scriptwriter & director) selected in Venice Days at the Venice International Film Festival 2008 and Toronto IFF 2008 and was awarded in festivals like Palm Springs, Thessaloniki, Mons, Buenos Aires and Estoril. His short film THE CAGE won DAAD grant in Berlinale Shorts and is part of DOMESTIC feature film. This was followed by the feature film BEST INTENTIONS, which won Best Director and Best Actor in Festival del Film Locarno 2011, and the short film HOUSE PARTY. In 2012 he finished his latest feature film DOMESTIC.

2012 DOMESTIC
 2011 HOUSE PARTY (short)
 2011 BEST INTENTIONS
 2009 THE CAGE (short)
 2009 LORD (short)
 2008 HOOKED
 2007 WAVES (short)

PRODUCER'S BIOGRAPHY

Adrian Silișteanu graduated Cinematography in Bucharest. Romanian Director Adrian Sitaru's film debut HOOKED was also Silișteanu's first film as Director of Photography. He shot the next two feature films of Sitaru BEST INTENTIONS and DOMESTIC and the short films WAVES, THE CAGE, LORD, HOUSE PARTY. He worked with the well-known Romanian theater director Silviu Purcारेte for his first motion picture SOMEWHERE IN PALILULA and he was cinematographer for the two seasons of Romanian version of HBO TV show IN TREATMENT. Associate at 4 PROOF FILM with the producer Monica-Lazurean Gorgan, director Adrian Sitaru and the actor Adrian Titieni, he was involved in the production of feature film DOMESTIC and the short film THE DITCH.

SYNOPSIS

Radu (35) is the handyman in an international news agency and, occasionally, he works as a fixer for various European media, dreaming of becoming a journalist.

When his girlfriend, Laura (37), a journalist working for the same agency, makes a report about Daniela, an underage prostitute returned from France, Radu sees it as a chance to assert himself. He "sells" the story to a French reporter by convincing him that he can reach Anca, another repatriated prostitute, a much more interesting case but difficult to get. Through blackmail, Radu seems to achieve the impossible.

The attempts of Radu and the French journalist to push things in order to get an interview with Anca fail because of the trenchant attitude of the Head of the Center where the girl is hosted. Radu tries Plan B: Molnar (50), a commissar from the Agency against Trafficking, citing legal proceedings, manages to get Anca out of the Center as a witness in the trial against her pimps. The journalists meet Anca in a cafeteria and Radu is surprised by her unexpectedly

innocent figure. The girl starts to talk when two members of the trafficking network appear in the cafeteria. She gets scared and refuses to speak. Molnar wants to leave but Radu asks him to give him another five minutes in the car with Anca. In order to convince her, Radu shows her on the iPad the footage about Daniela. Watching the material, Anca starts talking to Radu. He even lies, eventually, promising her a bicycle if she will do the same as Daniela did. Anca says that this is exactly what Viorel, the pimp, also told her: he showed her on his phone how Daniela was sucking dick and told her that she must do the same. The resemblance between the pimp's words and his own makes Radu lose his head and confidence, although Anca agrees to do the story. Radu gets out from the car and, again lying, he tells the French guys that Anca will do the interview only if she gets the iPad, which is totally unethical. While Molnar and Anca are leaving, the furious French journalist accepts Radu's proposal to have the interview with the same Daniela, than leave empty handed. After receiving his money, Radu, moved by what he had just experienced, goes to a sporting goods store with the thought of buying Anca a bike.

DIRECTOR'S STATEMENT

This screenplay is based on a true story which, by the end, proves to be a bitter sweet experience. Bringing to good end a report about juvenile prostitution, together with professional French journalists, is not an easy feat. It proves that you have courage, critical and civic spirit, persuasion, boldness and talent as a journalist. But then the bitter taste gets in. Who is prostituting himself/herself and for what? Who is the perpetrator and who is the victim? How does it feel to verbally abuse a frightened minor, who finds herself in real danger, just to get the much dreamt report done? How does it feel to receive, for a three days' work, two months pay as a TV journalist in Romania? You definitely



feel financially comfortable, and you may even find some moral comfort, since you are helping extinguish human Trafficking networks. In sacrificing a minor, you may think you are saving ten others. But is it truly so? Was it for the sake of these poor girls, or for professional glory? Or, even worse, for the mortgage to your beach house? The monster within us occurs most often when we think that we are fighting for noble causes, not realising the harm we cause in order to satisfy our own ego or, even worse, our basic material needs. But what does it mean to have a bitter taste when you feel you have done right. I've experienced these feelings and emotions in my life, not like the fixer - the story of my friend, but in different situations in which I found myself abusing in the name of love, art, competition, duty, etc. Why? Maybe because the man is an abuser. To survive we have to abuse. Who is the closest and most useful for a man? Women.

PRODUCER'S STATEMENT

There are events which, inexplicably, remain deeply rooted in the emotional memory of human beings and help create that scale that is essential to the existence of social life. Starting from a personal story I shared with my good friend, director Adrian Sitaru, we decided to launch this project in order to understand more about ourselves, about the way we abuse the people around us, often without realizing it, or being abused, in our turn. After winning a grant from the Romanian National Center for Cinematography in Spring 2013, we are mainly looking for a co-producer in France since the original language of the movie will be French, to a large extent, and the presence of native actors is absolutely necessary. We also want to find partners in countries bordering Romania for multiple opportunities of renting camera and lighting equipment or achieving post-production services. Filming is planned for fall 2014.

