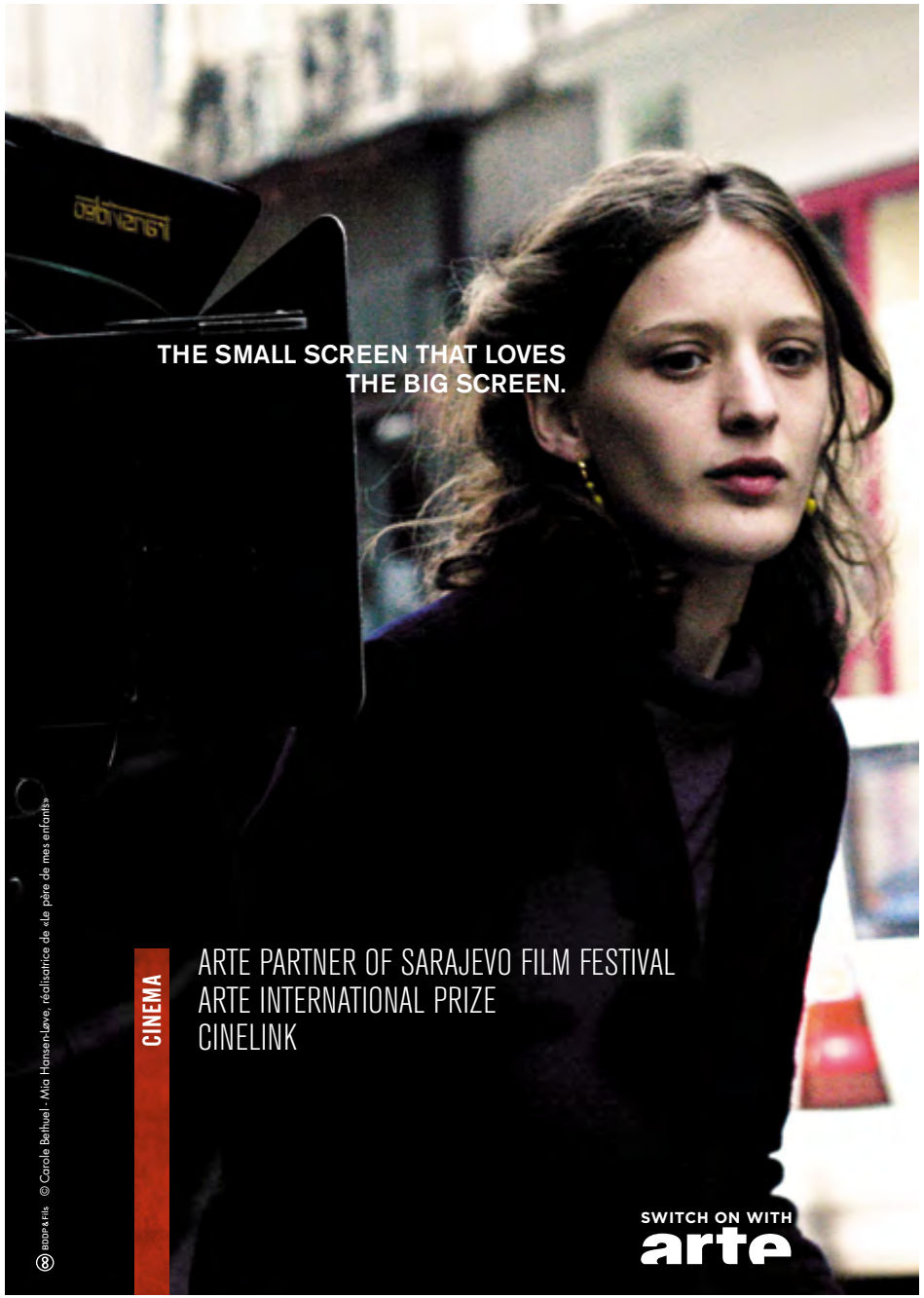
Sarajevo Film Festival
15-23/August/2014 POWERED BY HT ERONET

CineLink
PROJECT BOOK 2014



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THE DAYBREAK

Writer & Director: GENTIAN KOÇI
Production companies:
ARTALB FILM, 90 PRODUCTION
Producer: GENTIAN KOÇI, BUJAR ALIMANI
Language: ALBANIAN
Approx. budget: €520.000
Financing in place: €25.000

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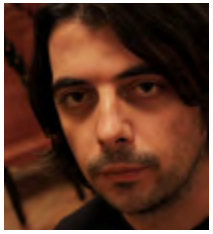
PREVIOUS WORK ON FESTIVAL SCOPE
ANTENNA, GENTIAN KOÇI, AL, 2009, 18'
www.festivalscope.com/film/antenna -
www.festivalscope.com/film/not-a-car-wash

ATTENDING THE FESTIVAL:
GENTIAN KOÇI, BUJAR ALIMANI

DIRECTOR'S/PRODUCER'S BIOGRAPHY

GENTIAN KOÇI was born in 1979, in Tirana. He graduated from film directing at the Academy of Film and Multimedia Marubi in 2009. His short fiction film ANTENNA (2008) has played at numerous film festivals, including the Trieste IFF, and won two top prizes at the DokuFest and the Balkan Film Festival in Pogradec. His second short fiction, JINX IN A JIFFY (2009), has played at a dozen international film festivals from Munich, Trieste to Uruguay and Nigeria, eventually garnering five top prizes, including the Best Film at the SwiKos Film Festival in Basel, Switzerland. Gentian Koçi has also directed and shot several noted documentaries. Koçi's 2011 non-fiction short, REVENGE, supported by the Goethe Institute, has played at several film festivals. In 2012, Gentian Koçi shot and directed a fifty-minute documentary NOT A CARWASH, which chronicled the battle between students and police at his former school. NOT A CARWASH premiered as official selection at the Hot Docs and was nominated for the Special Jury Award at the Sheffield Doc/Fest 2012.
Gentian Koçi participated in the Berlinale Talent Campus in 2011. In June 2014, the premiere of his latest documentary AJASO, A PHILOPERFORMANCE was held at the Paris-Sorbonne University.



PRODUCER'S BIOGRAPHY

BUJAR ALIMANI is an Albanian writer, director and producer who started his carrier in 2008. His 90 Production Company is based in Albania. In 2011, he directed and produced his world-renowned and successful feature film AMNESTY. AMNESTY participated in various international film festivals eventually garnering twelve international prizes, including C.I.C.A.E. prize at theBerlinale Forum 2011.
He is also producing a feature project titled GOLD, which depicts life in the Northern Albanian mines. Currently, he resides in New York City. In collaboration with Tech Docs Digital and Telezini Films, he is shooting his first feature titled RAMONA in the United States.

SYNOPSIS

LETA, in her thirties, lives with her one-year-old son in a small rented apartment on the outskirts of the present time Albanian capital. ARIANA has recently hired Leta to work as her mother's caretaker. Ariana's 80-year-old mother, SOPHIE, is hooked up to an artificial breathing machine. Even with this part time job, Leta does not have enough money to pay the rent. The owner of the apartment warns her that, if she does not pay the rent within a few days, he will throw her out. Ariana unexpectedly announces to Leta that she must leave for France. Her marriage is breaking down because of her frequent round-trips between France and Albania.
For the night shift Ariana hires OLA, a young girl in her last year of nursing studies. Suddenly Leta feels threatened by the new hire. A few days after Ariana leaves, Leta catches Ola in Sophie's apartment along with her boyfriend. That morning Leta finds Sophie short of breath. She has purposely removed her oxygen mask. After several attempts to help Sophie regain her breath, her condition is finally stabilized. Sophie asks Leta to let her go, but Leta has to raise a child alone and this job is vital to her.
Leta is evicted from her apartment. Having nowhere else to go, she calls Ariana to tell her about Ola's episode, who gets fired. This means that Leta has a better paid, full-time job, and a new place to stay. As usual, the postman delivers Sophie's pension at home after checking her health condition. Since Sophie, Leta and her baby live under the same roof, Sophie looks better. Things are going very well until one day a French Embassy employee informs Leta that Ariana and François had a tragic car accident. Ariana died and her husband is in a coma. Leta grows more anxious about her and her son's future. Her only source of money is Sophie's pension. To avoid becoming homeless again, Leta has to make sure Sophie keeps breathing at any cost, but after Ariana's death this turns out to be much more complicated.

DIRECTOR'S STATEMENT

THE DAYBREAK is an intimate drama that takes place in an apartment in Tirana's urban context, but it could take place anywhere.
Human relations and their deep complexity have always fascinated me. The story relies on three characters, two women and a baby boy. Its pivot is the very fragile relation between the young and the old woman swinging between empathy and pragmatic aims. One of the most important challenges for me is to keep a subtle balance between two opposite aspects of their relationship: humanity and pure pragmatic interests.
The way in which characters deal with space is one of the most important visual components. They are set mostly in indoor locations (small rooms, bathrooms, apartments, crowded bank halls, behind walls), which allows the camera to get closer to the characters, to penetrate progressively into their psychological condition and their relationship developments. The more the camera captures meticulous details and adopts the characters' perspective the more relation-

ships between them become ambivalent.
In terms of tone and style, I aim at balancing what we see and what we don't see whilst adopting a realistic approach. The daily repetitive movements of the characters, minimal and intense dialogues condensing cinematic emotions unfold progressively the dark development of the story.
THE DAYBREAK is about silent, small and imperceptible compromises we all make somehow in a ceaseless struggle for survival. The actual moral crisis is questioned from a social microcosm perspective. Instead of punishing the young woman for her extreme decision, we should consider it as a symptom whose causes are still to be understood. While the old woman is like an endangered species, a woman of olden times, the younger one cannot allow herself to contemplate the sky. She is just a survival.

PRODUCER'S STATEMENT

THE DAYBREAK is an urban story that takes place in the Albanian capital, Tirana. The capital city is constantly in an economic and social transformation, which is reflected in the main character's everyday life. She is always between two exclusive choices, the choice of human empathy and the one of pragmatic strategies.
The director's point of view allows the viewer to trust the story which is surprising and shocking at times. It neither follows the dry themes of the post-communist cinema in Eastern Europe, nor encumbers the story with impressionistic features. It reflects the sharp everyday Albanian context with a realistic approach.
I decided to be part of this project because I strongly believe that this story, deeply rooted in today's Albanian reality, is an attempt to dissect the female psyche. This is a promising project of the Albanian cinema new wave. We envision this film to be a festival film with international audience. At CineLink we are looking for international co-producers, financers and sales agents as we are preparing to apply for funding to the Albanian Film Center.