COMPANY PROFILE

4 PROOF FILM is an independent production company based in Bucharest, Romania. Characterized by a truly independent spirit and individual approach, 4 PROOF FILM aims to produce author driven films and documentaries that are story-led, boldly told, globally relevant and have strong potential for critical and international audience success.

FILMOGRAPHY

2013 BUCHAREST – YEAR OF THE DRAGON (documentary)
 2012 DOMESTIC (feature)
 2012 THE DITCH (short)
 2011 HOUSE PARTY (short)
 2011 ADALBERT'S DREAM (feature)
 2011 BEST INTENTIONS (feature)
 2011 MY VOTE (documentary)
 2011 WHEEL AND DEAL (documentary)
 2011 BASEMENT GUERRILLA (documentary)
 2009 THE CAGE (short)
 2009 LORD (short)
 2008 HOOKED (feature)
 2007 WAVES (short)



**Hrvatski
 audiovizualni
 centar**

Croatian Audiovisual Centre

MARIAN CRIȘAN

VANPIR

Writer & Director: MARIAN CRIȘAN
 Production company: ROVA
 Producer: ANDREEA TĂNASE, MARIAN CRIȘAN
 Approx. budget: €395.000
 Financing in place: €50.000
 (OWN INVESTMENT ROVA FILM)

CONTACT INFO

ROVA FILM

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PREVIOUS WORK ON FESTIVAL SCOPE
 ROCKER, Marian Crișan, 90 min, 2012

ATTENDING THE MARKET
 MARIAN CRIȘAN, ANDREEA TĂNASE

ROU

DIRECTOR'S BIOGRAPHY

Marian Crișan was born on the 8th of September, 1976, in Salonta, West Romania. He received his bachelor Degree in Film and TV Directing at UNATC Bucharest in 1999. He directed the short films FAMILY PORTRAIT - 2006, AMATEUR - 2007 and MEGATRON - 2008. The latter, MEGATRON, won the Palme d'OR for Best Short Film at the 2008 Cannes Film Festival, 61th edition. In 2010, his first feature film MORGEN won the Special Jury Prize at the 63rd Edition of the Locarno Film Festival, Best Director and FIPRESCI award, at the 51st Thessaloniki Film Festival, Best Director award in Wiesbaden Go East Film Festival, SIGNIS Ecumenical Prize, at the 13th BAFICI, in Buenos Aires and was the Romanian entry for the 84th Academy Awards®. In 2012, his second feature film "ROCKER" was premiered at the 60th edition of San Sebastian IFF.

Filmography
 2006 FAMILY PORTRAIT (short)
 2007 AMATEYR (short)
 2008 MEGATRON (short)
 2010 MORGEN
 2012 ROCKER

PRODUCER'S BIOGRAPHY

Born in Bucharest, Romania in 1976. Graduated in Psychology at the Titu Maiorescu University in Bucharest. She started working in film production in 2005 at Kentauros Studios, one of the three biggest movie studios in Romania. She worked as line producer for MORGEN (2009, director Marian Crișan), AURORA (2009-2010, director Cristi Puiu) and DIAZ (2010, director Daniele Vicari) and as production manager for ROCKER (2012, directed by Marian Crișan). Since 2011, she's been working as producer for Rova Film.

SYNOPSIS

Six months ago, ALEX ROMILA, a young Romanian film director had disappeared somewhere in Transylvania, during scouting locations for a horror film. The news is on national TV and newspapers. Police is helpless and seems to have given up the search.

Friends, family and members of the film crew are really worried about the situation. They talk about the film director who is quite a difficult person, obsessed by horror films and filmmaking.

ALIN, an actor from Bucharest, who was supposed to play the main part in the future film, decides to go on a journey in search of the director. He drives from Bucharest to Sibiu, passing the mountains into Transylvania. ALIN will slowly get lost in the maze of medieval towns, old Saxon villages and the wild Transylvanian landscape. On his way he will meet quite a few strange people trying to find clues about where ALEX may be.

After many days of searching he meets a strange kid in the forest. The kid will guide ALIN to an isolated shack deep in the mountains, where he will finally find ALEX. ALEX is living there for some months, together with a very old woman and the kid.

ALEX is not willing to shoot the horror film anymore. He is caught in something more interesting. He is about to film something really extraordinary, the real vampires.

ALEX tells ALIN that vampires are not what people think they are. They are nothing like the American films: long teeth, attractive teenagers sucking blood etc. First of all, they are invisible to the human eye and to the film cameras. So, there aren't any real images of vampires to this date.

But ALEX is building a special camera that will record images of vampires.

The old woman will prepare a special water color that will be painted on a glass placed in front of the camera lenses. This special paint mixture was used in the old times on windows so that the villagers were able to observe the vampires coming.

ALIN is intrigued by this and will stay with ALEX. After some days, the special camera is ready and they go deeper into the forest.

They will spend a few days and nights in the forest waiting... Waiting...