COMPANY PROFILE

ARTALB FILM is a film company based in Tirana and founded by an emerging filmmaker, Gentian Koçi in 2011. From 2007 to 2009, in collaboration with AFMM, Gentian KOÇI produced three short movies written and directed by him: THE MIRROR, ANTENNA and JINX IN A JIFFY, which have been screened at numerous international film festivals garnering seven prizes. In 2011, ARTALB FILM produced a short documentary REVENGE directed by Gentian KOÇI for the Goethe Institute and in 2012, a mid-length documentary NOT A CARWASH, shot, edited and directed by Gentian KOÇI. NOT A CARWASH premieredas an Official Selection of the HOT DOCS and was nominated for the Special Jury Award at the Sheffield Doc/Fest 2012. In 2014, ARTALB FILM and ERRAPHIS in France co-produced the documentary AJASO, A PHILOPERFORMANCE, which premiered at the Paris-Sorbonne University.
90 Production is an independent film companyco-founded in 2008 by director and producer Bujar Alimani and producer Tefta Bejko. In 2011, 90 Production produced its first feature film, AMNESTY, the first Albanian film supported by Euroimages. In the same year, AMNESTY was officially selected at the Berlinale Forum where it won the C.I.C.A.E award. AMNESTY participated in fifty film festivals and won twelve international awards all over the world. Currently, 90 Production is working on the pre-production of GOLD, BujarAlimani's second film, and THE DAYBREAK, GentianKoçi's first feature film.

KENAN KAVUT

TR

THE ESCAPE

Writer & Director: KENAN KAVUT
Production company:
USTAOGLU FILM PRODUCTION
Producer: YESIM USTAOGLU
Language: TURKISH
Approx. budget: €640.000
Financing in place: €200.000

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PREVIOUS WORK ON FESTIVAL SCOPE
DREAM GANG, KENAN KAVUT, SEYFETTIN TOKMAK, TR, 2010, 55'
www.festivalscope.com/film/dream-gang

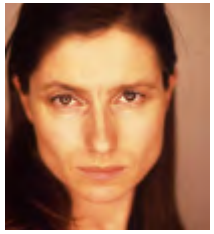
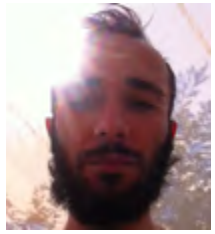
ATTENDING THE FESTIVAL:
KENAN KAVUT, YESIM USTAOGLU,
ZEKI PEYNIRCI

DIRECTOR'S BIOGRAPHY

KENAN KAVUT was born in Bitlis, in 1980. He has a bachelor's degree in film studies. The scriptwriter received a lot of international prizes with Broken Muscles, such as Turkish Ministry of Culture prize, the screenplay development prize, CineLink ARTE/ZDF prize (2009).

SELECTED FILMOGRAPHY

THE COLORS OF SPHER, 2010, documentary, director
BROKEN MUSCLES, 2010, feature film, scriptwriter
DREAM GANG, 2009, documentary, director

PRODUCER'S BIOGRAPHY

After making several award - winning shorts in Turkey, YEŞIM USTAOĞLU made her feature film debut with the 1994 THE TRACE (iZ). The film was presented at numerous international festivals, including Moscow and Goteborg. Yeşim Ustaoğlu received international recognition for her 1999 film JOURNEY TO THE SUN (GÜNEŞE YOLCULUK). In competition at the Berlin Film Festival, JOURNEY TO THE SUN received the Blue Angel Award (Best European Film) and the Peace Prize. The moving story of a courageous friendship undaunted by political cruelty, JOURNEY TO THE SUN swept the İstanbul Film Festival by winning Best Film, Best Director, the FIBRESCI Prize and the Audience Award. Her third film, WAITING FOR THE CLOUDS, the story of a woman forced to live for 50 years with the haunting secrets of a hidden identity, was awarded NHK Sundance - International Filmmaker's award. The film was shown at many festivals and established a strong reputation for the director. Ustaoğlu's fourth film, PANDORA'S BOX, tells the story of an old woman who suffers from Alzheimer's disease. The film won The Best Film and The Best Actress award at San Sebastian Film Festival. Having participated at many international festivals and having won many awards, the film has also been theatrically released in many countries. Ustaoglu's last film ARAF also achieved international success. The film tells a story about two young people whose lives are caught up in a vacuum. Araf won the Best Film prize atthe Abu Dhabi Film Festival, as well as Best Performance atthe Moscow 2morrow Film Festival, Best Actress Award atthe Tokyo Film Festival, Special Jury Award for Best Actressatthe Pune Film Festival.

SYNOPSIS

In an attempt to escape from the war in his country, a Syrian refugee called CABIR (35) arrives to Edirne, a border town between Greece and Turkey, with a group of people in order to cross the Maritsa River and get to Greece. But to their dismay they are caught by the border patrol. Cabir manages to escape. He hides in a deserted area. It is cold. He gets famished. While searching for food, he sees a frog hunter. When Cabir attempts to nick his food, the frog hunter catches him red handed. The two of them get into a fight. Cabir kills him unintentionally by hitting him on the head with a bottle of wine. Since he cannot swim, he now has to stay there for a while, so he decides to bury the body of the frog hunter in the swamp.

ALIYE (40), leads a humble life with her husband SADIK (50) in a small village near the Greece border. Since Sadik's business took a downward turn six years ago, they had to move into his patrimonial nest in the village. They can't have children and he has a weird habit of disappearing at times leaving Aliye alone. One evening, during one of her husband's absences, Aliye meets an illegal immigrant who is in bad health. He has been hiding in their storehouse. That person is Cabir. She wants to blow the whistle on him, but she just can't. Since the people of the region frequently come across illegal immigrants, they know the troubles the immigrants encounter. Aliye helps Cabir to his feet. Although they don't understand each other's language, both of them being lonely and unhappy, they begin to turn to each other in the course of time. When Cabir sees a photo of Aliye's husband in her house, he realizes that it is the frog hunter he killed.

Already feeling remorse for the evil he caused, this discovery makes him even more conscience-stricken. Moreover, he starts seeing the ghost of the frog hunter. The ghost appears to him out of the blue. In these visions, the ghost sometimes tries to strangle him to death. Being on the verge of losing his mind, Cabir is left with only one choice. That is to escape again. But Aliye is a part of his life now.

CineLink Projects 2014 / THE ESCAPE

DIRECTOR'S STATEMENT

THE ESCAPE is a story of two people trying to escape from the evil, in fact from everything, and maybe even from themselves.

Internal conflicts, wars are reasons why a lot of people get dislocated from their countries and homes. People are led to an unknown future that is a big tragedy of humanity and of human beings. The internal war in Syria is such a cause and we witness plenty of people migrating to Turkey trying to save their lives. These reasons, together with my family's immigrant past, is why I wrote such a story.

"Where there are human beings there is war": The main character Cabir, escapes from his country (Syria) to remain impartial. But he causes the death of a man in a place where there is no war, on the border between Turkey and Greece. His journey becomes a tragedy on "leave" and the results of "the forces of leave". On this journey he meets Aliye, a central character, who cannot leave the place she is in, who is bounded. Two opposite characters meet each other. Unable to communicate because of a language barrier, these two characters take refuge in each other in order to feel purified.

Vast and uninhabited places are chosen in order to depict and reflect Cabir's loneliness, desperation and his twinge of conscience.

These places, almost bereft of any people, are believed to convey his feeling of loneliness. Aliye, living in the village for seven years now, her "far-off from the village house" symbolizes her feeling of discord.

The locations for the film The Escape, vast ploughed fields, the big Maritsa River, the swamps, rice swamps, are chosen to picture the characters' feeling of being lost and running off the rails.

The script of the film also contains some surreal scenes. The scenes of the Frog Killer's ghost are instances of the surreal characteristics of the film. The surrealistic quality is a way to describe the fine line between reality and illusion. Because, after a while, Cabir's guilty conscience costs him the sense of reality. One of the themes of the story is inner conflict.

In accordance with the spirit of the script of The Escape, cold and saturated colors will be preferred. The color blue and weak shades of blue are thought to represent the feeling of infinity and profundity. The color blue is also thought to be the color of the desire to rebel for freedom, something that the characters of the film set their hearts on. The lead characters of the film are anxious to spread their wings and fly away to freedom.

PRODUCER'S STATEMENT

I've been working with Kenan Kavut for years and following his works closely. In his first feature debut, I think his approach to interpret a post war trauma through just characters brings into the story a very universal nature. Especially as it sets the whole narration in a very secluded place and generates a communication between the characters without any language creates a very universal and common value, which I believe will affect the potential audience and world sales of the film positively.

The film has a rather small budget and we have already secured 1/3 of the budget in Turkey. At Cinelink meetings we will ideally look for a German producer, because of the German that we want to work with (Emre Erkmen from Berlin), and likely Greek and Balkan producers for post-production facilities and any gap in the budget, also for possible Eurimages application. I also think that CineLink would be a great opportunity for world sales possibilities.

COMPANY PROFILE

Ustaoğlu Film is an independent production company founded in 2003 with the aim of producing art-house films, documentaries and providing line production services. Ustaoğlu Film is dedicated to the development of creative, innovative and visionary projects. In addition to that, the company is actively working on several projects which will help to institutionalize the Turkish film industry.

THE ESCAPE (2016, TR) in development

CLAIR-OBSCUR (2016, TR/FR/DE) in development

Filmography:

ARAF (2012, TR/FR/DE) feature film

PANDORA'S BOX (2008, TR/BE/DE) feature film

WAITING FOR THE CLOUDS (2004, FR/DE/GR/TR) feature film

CineLink Projects 2014 / THE ESCAPE

Dimitris Papanastasiou

GR

GIANT

Writer & Director: DIMITRIS PAPANASTASIOU
Production company: WRONG MEN
Producer: ALEXANDRA BOUSSIOU
Language: GREEK
Approx. budget: €800.000
Financing in place: €100.000

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ATTENDING THE FESTIVAL:
DIMITRIS PAPANASTASIOU
ALEXANDRA BOUSSIOU

DIRECTOR'S BIOGRAPHY

DIMITRIS PAPANASTASIOU was born in 1986. He studied film directing in Athens from 2006 until 2008. In 2011, he attended script workshops by Nicos Panayotopoulos and in 2012, he was part of the Project CINEMA of the New School of Athens.