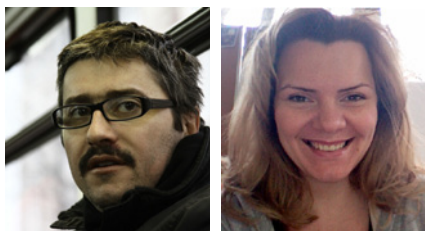
And the vampires will finally appear...

DIRECTOR'S STATEMENT

I've always been wondering where the legend of vampires of Transylvania came from. How much of it is fiction, how much is reality or history? Do vampires exist in the real world? I mean, we are watching a lot of images of them in films, but there aren't any actual footage of vampires...yet. Can you really film vampires?

So, I began my research by talking to a lot of people in Transylvania about it. Transylvania is still a place of old traditions and superstitions, of people believing in the supernatural. People are ready to tell you strange stories about strange creatures, living near the human communities, as they were real. Old people from the countryside will tell you stories more frightening than any Hollywood horror.

The film will follow the characters in a cine-



verite style using interviews, hand-held camera and hidden-camera work in creating the illusion of reality that we will need in the end, when we will 'film the vampires for real'.

The film will be a hybrid of comedy, horror and road movie. The intention is to create a dynamic, entertaining journey in the heart of Transylvania finally meeting the vampires. This will also be the first realistic film on vampires, a film that will show a totally different image of them.

Also, vital to the film is the natural scenery of Transylvania, a landscape that is both wild, and full of mystery.

So, the film raises the intriguing question: are there or not real vampires in Transylvania?

PRODUCER'S STATEMENT

We are looking to produce an entertaining film, looking both for a national and European market for it. We will deal with a low to medium budget that we hope will bring on screen a cinema work both intriguing and with commercial potential. We are looking to make contacts with partners interested in producing and distributing the future film. We like to think that our film will bring the money back and help us go to the next one.

COMPANY PROFILE

ROVA FILM is a film production company based in Bucharest, Romania. It was established by film director Marian Crişan in 2004. ROVA FILM produced to date short films, documentaries, music videos and commercials. In 2012 Rova Film started developing Marian Crisan's third feature film VANPIR, to be shot in 2014.

STEFAN CONSTANTINESCU, XANDRA POPESCU **ROU, SWE**

VIKING LINE STORY

Director: STEFAN CONSTANTINESCU
 Writers: XANDRA POPESCU, STEFAN CONSTANTINESCU
 Production company: PARADA FILM
 Producer: ADA SOLOMON
 Approx. budget: € 2.250.000

CONTACT INFO

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PREVIOUS WORK ON FESTIVAL SCOPE

FAMILY DINNER, Stefan Constantinescu, 15 min, 2012

ATTENDING THE MARKET

Stefan Constantinescu, Ada Solomon, Ilinca Belciu

DIRECTOR'S BIOGRAPHY

Stefan Constantinescu is a visual artist and film director living and working in Stockholm and Bucharest. He works with various media that to include film, artist books and paintings and approaches the political through introspection to challenge notions of identity, while working in and with post-communist issues. In his works, monuments are challenged as permanent inscriptions of memory, fictional films resemble non-official documentaries and artist books challenge history and education. Recent works include the painting series An Infinite Blue, the short film Troleibuzul 92, the pop up book The Golden Age for Children, the documentary My Beautiful Dacia, directed together with Julio Soto, and the short film Six Big Fish, internationally premiered at Locarno IFF 2013.

PRODUCER'S BIOGRAPHY

Before setting up her own production company, Ada Solomon worked as a production manager and executive producer on more than 150 TV commercials for Domino Film from 1993. She also served as a line producer for foreign international projects such as Franco Zeffirelli's CALLAS FOREVER and Didi Danquart's OFFSET or recently Hermine Huntgeburth's TOM SAWYER and HUCK FINN.

At Hi Film, Ada has produced award-winning shorts by Cristian Nemescu (MARILENA FROM P7), Radu Jude (THE TUBE WITH A HAT) and Paul Negoescu (RENOVATION), debut features by Jude (THE HAPPIEST GIRL IN THE WORLD), Melissa de Raaf, Razvan Radulescu (FIRST OF ALL, FELICIA), Paul Negoescu (A MONTH IN THAILAND) and documentaries by Alexandru Solomon (COLD WAVES and KAPITALISM – OUR IMPROVED FORMULA), among others. She is currently developing Daniel Sandu's debut feature (ONE STEP BEHIND THE SERAPHIM) as well as Radu Jude's third feature AFERIM after the award-winning EVERYBODY IN OUR FAMILY which premiered in the Berlinale's Forum and received the Heart of Sarajevo for Best Film in 2012.

In 2010, Ada set up Parada Film, as distribution company, offering the Romanian public and film industry a creative alternative for independent artworks. Ada is the producer of CHILD'S POSE, the first Romanian film to receive a Golden Bear, a box office success in the Romanian 15 years theatrical release.

Ada is also the initiator and the director of Next International Film Festival in Bucharest, dedicated to the memory of Cristian Nemescu & Andrei Toncu.

Ilinca Belciu has a BA degree in Audiovisual Communication at the National University of Film and Theatre in Bucharest & has worked in the TVR / Romanian Public Television for 8 years as researcher, assistant director &

main editor for several documentary series & docudramas (Romanian and European co-productions).

She was trained in Ex-Oriente workshop, in Discovery Campus Master School program «Scripwriting skills & project development», Eurodoc workshop, Sarajevo Talent Campus 2010. She was nominated in Robert Bosch Stiftung Co-Production Prize 2010 for best documentary project (HERE...I MEAN THERE, directed by Laura Capatana Juller, selected in the Documentary Competition of Sarajevo International Film Festival 2013).

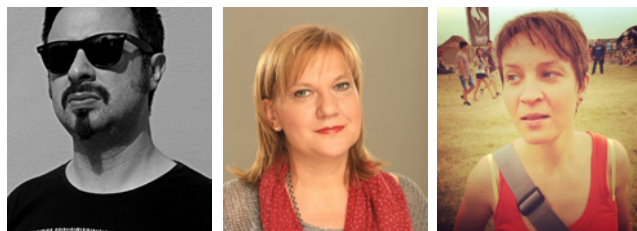
Ilinca joined Hi Film in 2008 as production manager, researcher, archive coordinator and executive producer for several documentaries directed by Alexandru Solomon (APOCALYPSE ON WHEELS, KAPITALISM – OUR IMPROVED FORMULA), Stefan Constantinescu (MY BEAUTIFUL DACIA), Andrei Nekrasov (FAREWELL, COMRADES!) or production coordinator for Hermine Huntgeburth's TOM SAWYER and HUCK FINN. She also coordinates Parada Film distribution activity. The international and Romanian promotion campaign of 2013 Golden Bear winner CHILD'S POSE (directed by Calin Peter Netzer) was one of the most successful one, an amazing box-office hit in Romania.

SYNOPSIS

VIKING LINE STORY is the story of the two misfits, Carmen and David, on a journey through the Scandinavian maritime landscape. The events that unfold trigger vague recollections of the distant past and reveal the discrepancies between how the characters perceive themselves and the reality of who they are.

Carmen is a Romanian mother of two grown-up boys. She is trapped in a unfulfilling marriage to a failed rock musician and a dead-end job.

David emigrated from Chile to Romania after General Pinochet's coup. In Romania, he had a brief but unconsummated romance with



Carmen. For the past 20 years, he has lived in Stockholm, where he owns a bronze foundry. He has recently divorced from his wife – a Swedish sculptor – with whom he has two children. Because he lost his house in the divorce, he now lives in his foundry.

Both Carmen and David have been out of the dating game and feel worthless. Although they have both reached the point in their lives where they should be ‘established’, they are perfect examples that you are never too old to feel inadequate and vulnerable – to be a loser. The film starts from the premise that one man’s trash is another man’s treasure.

After one year of online flirting, Carmen and David decide to give their relationship another shot, David asks Carmen to visit him in Sweden. Because the foundry is an inappropriate place to host guests, he decides to take Carmen on a cruise in an attempt to reignite their old flame. But the Stockholm-Helsinki cruise they embark turns out to be a rather unsuitable place for their shy romance – it is notorious for the bacchanal and lustful atmosphere. The interior of the boat is characterized by a faux opulence that borders on kitsch.

The film follows Carmen and David during their three-day trip from Stockholm to Helsinki and back again. As they struggle to make sense of each other, and the uninhibited manners of their fellow passengers, they react with clumsiness and hesitation. The maladroit heroes recall the protagonists of Aki Kaurismaki’s *Take Care of Your Scarf*, Tatiana. The two feel disconnected and out of place. Carmen has rarely left the country and her behaviour betrays a naïve curiosity. David assumes the role of interpreter for Carmen, deciphering this new world for her. It is, in one sense, a reflection of Swedish and Finnish society through the eyes of a foreigner. However, his translations are tinted by his bitter personal history and frustrations.

DIRECTOR’S STATEMENT

VIKING LINE STORY tells the story of a man

and a woman reaching mid-life, exploring what might have been and might yet be. The question of the film circles around the dichotomy of reality versus fantasy. The two characters have reached a point in their lives where certain possibilities are closed for them. But this does not prevent them from fantasizing about future and idealizing the past. Dissatisfied with their current circumstances, between hope and nostalgia, the two heroes struggle to find a real time to fit into. VIKING LINE STORY is essentially a story of emancipation.

Locating the story on the Viking Line cruise ship provides a unified space and time with a sense of being away from reality, in a time-out-of-time. The boat’s scenery evokes luxury, indulgence and certain tawdriness, and functions as a metaphor for the characters’ past and future projections.

The screenplay uses Facebook and digital messaging in a way to express how we fantasize and lie to ourselves and each other, making wishful or fantasy versions of ourselves. Where memory is simple and sweet, reality is complicated and bitter. In terms of visual style, the film will be characterised by an organic minimalism and a tactile quality of image. From the offset, the film will formulate a dialectic relationship between image and the emotions of the characters. Following Carmen and David throughout the seductive emotions of their weekend affair, the camera will emphasize the underlying tensions and the sense of longing that the characters share.

The camera movements will permeate the characters’ intimacy and the perspective will become more and more subjective as the plot grows. The visual flow will be activated through hand held camera when the characters are on the move.

PRODUCER’S STATEMENT

We got to know Stefan Constantinescu better a few years ago when we co-produced his documentary *My Beautiful Dacia*. The way Stefan is

digging into a world & its issues once he gets involved in a subject made this encounter one of a kind. The view of the world around us with its details & emotions, the depth of this vision as well as his original way to artistically approach very down to earth subjects make Stefan one of the most interesting visual artist. VIKING LINE continues to reveal Stefan’s interest for the world situation, the transformations of nowadays social & economic world by following ordinary people.