SELECTED FILMOGRAPHY
2013, WAVES, short film
2012, AVALON, short film

Festivals
35th International Short Film Festival of Drama
18th International Film Festival of Athens "Premiere Nights"

PRODUCER'S BIOGRAPHY

ALEXANDRA BOUSSIOU was born and raised in Athens. She studied transmedia arts, media and design at the University of Sint Lukas in Brussels, opera performance and financing. She founded Wrong Men in 2009 in Athens and trained in film producing at ACE in 2012 and at EAVE in 2010. In 2012, she started Wrong Men's office in Brussels with Benoit Roland. She is a member of the European Film Academy and an awarded member of the Greek Film Academy. The last film she produced, Xenia by Panos H. Koutras, premiered in Un Certain Regard at Cannes 2014.

SELECTED FILMOGRAPHY, FESTIVALS & AWARDS
XENIA (2014, 128') feature film by Panos H. Koutras, Greek-French-Belgian co-production, Un Certain Regard, Cannes Intl FF, Official Selection 2014
UNFAIR WORLD (2011, 107') feature film by Filippos Tsitos, Greek-German co-production, San Sebastian IFF 2011 (Best Director Award, Best Actor Award) Rotterdam IFF 2012, Official Greek proposal for the Academy Awards 2012
HARISMA (2010, 83') feature film by C. Ioakeimidi, Cairo IFF 2010, Seville IFF 2010
EVIL IN THE TIME OF HEROES (2010, 88') feature film by Y. Noussias (starring Billy Zane), Edinburgh IFF 2010
TALE 52 (2009, 97') feature film by A. Alexiou, Sitges IFF 2009 (Best Script Award) Rotterdam IFF 2008 (Tiger Awards Competition), Toronto IFF Canada

SYNOPSIS

1974: 24-year-old MAKIS DELIS, the greatest pop star in Greece, announces on a TV show that his duet with his peer ALEXIS is over and he is about to embark on his solo career. Although Makis' public image is that of an arrogant womanizer, he is actually a young gay man, victim of the pathological love of his devoted manager and mother, LIA.
2016: 60-year-old Makis lives with Lia and hasn't sung in thirty years. At nights he dreams of a comeback and shines again like a star. Nevertheless, Lia is pretty clear about this nonsense: Makis' career is over. She is his only fan; she has protected him so far and she knows better.
Suddenly, after a brief illness, Lia dies. Makis is left alone and helpless like an orphan kid. He doesn't know which end is up, he is unable to perform basic everyday tasks, he has no friends, nothing.
Still in despair, Makis soon realizes that Lia's death has given him at least one chance. He can finally come out of the closet; he can have his career back and he is free to love, live and blossom. He is 65, but he is free at last, with his whole life ahead of him. The "rebirth" of his career is a bit clumsy though; a crowd of young hipsters cheers for him frantically in a karaoke bar, triggered by a young gay boy FOTIS, completely charmed by Makis' presence. Despite the enthusiasm, Makis is deeply disappointed. This is not a real audience; it's just kids.
When KOLABAS, a manager of decadent singers, calls Makis up for a reunion of all the 80's stars on a talent show, Makis jumps on the opportunity and approaches Alexis, his long lost love. He risks everything: he fights for shows for their new duet, invests his last money on their revival, opens his heart and trusts that Alexis will do the same. Alas, after leading him on for a while, Alexis refuses to chase a dream. He has a real life, with a real wife and two very real kids.
Makis falls apart. Following his futile love souvenirs has not worked, neither has his ambitious mission of re-becoming "the greatest pop star". He painfully realizes that his need for love is deeper than any illusion could cover. And he will resent the suffocating certainty of the past, to claim the wonderful void of the future through

CineLink Projects 2014 / GIANT

the glittering disco lights of a karaoke stage.

DIRECTOR'S STATEMENT

What is fame? Why might someone choose to have a second career? Why do artists of the 70s and 80s live like ghosts of the past? And how does a 60-year-old guy, who has been a mythical womanizer for a lifetime, overcome his fear of the public opinion and decide to go out of the closet?

The spark for this story was the fate of artists who were stars in past decades, but are now marginalized, not only by the artistic system, but also by the audience that once exalted them. Based on the example of Teris Chrisos (the idol of the Greek pop scene of the 70s, with girls chasing him around like The Beatles, but apparently gay) and the image of him being marred by performing live at rural beauty pageants in the summer of 2013, I decided to tell a story teetering on the fine line between the grandeur of illusion and the utter human need for love and acceptance.

Paul Thomas Anderson's Boogie Nights meet Darren Aronofsky's The Wrestler, this is how I would describe the film I want to make. A film about the complete emotion of the artist's loneliness in the harsh reality of daily life, but also about a modern man´s journey in order to claim his true identity against music business status quo who finally finds his true self among people who love him for what he is and not for what he has been. Finally, he discovers that the only thing he really needs is glitter, his shiny shoes and a colorful dance floor.

PRODUCER'S STATEMENT

GIANT is a film about finding real love and finding oneself wrapped in a package of 80's pop music, fancy costumes, dancing and glitter. All the music of the film is made of number one hits of the 70's and 80's – covered in Greek. The absolutely real trend of the time of covering No. 1 international hits (like ABBA, Boney-M, Diana Ross, etc.) in Greek, gives us the background of our story and a great market potential.

We believe that a colorful, edgy, gay story with widely popular disco songs covered in Greek can potentially find an international audience. We have in mind Boogie Nights in terms of the tone and humor.

Our budget is 800K and we have envisaged a Balkan co-production. We can manage to raise this kind of money in the area, therefore what we are looking for in CineLink are partners especially from the Balkans, but also potentially TV's from around Europe that would be interested in strong, local stories covered with very popular music in a twisted Greek version.

COMPANY PROFILE

WRONG MEN was founded in 2009 in Athens by Alexandra Boussiou and Benoit Roland, both film producers. It is a company dedicated to the development and production of crossover feature films, edgy short films and political documentaries. In 2012, they launched a new branch of the company in Brussels. With a continuous presence at international festivals and markets and with a strong network in European film markets for the past decade, Wrong Men is focusing mainly on international co-productions with a global appeal.

TRAINING - DEVELOPMENT

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EAVE & ACE networking breakfast

August 21, 2014
9.30-10.30, Hotel Europe Terrace

Application deadline
European Producers Workshop
September 19, 2014

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Emre Yeksan

TR

THE GULF

Director: EMRE YEKSAN
Writer: EMRE YEKSAN & AHMET BÜKE
Production company: istos film
Producer: ANNAMARIA ASLANOGLU
Language: TURKISH
Approx. budget: €800.000
Financing in place: €100.000

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PREVIOUS WORK ON FESTIVAL SCOPE

AZIZ, EMRE YEKSAN, TR, 2014, 23'
www.festivalscope.com/film/aziz

ATTENDING THE FESTIVAL:

EMRE YEKSAN, ANNAMARIA ASLANOGLU

DIRECTOR'S BIOGRAPHY

Emre Yeksan started his career in film as a script-writing assistant. After obtaining his BA and MA in film studies from Mimar Sinan University and The University of Paris – La Sorbonne, he worked as a free-lance producer in Paris for commercials and music videos until he moved back to Istanbul in 2007. Since then, he has worked as a producer with directors such as Semih Kaplanoglu (MILK, 2008), Kamen Kalev (EASTERN PLAYS, 2009; THE ISLAND, 2011) and Hüseyin Karabey (DO NOT FORGET ME ISTANBUL, 2010; COME TO MY VOICE, world premiere in Berlinale 2014). He directed a short film called AZIZ. He collaborated with Ahmet Büke on two scripts, THERE, OUTSIDE and THE GULF, which are works in progress. THE GULF will be his first feature as a director.

PRODUCER'S BIOGRAPHY

ANNAMARIA ASLANOĞLU was born in Istanbul in 1984. After having studied political science at the Marmara University in Istanbul, she received a master's degree from the History Department of the Bosphorus University. While studying, she participated in the production of short and feature documentary films either as an assistant to production and direction, or as a translator and researcher. She was part of the assistant directors team in short films such as THE BUS (2011), MORNING-NOON-EVENING (2012), and in the omnibus called DO NOT FORGET ME ISTANBUL (2011) directed by seven directors; meanwhile in feature films such as EYE AM (Hakki Kurtulus, Melik Saracoglu 2013), THE BLUE WAVE (Zeynep Dadak, Merve Kayan, 2014) and SIVAS (Kaan Müjdeci, in progress). She was part of the production team in feature documentaries such as ANKARA (6 parts, Saadet Özen, 2011), EXPULSION AND EXCHANGE OF POPULATIONS (Maria Iliou, 2013) and DEN EISAI MONOS (Maria H. Papaliou, 2013). She is the founding member of the Babil Documentary Film Studies Association in Istanbul. As the founding partner of istos film & publishing she continues her career in the production of books and films.

SYNOPSIS

ERKAN (32) returns to his hometown Izmir leaving behind a year of unemployment after a decade of busy life in Istanbul and the wreckage of a marriage that ended in bitter divorce. Lacking any concrete plans for future and sunk into a state of apathy, he moves in with his parents.

In Izmir, Erkan comes across different people from his past: members of his bankrupt family with their psychological burdens, his bourgeois high school friends and an ex-lover. Everyone seems to be in a situation of inertia, just like Erkan, but they somehow manage to keep on. Erkan feels distanced but can't help drifting through this familiar world of comfort. At times, he takes refuge in his parents' basement where he stored his old furniture, the only remainders of his perished upper-middle class life in Istanbul.

Things start changing after Erkan runs into CIHAT (28), a pal from his military service. Erkan cannot fully remember him but Cihat has a clear memory of their times together. Intrigued by this memory gap, Erkan starts spending time with Cihat and his friends, a group of working-class idlers. Even though Erkan feels drawn to this new environment, he sticks with his old circle surrounding him like a protective bubble.

This bubble cracks when a maritime accident in the Gulf of Izmir causes a strong stink to spread over the city. Although the stench is unbearable for most people, Erkan doesn't feel disturbed. His old friends and family members leave the city one by one intending to come back after the smell disappears.

Left behind, Erkan starts spending more time with Cihat. Eventually, Cihat takes him to a fishermen's camp outside the city, where Erkan meets new people who stayed in the city despite the smell and who try to enjoy their life to the full. At the end of a joyful night and convinced by Cihat, Erkan decides to burn the stuff that he stored in the basement. Watching the pyre of his old life, he feels relieved.