Our involvement in the project has another particularity – the long term relation with the Swedish producer of the film, Helene Lindholm. We are currently at the financing stage. The visual moods are already set up, as well as locations and a casting of actors is already advanced.

COMPANY PROFILE

PARADA FILM was founded in 2010 by Ada Solomon and Calin Peter Netzer. Parada Film began as a distributor, offering the Romanian public and film industry a creative alternative for independent artworks. Up to now, Parada Film promoted and released in Romanian cinemas one of the most acclaimed documentaries, as well as Romanian features and international art house productions such as Wim Wender’s *PINA*. Parada Film’s aim is to approach the blockbuster films audience by promoting a different genre of products in an informal way. The promotional campaigns are always fresh and based on endorsement, flash mobs and virtual hooks, and obtain an impressive response through the participation of cultural, showbiz, social media or sports personalities.

The production activity of Parada started with Claudiu Mitcu’s documentary *TWO OF US*, the first Romanian documentary on LGBT issues and Daniel Sandu’s ironic social short *THE COUNTING DEVICE* (award winner at the Leyden IFS, selected in festivals such as Sarajevo, Cambridge, Montpellier’s Festival du Film Mediterranee, Bristol Encounters). Calin

Netzer’s *CHILD’S POSE* is the first Romanian feature film to receive a Golden Bear award. It’s also the most successful box office Romanian film in the last 15 years.

GORAN DEVIC, ANDREJ NIKOLAIDIS

HRV

WHAT'S TO BE DONE

Director: GORAN DEVIĆ

Writers: GORAN DEVIĆ, ANDREJ NIKOLAIDIS

Production company: PETNAESTA UMJETNOST

Producer: HRVOJE OSVADIĆ

Approx. budget: € 878.833

Financing in place: € 21.333 (HAVC)

CONTACT INFO

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PREVIOUS WORK ON FESTIVAL SCOPE

BLACK, Goran Dević, Zvonimir Jurić, 78, 2009

ATTENDING THE FESTIVAL

GORAN DEVIĆ, HRVOJE OSVADIĆ

DIRECTOR'S BIOGRAPHY

Goran Dević was born in Sisak, Croatia, in 1971. He studied law, archaeology and film art at Academy of Dramatic Arts, University of Zagreb, Croatia. His filmography includes several documentaries and short films. He is also director and scriptwriter of one feature film. He is the founder of Petnaesta umjetnost - a film production company. Teaches documentary film at the Academy of Dramatic Arts. Lives and works in Zagreb. Currently he prepares and develops three new projects – one feature-length film, one short fiction and a documentary.

Filmography

2010 DON JUANS: EXCUSE ME MISS, (documentary)

2010 FLOOD, (documentary)

2009 BLACKS

2009 HAPPY LAND,

2009 NEIGHBOURS (documentary)

2008 EVERYTHING IS GOING TO BE FINE (short)

2008 THREE (documentary)

2004 IMPORTED CROWS (documentary)

2004 KNIN, (documentary)

PRODUCER'S BIOGRAPHY

Hrvoje Osvadić was born in Osijek, Croatia, 1973. After he finished School of Construction and became a construction-engineering technician, he started to attend Faculty of Civil Engineering in Osijek in 1994. In 2000 Hrvoje initiated Festival of Alternative Literature-FAK, in Osijek, together with writers Borivoj Radakovic and Nenad Rizvanovic. As a festival producer he successfully managed to organize 17 festivals in Croatia and region, where over 70 writers from Croatia, Serbia, Bosnia and Hercegovina, Hungary, UK, USA have participated. Same year he attended „Imaginary Film Academy“ in Groznanj, organized by Academy of Dramatic Arts in Zagreb and after that experience he got involved in film industry as a producer. In 2009 I became co-owner and director of „Petnaesta umjetnost“, company specialized in film and TV production. Since 2012 head of the Croatian producers association – HRUP.

SYNOPSIS

The film has a three-act structure.

First part consists of the documentary material recorded in the observational method. In this part the camera follows chronologically the events starting with the suicide of the vice-president of the “Gredelj” rolling stock factory trade union and ending with the company's bankruptcy procedure a week later.

Second, transitional part, follows the director of the feature film, who in the premises of the factory rehearses the scenes for the feature film with the real characters from the first documentary part. Everything, except the text on which the workers/actors and the director are working, is being shown.

Third, feature part.

The workers use force to enter the factory's inner circle where they find the bankruptcy trustee who tries to convince them how the Americans are just about to buy the factory

for which they have great plans for future development. Željko, the trade union's leader, throws him humiliatingly out of the factory.

DIRECTOR'S STATEMENT

Until recently the capitalism was considered the only game in the town. Contemporary feature film could easily imagine an invasion from outer space or talking animals, but it didn't even think about questioning our method of organizing the production system and how the surpluses we make are being distributed. Then the crisis came. People all around are on the streets, almost everything is being questioned. Like in the first half of past century we can't say what tomorrow brings. Although current global capitalism can't find a worthy opponent in the revolutionary working class, in some transitional countries the workers once again demands from the state their factories to management. It's their last chance before bankruptcy and final unemployment.

PRODUCER'S STATEMENTS

The film What is to be done faces the universal topic - problems of the workers in the systems where an individual is no longer important but becomes nothing more than a replacement part of a machine.

I believe that the actuality of the topic and its universality speak for the film to be co-produced at the level of Europe. A part of the film happens on the way from Zagreb to Vienna, this is the very end of the film and it symbolically describes what Croatia brings to the EU. At CineLink we plan to find at least one European partner, and to meet fund representatives and sales.

COMPANY PROFILE

Petnaesta umjetnost is a production company for television and film production, established in 2007, based in Zagreb. It was founded by respected Croatian director Goran Devic. In



2009 Hrvoje Osvadic, a producer with extensive experience in TV and film production, has joined as a co-owner of the company.

Petnaesta umjetnost is oriented in documentaries and feature films production.

Since it was established company has produced five films, including two short films and three documentaries, which have participated in national and international film festivals.

The company works with well-known and acclaimed directors, but also recognize and give chance to young professionals.

Currently, there are five more films in development and preproduction - one feature-length, two short films and two documentaries.

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ADRIA

YAHYA ALABDALLAH

JOR

ME, MYSELF AND MURDOCH

Writer & Director: YAHYA ALABDALLAH
Production company: THE IMAGINARIUM FILMS

Producer: RULA NASSER

Approx. budget: € 900.000

Financing in place: € 150.000

(Doha Film Institute Development; Jordan Film Fund Development; Private investor in Jordan, Dubai Connection, in kind)

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PREVIOUS WORK ON FESTIVAL SCOPE

THE LAST FRIDAY, Yahya Alabdallah, 88 min, 2011

ATTENDING THE MARKET

YAHYA ALABDALLAH, RULA NASSER

DIRECTOR'S BIOGRAPHY

Yahya Alabdallah is a director, producer and a literary critic, holding Two Master degrees in literature, and cinema from ECAIR Cinema school /Paris.

He was born in Libya 1978, brought up in Saudi Arabia, and lives in Jordan.

Yahya is one of the pioneered filmmaker in Jordan that worked hard to find his way to the international audience, directed eight short films that were screened in many regional and international festivals.

After accomplishing his Master degree in Cinematic Art, he started to develop many features screenplays, and participated in many international Markets, he was part of "Berlinale Talent campus", Produire au Sud, "Festival des 3 continents", producers network "Cannes 2008".

Wrote and directed his first feature 2011 THE LAST FRIDAY that received a support for post-production from Dubai Enjazz fund and collected three postproduction awards at Cinema in Motion 5 at San Sebastian Film Festival 2011.

The last Friday has been released in late 2011, and been well received in many acclaimed festivals, it was the first Jordanian film that participated in Berlin Film Festival 2012, as well the film received many awards in Arab region and Europe, it has been shown in more than 130 festivals around the world.

PRODUCER'S BIOGRAPHY

Rula Nasser is a Jordanian producer that has long experience in production services, production management and line producing.

Achieved in the last two years a great recognition on the regional and international level in picking up good stories and facing all the financial challenges, her work through the last two years was received at the best prestigious festivals.

Rula participated in many producing workshops and joined the Royal film commission team for 5 years working on Filmmakers support programs.

In 2012, she was chosen by Variety on 2012 as one of 10 producers in the Arab world to watch. She was the producer of THE LAST Friday 2011 that was the first Jordanian film to be selected in Berlin Film Festival, and her short film waiting for POBox by Bassan Chekes were in the official selection of Cannes International film festival 2012.

SYNOPSIS

A 22 - year - old Palestinian " AHMAD " from a Muslim conservative family living in a refugee camp. With his only friend " ISSA", they used to dress like Israeli Settlers and steal gasoline from the nearby Israeli settlement to operate the only ambulance in their camp.

Ahmad and Issa may be the only ones, who know the enemy language "Hebrew" in the refugee camp. But Ahmad 's Hebrew is weak; therefore, he always practices secretly at night. One day, while Ahmad and Issa were stealing gasoline from the settlement, two Israeli women noticed them, but they managed to steal two bottles of gasoline.

On the way back, they found the only exit they usually use locked .The two bottles of gasoline created an opportunity for them to join an active settlers group headed by a well-known extremist " YACHONNA" on their way to attack the camp.

The consequences were not expected. Ahmed ended up breaking a vegetable shop while Yachonna was filming the whole operation.

While Ahmad is learning Hebrew at night, his father "SHEIKH SALAH", a respectable and prominent religious man and a spiritual healer, hears the mutterings of his son, and thinks that an Israeli Jinn haunts his house.

He becomes too obsessed to expel the Jinn and forces Ahmad to pray more to defend himself from any harm that may come from the Jinn.

On night, Ahmad sneaks out from his father in the Mosque. While crossing the street, he is hit by a car and goes into a coma. When he wakes up, he only can speak Hebrew.

His father's doubts of the house being haunted by an Israeli Jinn get confirmed. Moreover, he now believes that the Israeli Jinn has gotten into Ahmad's body.

The father tries to get the Jinn out of Ahmad's body by different means with no success, till he ties him to a tree and beating him continuously with a stick.