Later on arriving home, he realizes that everyone's gone except his father. After spending time together and driving in the deserted streets of suburbia, they say goodbye to each other. Looking for Cihat, Erkan goes downtown. There, he falls upon a carnival-like atmosphere; the people who stayed in the city are having a spontaneous gathering. Enchanted by this collective joy, Erkan blends in and becomes part of the cheerful crowd.

DIRECTOR'S STATEMENT

There are certain moments in life when we feel stalled, stripped of our ability to picture a future. Occasionally, this does not happen only

to us but also to others around us. This feeling of inertia, on both a personal and social level is the defining characteristic of the universe of THE GULF.

It is a character driven drama, which takes place at a time when everything is jammed by an absurd catastrophe. However, the drama will be conducted by the irreverent humor inherent in the main character's unwillingness to take his life into his own hands. The emanating chaos that envelops Erkan's world and the festive atmosphere that prevails towards the end of the film will emphasize a feeling of emancipation and hint to new possibilities in life.

The setting may give the impression of a sizeable production with big set-ups. However, this is not the way I imagine it. I intend to maintain focus on Erkan, his numb existence and his drifting through a shattering urban landscape that will be portrayed in fragments rather than as a whole. The overwhelming odor that invades the city as an invisible calamity will be witnessed through its consequences which are more situational than graphic.

Heat and immobility are the two main elements that will determine the choices behind THE GULF'S visual language. The camera work will remain still for the most part, with occasional usage of steady-cam shots, in order to render an impression of Erkan's reluctance and Izmir's urban immobility onto the screen. To generate the sensation of a hot, sweaty summer, I opt for bright, warm colors and high contrast in compositions. With the evacuation of the city and Erkan's entry into Cihat's world, the pace of the film will speed up and editing will become more fragmented to underline Erkan's emancipation towards the end.

PRODUCER'S STATEMENT

Almost a year ago, when Emre first told me about THE GULF, I felt immediately connected to the project. Emre and I have worked on several films together and knowing him, I could easily imagine the tone and the atmosphere he had in mind. I was struck by the timeliness and universality of its themes such as the precariousness of the middle-classes, the indifference created by comfort and a social rupture. I was also fondly intrigued by the original and almost surrealistic turn that the film takes towards the end.

After a year of work, THE GULF has currently a full draft, which allows us to start the process with local funding bodies in Turkey, while we keep working on finalizing the script. We aim at developing a multi-partite co-production; therefore we are looking for future collaborators, co-producers, financiers, sales agents and distributors that would be a part of the project and carry it to the next step of financing.

COMPANY PROFILE

ISTOSFILM is a joint and new venture of istos publishing that was founded two years ago. As founders and members of istos, our aim is to combine our freelance experience in film and in various levels of filmmaking under the auspices of a new company. istos film aims at participating in the production of modest but pioneering film-projects pertaining to human and social stories. istos particularly hopes to contribute to the relatively new path of creative producing in Turkey, while also establishing ties with experienced and internationally acclaimed creative producers.

Aldo Tardozzi

HR

HOTEL ZAGORJE

Director: ALDO TARDOZZI
Writer: JASMILA ŽBANIĆ, IVANA SIMIĆ BODROZIĆ
Production company: PRODUKCIJA ŽIVA
Producer: DAMIR IBRAHIMOVIĆ, BARBARA JUKOPILA
Language: CROATIAN
Approx. budget: €1.660.000
Financing in place: €19.000

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PREVIOUS WORK ON FESTIVAL SCOPE
SPOTS, ALDO TARDOZZI, HR, 2011, 93'
www.festivalscope.com/film/spots

ATTENDING THE FESTIVAL:
ALDO TARDOZZI, DAMIR IBRAHIMOVIĆ, BARBARA JUKOPILA

DIRECTOR'S BIOGRAPHY

ALDO TARDOZZI was born in 1974 in Zagreb, Croatia. He studied philosophy at the Faculty of Philosophy in Zagreb. He graduated from the Academy of Dramatic Arts in Zagreb in 2001 (as a Film and TV Director). He is known for his first feature film SPOTS (2011), which premiered at the Sarajevo Film Festival, and a short film SWEETIE (omnibus Zagreb stories vol.2). He is the director of awarded documentaries Think Pink, The Beginning Of A Beautiful Friendship, A Story From Nunic, Eddy Is Gone and TV series Generation Y, The Blind Spots, Biba's World, Periferija City, Home, Sweet Home, A Diary of a Blonde. He directed TV commercials for VIPme and Oryx. He is credited as 1st assistant director in many Croatian features, TV shows, commercials and in co-production movies. He also works as a screenwriter.

SELECTED FILMOGRAPHY
SPOTS, 2011 - feature film, Writer & Director
Official competition: Warsaw IFF, Sarajevo IFF, New York City IFF, Motovun IFF, Pula FF
Awards: Canada IFF – Rising Star Award
FEST, 2012 – Special Jury Mention
SWEETIE, short feature, (part of Zagreb Stories 2)
GOLD OIL LAMP, Croatian Film Festival 2013
Special Jury Mention, Tabor Film Festival 2013

PRODUCER'S BIOGRAPHY

BARBARA JUKOPILA was born in 1987, in Pula, Croatia. She graduated from film, TV and theatre production (BA) at the Academy of Dramatic Arts in Zagreb. She also has a Master's degree from the Academy of Dramatic Arts in Zagreb in production of audiovisual and multimedia projects. Recently, she produced a feature film FLEKE (SPOTS), directed by Aldo Tardozzi, which premiered at the Sarajevo Film Festival in 2011. She has also produced several shorts, such as TORTA S ČOKOLADOM (THE CHOCOLATE CAKE) and CRVENO (RED). She worked as assistant director or production assistant on feature films and as the Program Coordinator of the Child Rights Film Festival organized by UNICEF Croatia.

DAMIR IBRAHIMOVIĆ was born on July 18, 1965 in Sarajevo. Graduated from the Faculty of Economy in Sarajevo. Experience: entrepreneur, bank clerk, Head of the Association of Artists DEBLOKADA, co-founder of Produkcija Živa and producer.

SELECTED FILMOGRAPHY
LOVE ISLAND, 2014 - feature film, screenplay: Aleksandar Hemon, Jasmila Žbanić; directed by Jasmila Žbanić.
THE GIRLS, 2014 - feature film, screenplay and directed by Andrea Štaka (co-producer)
FOR THOSE WHO CAN TELL TALES, 2013 (working title) - feature film, screenplay by Kym Vercoe, Jasmila Žbanić, Zoran Solomun; directed by Jasmila Žbanić
RUSSIAN, 2012 - in post-production, documentary drama, screenplay and directed by Damir Ibrahimović
ON THE PATH, 2010 - feature film, screenplay and directed by Jasmila Žbanić.
Selected awards: Filmkunstfestival Schwerin award for Best Director; Bernhard Wicki Film Prize - The Bridge - The German Cinema Award for Peace 2010; Golden Apricot IFF Yerevan - FIPRESCI Jury Award
PARTICIPATION, 2008 - short feature film, part of the Stories of the Human Rights, screenplay and directed by Jasmila Žbanić.
BUILDER'S DIARY, 2007 - documentary film, screenplay by Boris Dežulović, directed by Jasmila Žbanić; Festivals: Diagonale Austria
GRBAVICA, 2006 feature film, screenplay and directed by Jasmila Žbanić.
Selected awards: Golden Bear, 56th International Film Festival Berlin, Germany; International Feature Competition Grand Jury Prize, AFI Fest 2006, Los Angeles, USA; TV Canvas award for Best Movie/Actress for Mirjana Karanović.
BIRTHDAY, 2004, part of the omnibus LOST AND FOUND, documentary film, script and direction by Jasmila Žbanić.

SYNOPSIS

The year is 1991 IVANA, a 9-year-old girl arrives with her family to a crowded refugee center to get temporary accommodation. They are refugees from the occupied city of Vukovar. Ivana's father stayed behind in the city and she has no news of him. Ivana's emotional attachment to her father is very deep. She has constant reminders that evoke the memory of their time together.
It turns out that Ivana's stay in the small Croatian village will last longer than predicted. As painful as every growing up is, this one is happening in specific conditions where she lives among village children called Pajceks (pigs), village teacher of religious studies who often has nervous breakdowns, Italian benefactors who host refugee children, but can never really understand their problems, housing board bureaucrats who are of no help, insensitive immigrant worker uncle... Her family keeps trying to get an apartment in Zagreb. That becomes a distant and possibly unreal goal for Ivana's family.
When she becomes a teenager, Ivana's awakening sexuality, discovery of grunge scene and

CineLink Projects 2014 / HOTEL ZAGORJE

talent for writing in context of displaced living leads to comic situations. Thanks to her writing skills, Ivana gets a scholarship. As she gets more independent, she realizes that she must take control of her life. She abandons some friendships from the refugee center and tries to lead a normal life. But she has never overcome the fact that her father's destiny remains unknown. Suddenly dumped by Igor, her first boyfriend, Ivana goes through a drunken experience after which she dreams of her father's death in war and becomes aware of it.

After this difficult episode, Ivana is changed. She has her life some kind of 'sorted out'. She is still part of 'the refugee center youth', but now, she is far above that situation because of the newly found inner strength that gives her hope of a better tomorrow.

Ivana's patience is finally rewarded. Ivana's mother cries in tears of both happiness and sorrow hardly managing to utter: ''We got the apartment''. One incredible period is ending, while another one is starting, equally unpredictable with a bit brighter future emanating from blinding whiteness of the new apartment walls.

DIRECTOR'S STATEMENT

My main interest in this subject comes from a feeling of a real emotion attached to the period of time that marked my youth. I was aware of the tragedy of warfare. The stories that I picked up from members of my family are perfectly matched with Ivana Simić Bodrožić's story in the book.

Ivana wrote this novel from her own life experience. The film will be another self-observation of the author in new media. Her memories are still fresh and her emotions are a priceless source for structuring a truthful experience for the audience.

The novel Hotel Zagorje has a specific view on wartime through the eyes of a young girl. The great quality of the book is achieved by cheerful, humorous style of writing in contrast with dramatic events that occur. From a filmmaker's point of view, it is important to maintain this chief virtue of the novel. The viewer must identify with the girl completely. It will be a Charles Dickens kind of tale in a modern world. The serious, 'grown-up' problems are shown trough the world of children.

The 'heart' of the film is taken from a real life experience. It means that realism is inherently a part of the story. Costumes, make-up and environment will be based from the real life documentation of that period of time. Especially the details described in the book become important. A big part of the plot takes place in the old political school in Kumrovec that still exists. It is a building constructed in a typically postmodern socialist style that arouses feelings of nostalgia and totalitarian-regime-scares at the same time. It is a perfect environment for depicting Ivana's feelings of search for the lost father and of being lost in the new undiscovered world of adults.

PRODUCER'S STATEMENT

What we love about this project is that it is a different kind of war story - about a girl growing up as a refugee in her own country. Actually, the fact that it is wartime is important just as a background for the story. This is the film. There aren't a lot of films on the market, especially in the Balkans region, that tell that kind of story. Specific living conditions in a refugee camp can easily be transmitted to nowadays society that is still full of discrimination, bullying, racism, prejudices... Even if the story is sometimes very cruel and honest, the storytelling is dominantly humorous and warm-hearted and that is what makes this story unique. I was lucky not to have grown up in the warzone of Croatia and that is why I, as a female producer, feel the need to tell this story that is different from mine. I believe that this story can help other girls who are now women to find their own way of healing and letting go of their traumas. This is not a film for children. It is a film for adults, but teenagers will also love it because of its honest and sometimes brutal approach to growing up. We would like to make initial contacts with potential partners and potential distributors. We are looking for one regional partner and we would like to make a deal also with a 3rd and 4th co-producer, preferably from France, Germany or Italy. As there are scenes that take place in Italy, we will get in touch with Italian regional funds. We also aim at meeting commissioning editors. Together with our partners, we plan to apply for Eurimages co-production support.

COMPANY PROFILE

PRODUKCIJA ŽIVA is an independent film production company based in Zagreb, Croatia. It came into existence out of the necessity for independent explorative journey through the arts. The company builds its profile by offering support to independent author expressions via various media, from film and theatre to conceptual communication with the audience. The method of work is two-fold: education and production.

Founded by the actor/producer Leon Lučev and producer Damir Ibrahimović in 2006 out of the need to continue the creative collaboration started during the production of the feature film GRBAVICA. Close working relationship with a Sarajevo-based production company Deblokada Film Production resulted in the realization of a number of artistic projects and professional workshops, which was further formalized during the production of the feature films ON THE PATH and LOVE ISLAND by Jasmila Žbanić.

Professional workshops organized by Produkcija Živa up to date include: Acting Workshop with Lee Delong, Narration, Clown Workshop. In addition, Produkcija Živa started the acting studio Bole (a professional acting studio), as well as project Actor and Space in cooperation with the Centar za Risikavnost.

In 2012, Produkcija Živa co-produced the feature film GIRLS by Andrea Štaka and in 2013/14 produced the feature film LOVE ISLAND by Jasmila Žbanić that have premieret at Locarno Film Festival 2014.

Produkcija Živa's position in the market has been established with the distribution of the feature film ON THE PATH, which has been sold in over 25 territories worldwide. Produkcija Živa currently has two projects in development: Striguni and HOTEL ZAGORJE.

MILKO LAZAROV

BG

NANOOK

Director: MILKO LAZAROV
Writers: MILKO LAZAROV, SIMEON VENTSISLAVOV
Production company: RED CARPET
Producer: VESELKA KIRYAKOVA
Language: INUIT
Approx. budget: €1.250.000
Financing in place: €16.000

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PREVIOUS WORK ON FESTIVAL SCOPE
ALIENATION, MILKO LAZAROV, BG, 2013, 77'
www.festivalscope.com/film/alienation

ATTENDING THE FESTIVAL:
VESELKA KIRYAKOVA, MILKO LAZAROV

DIRECTOR'S BIOGRAPHY

MILKO LAZAROV was born in Bulgaria. He graduated from the National Academy of Theatre and Film Arts in Sofia, Bulgaria, where he studied film and TV direction. He is an executiveproducer and director of Bulgarian National Television's most successful BBC projects THE GREAT BULGARIANS and THE BIG READ. He used to be a lecturer in NATFA's film department Experimental filmmaking an inscenation. He participated in many public discussions about the cultural life of Bulgaria. His filmography includes ROUNDABOUT, 2000 (short); ERLKOENIG, 2001 (short); HRISTO BOTEV, 2007 (documentary); STEFAN STAMBOLOV, 2007 (documentary); ONE HUNDRED YEARS OF SOLITUDE, 2009 (documentary).
ALIENATION is his first feature film. It premiered in Venice '70 in the Official Selection of Venice Days and won two prizes, Special Mention from Europa Cinemas Label and Best Young Director from FEDEORA. ALIENATION received the award for Best Bulgarian Feature Film at the 17th Sofia International Film Festival. At the 29th Warsaw Film Festival, ALIENATION was presented in "1-2 competition"program and received the grand prize in that competition. ALIENATION was also presented at: Busan IFF 2013, Sao Paolo IFF 2013, Tallin Black Nights Film Festival 2013, Tofifest 2013, Vilnius IFF 2014, Napoli Film Festival 2013, Athens Film Fetival 2013, Barcelona Auteur Film Festival 2014, Pula Film Festival 2014.

PRODUCER'S BIOGRAPHY

VESELKA KIRYAKOVA was born in Bulgaria. She graduated from the National Academy of Theatre and Film Arts in Sofia, Bulgaria, where she studied film editing. She is an editor of many Bulgarian and international shorts and documentary movies. Her first feature movie as a producer was ALIENATION (2013), conceived and directed by Milko Lazarov. The premier of ALIENATION was at Venice'70 in the official selection of Venice Days and it won two awards there. ALIENATION has several awards from other festivals and was presented at film festivals in Sofia, Warsaw, Athens, Vilnius, Naples, Barcelona, Busan, Sao Paolo etc. Since ALIENATION, she has been the main producer for the company.

SYNOPSIS

NANOOK and his wife live in Greenland's ice fields. During his everyday activities, Nanook starts feeling an increasingly tangible change. The catch decreases, animals die seemingly without any evident reason. The ice melts, airplanes pass by in the sky and more and more fishing boats land alongside. The external world is invading by means of those vessels - the world that Nanook tries to hide from his wife. The powerful love between the two of them is the only support and solace for the woman who has already started feeling the sorrow of the old age and also for Nanook who tries to withstand the change of his so well-known world. Their love even leads to the woman's death while she tries to save her husband from freezing after he fell in the ice water. After that, the only thing left in Nanook's life is his daughter who has just come for a visit together with her Danish husband. Gradually, after having a few quarrels with her husband and after meeting the Eskimo from her childhood, Nanook's daughter decides that she would like to stay with her father. On his way back home, the Dane is killed by a polar bear and the daughter starts living with the Eskimo from her childhood. After the death of his beloved wife and the return of his daughter, Nanook's destiny is about to change forever.

DIRECTOR'S STATEMENT

I am excited for a very long time how the modern and very fast developing world concerns the small communities, how processes that, at first sight, have nothing in common affect fatally the life of entire nations.
My intention with this project is to look steadily how the global warming and the offensive civilization put to the test the conservation of the Eskimos' identity. I am interested in how those same Eskimos, who live in conditions unbearable for the modern people, have succeeded to conserve the delicacy in their interpersonal relations and perceive life with a smile and sympathy.
I envisage a film narrated lightly, with long shots, as a delicate observation with classical vision and compositions of the frame.

PRODUCER'S STATEMENT

Eskimos represent the last innocent human nation. They are victims of the contemporary world and we, without realizing it, have destroyed them. NANOOK is a movie about love, about change, about the essence of pure human relationships, about the global warming and the way modern world fatally affects entire nations' life.
The project is at the stage of script development. It is supported by Bulgarian National Film Centre for development. We are looking for partners for the realization of the movie, co-producers and sales agents.

COMPANY PROFILE

RED CARPET is a Bulgarian Independent Film Production Company that has made the biggest TV campaigns licensed by BBC for the Bulgarian

National Television - The Great Bulgarians and The Big Read. RED CARPET is a company with a lot of experience in producing documentary movies and TV productions. It has produced more than 20 documentary movies. The first feature movie produced by RED CARPET was ALIENATION (2013), conceived and directed by Milko Lazarov. ALIENATION was premiered at Venice'70 in the official selection of Venice Days and it won two awards there. ALIENATION has several awards from other festivals and was presented at film festivals in Sofia, Warsaw, Athens, Vilnius, Naples, Barcelona, Busan, Sao Paolo, etc.

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Melisa Önel

TR

16

Director: MELISA ÖNEL
Writer: FERIDE ÇIÇEKOGLU, MELISA ÖNEL
Production company: YEDI FILM
Producer: IPEK KENT, MELISA ÖNEL, CAGATAY TOSUN
Language: TURKISH
Approx. budget: €650.000
Financing in place: €180.000

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PREVIOUS WORK ON FESTIVAL SCOPE

SEABURNERS, MELISA ÖNEL, TR, 2013, 89'
www.festivalscope.com/film/seaburners-1

ATTENDING THE FESTIVAL:

MELISA ÖNEL, IPEK KENT, FERIDE ÇIÇEKOĞLU

DIRECTOR'S BIOGRAPHY:

MELISA ÖNEL was born in Izmir in 1980. After studying International Relations at Tufts University, she completed her Master's degree in Film Studies at Istanbul Bilgi University. A filmmaker and a photographer, Önel is a member of the photographers' initiative RecCollective. In the past years, her work has been exhibited in many international exhibitions.

Her debut film Seaburners (Kumun Tadı), which she co-wrote, co-produced and directed, premiered at the 64th International Berlin Film Festival, Forum Section and had its' Turkish premiere at the 33rd Istanbul Film Festival in competition and Asian premier at the 15th International Jeonju Film Festival.

Her first short film Omega Fox (2007) was selected to the Hisar Short Film Selection, a collection of the ten best short films of the year in Turkey. Her medium length documentary Me and Nuri Bala (2009) received Best First Documentary award at the 46th Antalya Golden Orange Film Festival.

Currently Önel is working on her second feature 16. The project was selected and attended Ira Deutchman's pitching workshop and has been selected to Meetings on the Bridge, Project Development Platform organized under the 33rd International Istanbul Film Festival.

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2

PRODUCER'S BIOGRAPHY

İPEK KENT was born in 1985. She studied Visual Arts and Visual Communication Design at Sabancı University and graduated in 2007. She has a master's degree in Film and Television from the Istanbul Bilgi University. She has started working in film industry in 2008 and worked in many commercials, TV series and feature films.