Ahmad manages with the help of Issa to run away, no choices left for him, he run away and hide in another village after convincing the people that he is a Jewish peace activist named Murdoch who is wanted by the Israeli Army.

People at the village believe that Ahmad is a settler, a video of his cooperation with settlers spreads quickly , and he starts to lose people around him , even his closest friend " Issa" , his only love "Bissan" doubts his patriotism and decides to get engaged to the "real" hero; This is when Ahmad's journey begins; trying to convince everyone of his Palestinian identity that got lost the minute he stopped speaking Arabic.

DIRECTOR'S STATEMENT

Six years ago when I was studying in Paris, I faced a lot of questions in how can I verify my Palestinian identity since I am holding a Jordanian nationality and passport, and I don't have any paper that can prove my Palestinian



identity. Such question I never thought of, which made me look at the bigger picture and recall of the legal circumstance the Palestinian that pushes them not only to justify the right in the land but to prove their existence, which is really close a widely-cited phrase associated with the movement to establish a Jewish homeland in Palestine that says "A land without a people for a people without a land".

From all this confusion and self questions the idea of the film has been born, Ahmad the protagonist loses his identity when he loses his ability to speak Arabic, and the question of his identity becomes a matter of life or death, not only he is considered from the other camp by his family and the society, but also a dangerous factor that must be disposed

The Palestinian identity is a serious complicated subject that can be interpreted by different social and politically factors. Part of the Palestinians found religiosity as a solution, while others found in resistance is the core of the Palestinian identity reversion, and others found of escaping and getting another nationality is more powerful to defend their cause.

It is a quest of the identity and conflicts that Palestinian lives under occupation, and for Ahmad it is his struggle to prove that he is still Palestinian to his family and community even if he lost his mother tongue language.

PRODUCER'S STATEMENT

The Finance strategy of the project is having two European partners that can raise up to 60% of the budget, in addition to pre sales for Europe and Arab world.

We are looking for parnters, from Germany, Norway and also with Eastern Europe, sales and TV.

COMPANY PROFILE

THE IMAGINARIUM FILMS is a Jordanian production house established in 2011 aims at creating original audio-visual content that is captivating to audiences regionally and internationally with an entertaining sense.

Over the past couple of years, we have developed and produced award winning independent genuine films, which empowered and gave platforms for the local and regional creative communities to express themselves and get exposed to wider audiences and International markets.

Filmography

2010 TRANSIT CITIES

2011 THE LAST FRIDAY

2012 WAITING FOR PO BOX (short)

2012 MY LOVE AWAITS ME BY THE SEA BY MAIS DARWAZAH (documentary)



DFI LAUNCHES TWO NEW FILM FESTIVALS

Doha Film Institute (DFI) is an independent, not-for-profit cultural organisation established in 2010. It organically supports the growth of the local film community by enhancing industry knowledge, cultivating film appreciation and contributing to the development of sustainable creative industries in Qatar.

This year, DFI introduces two new annual film festivals.

Scheduled for 26–30 November, 2013, the first Ajyal Film Festival for the Young builds on DFI's history of community-based programming. It brings generations together, provides opportunities for creative interaction and opens a space for dialogue about the issues that face the youth of today. Ajyal's Doha Film Experience fosters continued film appreciation among hundreds of young people, who are the festival's awards jury, and enhances film education by engaging families and educators through cinema.

The inaugural Qumra Film Festival, Doha, is set to take place in March, 2014. This festival is committed to exploring the imagination and visions of emerging directors, and to provide a platform for them to share those visions. Filmmakers, audiences and industry professionals will share their experiences in this celebration of artistic expression.

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We look forward to offering a warm welcome to audiences from around the world to both of these celebrations of the art and culture of cinema. For more information on DFI, Ajyal or Qumra, please visit www.dohafilminstitute.com

AHMAD GHOSSEIN

LBN

UPSIDE DOWN

Writer & Director: AHMAD GHOSSEIN

Production company: ABOUT PRODUCTIONS

Producer: GEORGES SCHOUCAIR

Approx. budget: € 560.000

Financing in place: € 190.400

(Doha Film Institute, AFAC)

CONTACT INFO

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ATTENDING THE MARKET

AHMAD GHOSSEIN, GEORGES SCHOUCAIR

DIRECTOR'S BIOGRAPHY

Ahmad Ghossein, born in Beirut in 1981, is a filmmaker and video artist with a master degree on visual art from the National Academy of Art, Oslo.

After graduating in Theatre Arts from the Lebanese University, he won the Best Director Prize at the Beirut International Film Festival 2004 for his short film OPERATION NB. His latest short film MY FATHER IS STILL A COMMUNIST commissioned by Sharja art foundation 2011, was awarded best short film at Tribeca Doha film festival 2011.

Ahmad has directed several documentaries, short films and videos such as 210m (2007) commissioned by Ashkal Alwan, FACES APPLAUDING ALONE (2008), AN ARAB COMES TO TOWN (2008), a documentary filmed in Denmark produced by DR2, WHAT DOES NOT RESEMBLE ME LOOKS EXACTLY LIKE ME (2009) with Ghassan Salhab and Mohamad Soueid. His work has been screened in different film festivals, museums and galleries around the world among others Berlin Film Festival, Oberhausen Film Festival, MoMa and New Museum in New York, Kunsthallen in Oslo, Home works, Beirut and Dubai film festival.