Kenthas has been working at Yedi Film since its foundation. She produced and directed VEDA MAKAMI (FAREWELL TUNE) which was selected for the 49th Antalya Golden Orange Film Festival and won several awards atthe 24th Ankara International Film Festival.

She was the executive producer of WHEN DERIN FALLS (DERIN DÜŞÜN-CE) which was screened at the 49th Antalya Golden Orange Film Festival and international film festivals. She is one of the co-producers of SEABURNERS (KUMUN TADI) which premiered at the 64th International Berlin Film Festival, Forum Section.

Currently, she rejoined with Melisa Önel, the director of SEABURNERS, for her second feature 16. The project was selected to Meetings on the Bridge, Project Development Platform organized under the 33rd International Istanbul Film Festival.

SYNOPSIS

MERYEM is 16, at an uncanny threshold where everything is changing. Set on the outskirts of Istanbul, Meryem lives with her father, SALIH on a small piece of land. She has an instinctive bond to nature, especially to animals. Throughout the film, while exploring her sexuality and undergoing events that will bring her closer to the city, Meryem will lose and regain this bond with a tragic turn.

Meryem has quit school to take care of her baby sister who has survived their mother at birth. She helps her father at the barn. She is lonely most of the time, hearing her mother's voice, lingering in uncanny dreams where animals haunt her.

Meryem's aunt lives in a small town with her family and grandmother. Meryem loves to see her grandmother and to hang with her elder cousins. But Salih thinks they are condescending. So Meryem must make the visits to the town on the sly.

During a secret journey to the town, Meryem meets FIRAT, who works at a close by junkyard organizing dogfights. Meryem remembers him from school. They start meeting secretly.

As their relationship develops they explore places, roaming with the car they get intimate. Meryem realizes Fırat's interest in dogs. She also realizes that her father leaves late at night going to the nearby junkyard.

When their dog finds a dead jackal near the barn, Salih buries the jackal and warns Meryem to keep this as a secret. Salih knows that it is a case of rabies and that reporting it means quarantine. Their relationship soars. Meryem starts to hang out with Fırat getting closer to the city. As Meryem drifts between the two worlds trying to figure out where she belongs, her baby sister falls ill. Driven by guilt and a sense of loss, Meryem will face some choices...

DIRECTOR'S STATEMENT

The first ideas on 16 developed when I was driving back and forth on the route of canal Istanbul, an ambitious political project of a man made canal that will cut through Thrace. Piled with trucks carrying construction debris, the landscape and the roads changed on each trip.

On one of my trips, I encountered a sign by the side of the road; rabies quarantine zone. I had forgotten about rabies since I had the shots when I was a child. The spread of rabies among animals suggests the encounter of wild animals with domesticated ones and in this setting it seemed like this proximity between the wild and the domesticated was being forced due to the

urban moving into nature.
Later, I found out that the unwanted dogs that were living in the streets of Istanbul were collected and thrown out of the city, into forests and villages. Akin to the events in 1909, when 80,000 dogs were transported out of Istanbul to the island of Sivriada and left to die, today dogs and cats are transported to places they are not equipped to survive in, but as long as they are away from metropolitan eyes it is ok.

These conflicts have been the inspiration for the film and our main character, Meryem who is an adolescent girl who feels the clashes and social challenges of two social orders, the city and the village and chooses her affinity to nature above both orders.

PRODUCER'S STATEMENT

We first got together with Melisa Önel on her debut film SEABURNERS. The script had a subtle narrative, and I was excited to see how Melisa would merge the landscape, soundscape and the story on the screen.
Now we got together again for her second feature film project 16. Again we have the landscapes as thresholds, city versus nature, city versus animals, adolescents versus grown-ups. There are many conflicts and layers in the film intertwined beautifully.
We presented 16 at the Project Development Platform of the Istanbul Film Festival; Meetings on the Bridge; received trainings and made good contacts. With the main structure and first draft of the script complete, we believe Cinelink will be the perfect place to get feedback from film professionals and meet possible collaborators.
We've applied for the national fund and we are seeking German and French co-producers that will enable us to apply for national funds as well as Euroimages.

COMPANY PROFILE

YEDI FILM is an independent production company founded with the aim of producing feature films, TV series, short films and documentaries. Yedi Film believes in collaborative production and develops projects with young and promising directors with avant-garde styles and provocative ideas. The company started out producing its own independent projects and now supports talented filmmakers to create and grow together.
M. Çağatay Tosun's WHEN DERIN FALLS was the first production of the company and was screened at the 49th Antalya Golden Orange Film Festival and international festivals in UK and USA. Followed by a short film by İpek Kent, FAREWELL TUNE, which was screened at the49th Antalya Golden Orange Film Festival and won six awards at the 24th Ankara International Film Festival.
Yedi Film also co-produced Melisa Önel's debut feature SEABURNERS which premiered atthe 64th International Berlin Film Festival, Forum Section and had its Turkish premiere at the 33rd Istanbul Film Festival in competition followed by Asian Premier at the 15th International Jeonju Film Festival.

Ivan Marinović

ME

THE BLACK PIN

Writer & Director: IVAN MARINOVIĆ
Production company: ADRIATIC WESTERN
Producer: IVAN MARINOVIĆ
Language: MONTENEGRIAN
Approx. budget: €550.000
Financing in place: €200.000

CONTACT INFO

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PREVIOUS WORK ON FESTIVAL SCOPE

PRAISE THE SEASIDE, IVAN MARINOVIĆ, CZ, 2011, 20'
www.festivalscope.com/film/praise-the-sea

ATTENDING THE FESTIVAL:

IVAN MARINOVIĆ

DIRECTOR'S & PRODUCER'S BIOGRAPHY

Born in 1984 in Kotor, Montenegro. He graduated from the FAMU Film and Television Academy in Prague (MgA degree in film directing) in 2011. Now, he is a visiting lecturer of the same academy.

He shot several short films, as well as a noted documentary PRAISE THE SEA, stick to the shore. He was a co-writer and directing assistant on Ivo Trajkov's feature film 90 minutes - The Berlin project which was selected for Cameraimage in Poland, and Manaki Brothers in Bitola.

THE BLACK PIN is his first full-length feature as writer/director.

SYNOPSIS

Father PETER is afraid that universe is indifferent. God no longer intervenes. His wife abandoned him. His son rebels against him. And his mother seldom recognizes him due to Alzheimer's.

When Peter becomes an obstacle to a large property sale in his parish, a group of colorful, but also vengeful villagers decides to chase him away. Their creative ways make the entire superstitious village believe that Peter is the cause of all troubles on the peninsula.

Their clash escalates on a funeral of a supposed witch that they turn into surreal mayhem. Peter's faith in people completely vanishes, but his enemies may show kindness when he needs it the most.

DIRECTOR'S STATEMENT

Two years ago I almost became a misanthrope. After living and studying abroad, I returned home to Montenegro. My aim was to cinematically explore this unique part of the Mediterranean. However, I found myself struggling to accept the reality of life there. The landscape of my childhood had changed drastically. While for the first time, I could fully perceive the mentality of the people in all of its glory.

It was unbearable.

Then I heard an anecdote about an unpopular priest who got ridiculed on a funeral he conducted. Somehow this incident gave my feelings a purpose, so the sad and comic story of THE BLACK PIN was born. The process became a search for love and kindness towards people who, with all of their flaws, still have a charming and a noble side to them. I hope to capture their unique spirit truthfully.

The story of father Peter can speak to all of us. Sooner or later we all face situations in which we lose our illusions. Those moments that question our life expectations set up by society, religion and culture.

PRODUCER'S STATEMENT

Since we already have partners from Serbia (KiseloDete), Croatia (Živa Produkcija) and Macedonia (Kaval film), we look forward to meet producers and sales agents from Western Europe who might be interested in collaborating on the project.

COMPANY PROFILE

ADRIATIC WESTERN was founded in 2011 with the aim to support local talent and to search for cinematic authenticity within Montenegro. The company's first feature project THE BLACK PIN was part of Script Station at the Berlinale in 2013, and was part of Jerusalem Film Lab during 2014. It won the national film competition in Montenegro.

CineLink Plus Projects 2014 / THE BLACK PIN

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Sarajevo Film Festival

This project is funded by the European Union

CONNECTING FILM

British Film Institute archive film screenings, HT Eronet Open Air Cinema
Delegation of UK film professionals, Industry section
Cultural policy development, Regional Forum

Arhivski filmovi Britanskog filmskog instituta, Ljetno kino HT Eronet
Delegacija filmskih profesionalaca iz UK-a, Industrijski odjel
Razvoj kulturne politike, Regionalni forum

20th Sarajevo Film Festival, 15-23 August 2014

This project is implemented by the British Council in cooperation with local and international partners and supported by the European Union within the "Sarajevo, Heart of Europe" foundation marking the centenary of the beginning of World War I.

www.britishcouncil.ba

Ionut Piturescu

RO

BORDERS

Writer & Director: IONUT PITURESCU
Production company: ANTHROPOESIS FILMS
Producer: PATRICIA DRATI RØNDE, IONUT PITURESCU
Language:
Approx. budget: €131.750
Financing in place: €24.300

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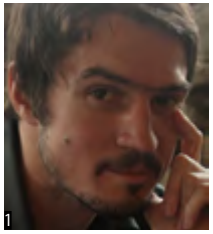
PREVIOUS WORK ON FESTIVAL SCOPE

QUEST, IONUT PITURESCU, RO, 2010, 30'
www.festivalscope.com/film/quest

ATTENDING THE FESTIVAL:

IONUT PITURESCU, PATRICIA DRATI RØNDE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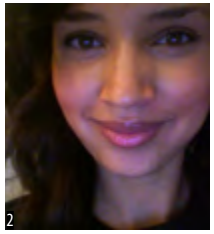
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DIRECTOR'S BIOGRAPHY:

IONUT PITURESCU is a film-maker and socio-visual professional, who among other awards for films, photos and scripts, launched in 2010 his hybrid fiction-non-fiction film QUEST (30 min, Romania) which premiered at the 63rd Cannes Film Festival and won Quinzaines des Realisateurs Award. Visually challenging arts and sciences, after setting out in Mathematics and Computers, he explored trans-disciplinary methods, holding a PhD in sociology, with focus on creative visual anthropology and socio-visual communication. Six years ago he established an independent film production and cross-cultural innovation center: Anthropoesis. He has directed and produced several shorts and medium-length hybrids and documentaries in Romania and several Balkan countries. Currently, he is directing and co-producing the hybrid ABOUT ONESELF AND THE OTHERS (Romania-Albania), a road-movie interweaving 7 South-East European countries, supported by the EU Media Programme and Romanian National Cinema Fund. Investigating themes like collective identity constructions, representations, human rights and sustainable development in tensed or conflict areas, he explored communities under political, social and economic strain in: Mexico, Morocco, USA, Iberia, Scandinavia, South-East Asia, the Arctic, South-East Europe and Romania. Deconstructing the conflict in between scientific, artistic and social stereotyping, Ionut's work interweaves Author Cinema, Creative Dox, Fiction-Non-Fiction, Anthropology and Transmedia.

PRODUCER'S BIOGRAPHY

PATRICIA DRATI RØNDE studied Film Studies and afterwards worked as a journalist for several years. In 2009, Patricia started working for CPH:DOX International Documentary Film Festival as CPH:LAB Project Manager, where she manages the commissioned cross-cultural training and development program for young filmmakers from all over the world. She holds the Danish Academy Award 2012 in Short Film category for the production of the short film Girl in the Water. Since 2013, Patricia has also been working as a reader for Meta Film, a production company based in Copenhagen and a freelance producer.

Ionut Piturescu established an independent film production center: Anthropoesis, 6 years ago. He has directed and produced several shorts and medium-length films, hybrids and documentaries, in Romania, South-East Europe and South East-Asia. He is currently directing and co-producing the feature ABOUT ONESELF AND THE OTHERS (Romania, Albania), a road-movie interweaving 7 South-East European countries, supported by the EU Media Programme and Romanian National Cinema Fund. Ionut also directed QUEST (2010, 30 min, Romania), which premiered atthe 63rd Cannes Film Festival and won Quinzaines des Realisateurs Award.

SYNOPSIS

Set on Burma's frontier, the film crosses between fiction and non-fiction to explore the thin borderline separating acts of humor and hardship, desires and choices, irony and destinies. Borders explores a grass-roots perspective upon a character-driven story of common people confronting the Burma border tensions, conflicts and endless human crisis. In Burma there is a longest running war in the modern history of humanity: continuing to our days, 66 years of horrific war, impacting tens of millions of people caught in the unscrupulous conflict over Burma resources. Through a hybrid art house expression of worldwide human strivings, the film follows the everyday life of a family that survives independently as internally displaced persons (IDPs) in Burma border area, a conflict zone which pressures the neighbor countries with millions of seekers for asylum. The film unveils the deeply common aspects of a universal situation, unfortunately relevant for many other world areas, by avoiding the exoticism, peculiarities and misleading surfaces and going beyond the local "info" and "attractions" that keep stereotyping the region. The project unfolds the human condition of the unceasing millions of displaced refugees emerging in present day South-East Asia, chased by nature, war or social torments, endlessly hoping to cross the line in between disaster and salvation. Through a character-driven approach, observing the everyday struggles faced by a family of displaced persons, independently surviving in the hostile jungle, out of the formal camps, BORDERS explores the human daily limits, frontiers and blockages caused by tribulations residing in everybody's journey towards a better or safer life. In contrast with the aggressive environment and circumstances, the film looks into the regenerative capacities of tuned humor, many times surviving in unthinkable ways to the most difficult contexts of simple people's lives. This peculiar kind of humor succeeds, from a hardly cynical point of view, to look into new perspectives and resources of human nature, into the subtle irony of mankind's universal depressions and into the potential to overcome them. Exploring human vulnerabilities and resilience, in the present times of global crisis and on-going fights for survival and resources, this film interweaves the, apparently not connected, collective destinies around the world, unveiling a subtly interlaced tissue of universal life meanings, despairs and hopes when reality is ready to bite, sometimes up to death.

DIRECTOR'S STATEMENT

This is not a film about only Burma. This is a film about all of us. It is a story of our displacements and of many people's displacements. A story of people suspended on the road in between suffering and joy, rights and abuses, defeats and refusals to surrender. This road goes through many borders. The project innovates into stylistics of re-addressing emotions and hardly humorous topics, rethinking the approaches to hybrid cinema, while constructing a feature fiction film rooted in experimental documentary-style. As cinema searches for new forms of storytelling, the film presents a fresh structure that complements cinematic, fictional script-writing with envisioned, real life, non-fiction destinies capable to shift the perceptions of the audience.

Along my former movies, this film also stands on auto-biographic approaches transposed in cinema imagery. Growing up in a violent dictatorship, I became obsessed by BORDERS in all their forms and challenges. Maturing fast in SE Europe's political brutality, limits were continuously mirroring ourselves, as we were confronting our fragility. Faced by conflicts and constrains, in any corner of the world, we are all reminded, not just rarely, that survival tools and choices are limited. This film's fundamental questions talk about what makes the human beings refuse to surrender. Beyond any reflex of unconscious instincts, is there any deeper alchemy of our survivals' compositions?

PRODUCER'S STATEMENT

BORDERS is a project initiated by CPH:LAB in 2012. When Ionut was on the first research trip on Thailand/Burma border, it turned out that there was a very important story to be told. This story could not be done within the frame of the LAB due to the time and budget limitations. We have decided to pursue this project further and make it into a feature film, still keeping the nature of it as a hybrid film, interweaving fiction and documentary styles and treatments. This kind of projects should be realized with a smaller crew. At the moment, we have shot the pilot and we are actively seeking a European co-producer, someone who understands and is accustomed to the landscape of hybrid film. We are aiming to secure the funding and start shooting by the end of 2015.

COMPANY PROFILE

ANTHROPOESIS Films was established in 2008, exploring universal themes connecting poetical, social and political present. Our creative frame embraces the quest for expressing the world complexity through promotion, tutoring and production of hybrid, documentary and feature films that reflect the stories of our interlaced lives. Interweaving author cinema with socio-visual design, Anthropoesis produced innovative projects consisting of several shorts and medium-length films, hybrids and documentaries, in Romania, South-East Europe and South-East Asia. Currently, Anthropoesis is working on the feature project BORDERS (Romania, Denmark, Burma), currently produced in South-East Asia and co-produced together with CPH:LAB. Anthropoesis is also currently co-producing the feature project ABOUT ONESELF AND THE OTHERS (Romania, Albania), a road-movie interweaving 7 South-East European countries supported by the EU Media Programme and Romanian National Cinema Fund.

Kutlug Ataman

TR/DE

HILAL, FEZA AND OTHER PLANETS

Writer & Director: KUTLUG ATAMAN
Production company: THE INSTITUTE (FOR THE READJUSTMENT OF CLOCKS)
Producer: KUTLUG ATAMAN
Co-producer: FABIAN GASMIA
Language: TURKISH
Approx. budget: €1.068.000
Financing in place: €80.000

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PREVIOUS WORK ON FESTIVAL SCOPE

THE LAMB, KUTLUĞ ATAMAN, TR/DE, 2014, 87'
www.festivalscope.com/film/the-lamb

ATTENDING THE FESTIVAL:

KUTLUG ATAMAN, FABIAN GASMIA

DIRECTOR'S & PRODUCER'S BIOGRAPHY

Kutluğ Ataman was educated at UCLA Film School. He is a filmmaker known for his strong characterisation and humanity.

His first feature, THE SERPENT'S TALE (1994), brought him rapid acclaim, winning the Best Film, Director and Screenplay awards from the Turkish Film Critics Association and many others.

LOLA+BILIDIKID (1998), opened the Panorama section of the 49th Berlinale, won the Best Film award at New York's The New Festival and the Jury Special Prize at the Berlinale.

2 GIRLS (2005) confirmed his position in the top rank of Turkish filmmakers, winning Best Director and Best Film prizes at both the Ankara and Antalya Film Festivals, and Best Film at the Asian Film Festival, India.

JOURNEY TO THE MOON (2009), a feature length mockumentary, screened at Moscow, London and Istanbul Film Festivals. It was shown on the occasion of Ataman's appointment as laureate of the 2011 Routes Award by the European Culture Foundation.

Ataman's THE LAMB (2014) was shown in the Panorama Special Section of Berlinale 2014 where it won the CICAE Art Cinema Award. It is also in the official selection of Busan IFF 2014. All of Ataman's films were commercially released internationally.

SYNOPSIS

November 1999. A forest near Istanbul. HILAL, a young devout Muslim girl and a student nurse, is terrified as she discovers badly beaten naked male transvestites.

Two years before, Hilal and her friends were forced to remove their headscarves to be registered for the university.

FEZA, a 19 year old male transvestite prostitute starts the first stage of his journey from being a young man to becoming a woman.

Hilal's new found defiance means demonstrating with other covered girls in İstanbul streets, facing police and jeering secular women.

Feza is beaten in the police station after one of the raids. He is banished to the hospital laundry rooms because he doesn't fit in as a man or a woman.

Student nurse Hilal, becomes Feza's carer. Hilal's friendship with Feza begins to develop but they part as Feza leaves the hospital.

Eight months later, Hilal and Feza run into each other on the same beach and are jeered by secular ladies who perceive both of them as ideological and moral threats.

Hilal is determined to help Feza, working hard to persuade her father to keep a job for Feza when sex change is complete.

A year later, another police night raid on the transvestite neighbourhood leaves Feza injured and beaten. Hilal's nurse friend Fatma phones Hilal worried for Feza's life.

Hilal discovers the naked group of abandoned, beaten transvestites in the forest and out of fear she flees the scene, unwittingly hitting someone with her car as she does drives away. Hilal realises something is wrong, and turns back to find Feza face down on the road. Feza comes round only to tell Hilal that tomorrow is the day she must face the doctors panel.

Despite Hilal's protestations that Feza must first recover from the injuries, Feza is determined to attend the panel.

Twelve doctors grill Feza with archaic, intimate questioning. She receives intrusive examinations of a crude and demeaning nature. Feza is told she is not ready to be classed as a woman and must return in a year's time.

Hilal, incensed as she recalls her own ordeal in front of authority, puts Feza's case to the panel herself. Her argument begins to sway some of the panel. A vote is cast and Feza finally receives recognition as a woman. We see joy in Feza's eyes for the first time.

DIRECTOR'S STATEMENT

Modern Turkey is in upheaval as society struggles to break away from presumptions about identity and attempts to understand democratic dissent.

Oppressive regulation on every level of society continue to result in personal tragedies that are often perceived as separate from each other and as opposing dynamics.

Change is on the way and these are very dynamic and confusing at times for everyone.

The oppressed point fingers at each other often for being the cause of their personal tragedies but they are not each other's nemesis in reality.