He is currently preparing for his first feature film UPSIDE DOWN.

PRODUCER'S BIOGRAPHY

Georges Schoucair studied filmmaking at the Ecole Supérieure de Réalisation Audiovisuelle in Paris (ESRA). On his return to Lebanon, he produced under the banner of About Productions, several features and documentaries. Reaching out Middle Eastern audiences, he established MC Distribution which distributes Arab and international films throughout the region. In 2008, broadening his business, he took on the role of vice president of Metropolis, a unique art house cinema venture in Beirut. In 2010, his partnership with Lucky Monkey Pictures brought an international dimension to About's regional productions.

SYNOPSIS

July 12, 2006. Lebanese people awaken to breaking news: two Israeli soldiers are kidnapped and three others dead in a clash with Hezbollah, on the southern border of Lebanon. This seemingly minor operation seems like a trivial incident in an ongoing conflict which spans for more than 25 years. But that morning, on the 12th of July, the Israeli government decides to take definitive action to eliminate Hezbollah.

Israel starts bombing the southern suburbs of Beirut, Hezbollah's quarters, but mainly the south of Lebanon. Around one million people flee their houses and one thousand two hundred civilians die in their attempts to flee the attacks.

Marwan has come to Lebanon to spend his vacations. Stuck because of the war, and worried about his father who stayed in their small village at the South, he decides to drive there in order to convince his dad to come to Beirut where it is safer. Once in the village, Marwan finds his house destroyed and no trace of his father. The bombings start again. He takes refuge in the only undestroyed house. He meets four people there: a young woman who has been confined in her house for five days with

her dead sister, her husband and two old men; one is concerned about his cows and his house; while the other is suffering from asthma. Everyone is trapped inside with no way out.

The next day, on the first floor, seven Israeli soldiers enter the house. The soldiers have no idea of the civilians hiding on the ground floor. The civilians realize they are imprisoned, not only in the basement, but also in their own fears. The soldiers presume that it must be Hezbollah fighters in the ground floor. Afraid to confront them, they wait for orders especially after one of them is mysteriously shot and injured.

The situation rapidly develops into an existential conflict among the civilians based on personal experience and political dispute. Ten centimeters of cement separate them from what's above. On the last day of the war, the soldiers withdraw from the village. The first floor is evacuated but the five civilians lives will never be the same again.

DIRECTOR'S STATEMENT

When my mother stood in front of our destroyed home, after it had been turned into rubble during the 2006 war, she didn't say a single word. All she had on her face was a sad smile. She got close to the stones while the caterpillar was moving them away; at that moment something was glittering in her eyes. She was looking for her photo albums. She turned towards me and said, 'the war is not only about destruction and murders, the war is about erasing memory – I don't want them to erase my memories'.

During the war in July 2006, I was in the south and I was waiting for ceasefires so I can grab a shot or film something. I saw the bodies in the streets and all of the destroyed houses. I felt disgusted and ashamed of myself and kept asking myself over and over: "What am I doing? Why am I shooting bodies that become estranged to their own nature, unidentified bodies to the person who they were? Would it be possible to transmit the odor I smell or the



stones that used to be houses of those villages through my shots?"

I realized that I was shooting as a reflex to what was going on, until I got to a point where I couldn't react to all that was happening around me, especially that I was overwhelmed with feelings that linked me to this place I belong to. When I found this story, I began to think about it as an action and not a reaction. In a way it led me to find some answers and give meaning to those images I experienced while shooting during the July war. It seemed natural that this story should become my first feature film.

PRODUCER'S STATEMENT

The activity around Lebanese cinema has grown considerably in recent years, and the world is steadily more interested in films originating from the Middle East. As a producer, my love for film often leads me to investigate this new wave of Lebanese artists, on the lookout for stories that tackle themes which are at once crucial and representative of our region.

Upside Down is a powerful black comedy based on real events that happened in the 2006 war between Lebanon and Israel. We have already received development funds from Doha Film Institute and production funds from AFAC (the Arab Fund for Arts and Culture) and have Middle Eastern TV presales interested. We're looking for co-producers and partners not only to complete the financing but also to give the film's structure more strength and enhance its visibility. We would also like to start exploring distribution and sales.

COMPANY PROFILE

About Productions produces feature films and documentaries with a distinctly Arab voice, expressing the identity of the region. Since 1998, the company has managed to bring together an important network of Arab and Lebanese artists and produced award winning films such as A PERFECT DAY (2005), I WANT TO SEE (2008) and THE LEBANESE ROCKET SOCIETY (2012) by Joana Hadjithomas and Khalil Joreige, THE LAST MAN (2006) by Ghassan Salhab, STRAY BULLET (2010) by Georges Hashem, MELODRAMA HABIBI (2007) by Hany Tamba and SECTOR ZERO (2011) by Nadim Mishlawi. About Productions has a strong partnership with MC Distribution, a distribution company dedicated to promote new films from the Middle East along with direct and priority access to the sole art house theater in Lebanon, Metropolis Cinema. About Productions maintains a sizeable pipeline of projects at various stages of development and production. In 2010, About Productions signed a landmark joint venture with Lucky Monkey Pictures - NY (City Island, Vamps) which will create exciting financing opportunities in new Middle Eastern film productions and secure the company's position in world cinema.

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