My story deals with two of the most extreme of these poles, the life of a devout Muslim girl called Hilal and a male transvestite prostitute called Feza. The story is based on true stories that I have discovered and have been collecting for the last 15 years. Tolerance, understanding, pluralism and respect are the values embedded in my story.

People who can break through their differences and are able to appreciate each other are the real heroes of my story.

The film will be told in a hyper realistic style such as naked bodies appearing out of forests on dark roads. This was a starkly real thing that happened to gay people: They were stripped naked and thrown out of the city in the middle of the winter. Likewise terrible psychological torture

was employed on Muslim girls who rejected the state's ideology that everyone must be "European" and hence not wear headscarves. Kangaroo courts were established in universities, and any girl who did not comply with regulations was barred from education and from normal social life. Hence the visual style as well as the sound style will be very genuine in the story. The style will be realistic, bone dry and very direct.

PRODUCER'S STATEMENT

The story resists existing cliches and conveys what it was like during a very little known period when Turkey experienced a post-modern coup in 1997. The ripples from this event and the characters effected by it have never been brought in to a film before. Only now can we talk freely about what happened to people during these times.

Nor is this film for gay or Muslim audiences only. The sheer fact that it unites two opposite groups of people in their common suffering is a first in the history of political drama in Turkey and perhaps internationally.

The story is based on true accounts that I have collected for the last 15 years. At each step in the story we will remind our audiences that they are making a unique discovery as has never previously been experienced on film.

COMPANY PROFILE

THE INSTITUTE (for the readjustment of clocks) is a production company based in İstanbul, Turkey. We are specialised in feature films, documentaries with artistic and commercial potential. The company produced all of Kutluğ Ataman's features and major artwork installations as well as other directors and artists, receiving awards and attracting wide audiences in major film festivals and markets around the globe. We are a member of the European Film Academy.

www.theinstitutefortheadjustmentofclocks.com

DETAiLFILM tells original, moving stories - in fiction and documentary. From all over the world, for an international audience.

Stories that touch audiences and convince juries. Our films have been shown at more than 500 festivals (Berlinale, Sundance, Karlovy Vary, IDFA, Locarno, SXSW...) and were awarded over 80 awards e.g. the Crystal Globe at Karlovy Vary, the German female Oscar LOLA and the audience award at SXSW.

We work with the whole spectrum of talents, promising young guns to multi-award winning filmmakers. DETAiLFILM is a member of the European Producer's Club as well as the German and the European Film Academy.

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Bogdan Mustata

RO

IN BETWEEN

Writer & Director: BOGDAN MUSTATA
Production company: STRADA FILM
Producer: MARCIAN LAZAR
Language: ROMANIAN
Approx. budget: €850.000
Financing in place: €40.000

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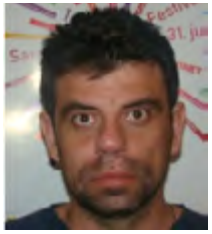
PREVIOUS WORK ON FESTIVAL SCOPE

WOLF, BOGDAN MUSTATA, RO, 2012, 77'
www.festivalscope.com/film/wolf

ATTENDING THE FESTIVAL:

BOGDAN MUSTATA, MARCIAN LAZAR



DIRECTOR'S BIOGRAPHY

BOGDAN MUSTAȚĂ (Romania, 1975) studied at the Romanian Film School. He made a few short films as a student, including Daniela, which received awards at the Munich and the Karlovy Vary School Film Festivals.

After graduating, he lived in Vietnam and then in Dubai, where he worked as a scriptwriter and director for several television and movie projects.

He returned to Romania and made A GOOD DAY FOR A SWIM, which won the Golden Bear for Best Short Film at the 2008 Berlinale and was awarded and participated in several other international film festivals.

WOLF, now in the festival circuit, is his feature film debut, which premiered in the Competition of the Sarajevo Film Festival 2013.

PRODUCER'S BIOGRAPHY

MARCIAN LAZAR is a producer based in Bucharest, Romania. He has an engineering, business and project management background. Together with Daniel Mitulescu, in 2011, he finished the production of LOVERBOY, the second film of Catalin Mitulescu selected in Cannes 2011 Certain Regard. In 2013, he finished the production of WOLF – director and writer Bogdan Mustata; premiered in Competition at the Sarajevo Film Festival.

He is currently producing HEIDI, a feature film by Catalin Mitulescu, and developing IMACULAT, directed by Kenneth Mercken and written by Monica Stan, and IN BETWEEN by Bogdan Mustata.

SYNOPSIS

In a ballroom, CAMI (32) teaches CRISTI (33) to dance waltz. They are preparing for their upcoming wedding. Cami is a good teacher, but Cristi finds it difficult to control his feet and feels like a toddler. The dance makes them sexually desire each other. They make love.

Cristi is a long distance athlete at the end of a not-very-successful career. Cami is a former dancer who now teaches dance to children.

After the wedding, they have a car accident and both spend several months in different hospitals to recover.

They meet again in their isolated cabin on the beach, the initial honeymoon destination, and there they try to rediscover their relationship and their new identities, to deal with the failures of their past and uncertainties of the future.

But also they have to deal with their bodies. In their first night of love they discover that their bodies are different: Cami lost an arm in the accident while Cristi damaged his lower body. He is sexually impotent and has to learn how to walk again, like a child.

Cami tenaciously tries to learn how to deal with one hand, while Cristi does walking exercises on the sand. But he finds more pleasure in contemplating the sea or watching the young villagers swimming.

Their sexual relationship remains suspended between desire and fulfillment. Cristi seems to have none, while Cami oscillates between accepting and rejecting both.

One day, Cristi and Cami take in a guest, MIRCEA. He and Cami discover they knew each other since they were both dancers. Slowly, their cabin becomes a small hotel, with guests carrying their own luggage of memories and desires. Among them is CLARA, Cristi's former lover. In contact with each other, they discover a need to express their desires: Cami for Cristi and Mircea, Cristi for Cami and Clara…

Everybody leaves the cabin except for Cami and Cristi. The holiday is over and the two of them wear warm clothes. It is snowing.

On the beach, alone, Cristi discovers that he regained his balance and he can walk properly again. But when he goes closer to the cabin his walking stance changes. He walks again with difficulty as if he chooses to keep his goat-like walk. He goes back to Cami. They have all the time, in their secluded house, to learn new ways to make love.

DIRECTOR'S STATEMENT

The story is a continuous process of the two main characters, Cristi and Cami, to redefine themselves and their relationship after a car accident.

Even when his loved one is the closest to him as she can be, Cristi feels there is an insurmountable distance that separates them. Something that he can't cover and that makes perfect unity impossible. He is unsure of his partner's memories and desires, as much as he is unsure of his own memories and desires.

The idea for this script came as a continuation of the thoughts I was having when building my debut feature film, Wolf. Here, I continue

my preoccupations with the oppositions: past/present; closeness/distance; real/imaginary in their superposition and in the way each term undermines its opposite.
In this project, I'm interested in analyzing the evolution of a love relationship from the perspective of these oppositions.
For the two lovers split between desires and memories, I want to build a world that reflects this separation and to study the 'line' between worlds. I placed their story on a beach, as I want to underline the space as an uncertain territory between water and land, with waves that make the drawing of a boundary impossible, where storms can disturb the sand and make new landscapes. The time will borrow the rhythm of the sun passing over the 'line' of the horizon.
In the end, the winter comes. The sun is no more visible under the grey clouds. One can't say what hour of the day it is, it seems like a perpetual evening. The sea is frozen and there is no distinction between water and earth. They are outside of time now, the past and the future connected into an indefinite present. Now they have the time to accept and love each other.

PRODUCER'S STATEMENT

Cinelink is the first market IN BETWEEN is participating in, so we are looking mainly for a co-producer. There is a large shooting period on an empty beach, so we need help from Bulgaria, France or other countries with generous coastlines. We are also interested to meet sales agents and distributors.

COMPANY PROFILE

Since its incorporation in 2004, Strada Film has produced 6 feature films, 8 short films and 3documentaries. The main awards record consists of Palme D'Or for Traffic, short film (2004), GoldenBear for short film A good day for a swim (2008), Un Certain Regard selection and Best Leading Female Actress Award to Dorotheea Petre for THE WAY I SPENT THE END OF THE WORLD (2005), Berlinale Jury Grand Prix and Alfred Bauer Award for IF I WANT TO WHISTLE, I WHISTLE (2010), Heart of Sarajevo for Ada Condeescu for the role in Lover Boy.
Strada Film just finished the production of Totonel, a documentary by Emmy awarded director Alexander Nanau and is starting the shooting of El Rumano by Catalin Mitulescu.

REGIONAL FORUM IS SUPPORTED BY

NORWEGIAN EMBASSY

BRITISH COUNCIL

REGIONAL FORUM AND MEDIA CONFERENCE ARE ORGANIZED IN COOPERATION WITH

SCREEN INTERNATIONAL

Creative Europe MEDIA

CINELINK PARTNERS

aCe ateliers du cinéma européen

AFAC آفاق

The Arab Fund For Arts and Culture
الصندوق العربي للثقافة والفنون – آفاق

BALTIC EVENT

BERLINALE CO-PRODUCTION MARKET

CINEMART

co|co connecting cottbus
east west co-production market
at the FilmFestival Cottbus
6. – 7. November 2014

CPH:DOX

مؤسسة الدوحة للأفلام
DOHA FILM INSTITUTE

eave European Audiovisual Entrepreneurs

HOLLAND FILM MEETING

NETHERLANDS PRODUCTION PLATFORM

CONACULTA Instituto Mexicano de Cinematografía

KÖPRÜDE BÜLUŞMALAR MEETINGS ON THE BRIDGE

IKSV

ProducersNetwork

SOFIA MEETINGS

mdm Mitteldeutsche Medienförderung

medienboard Berlin-Brandenburg GmbH

Filmförderung Hamburg Schleswig-Holstein

CINELINK PROJECT DEVELOPMENT WORKSHOPS IN COOPERATION WITH

Croatian Audiovisual Centre
Hrvatski audiovizualni centar

SUPPORTED BY

TV5MONDE

HBO ADRIA

VARIETY

FESTIVAL SCOPE

FRED THE FESTIVAL INSIDER

Ioana Uricaru

RO

LEMONADE

Writer & Director: IOANA URICARU
Production company: MOBRA FILM
Producer: CRISTIAN MUNGIU
Language: ENGLISH / ROMANIAN
Approx. budget: €1.400.000

CONTACT INFO

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PREVIOUS WORK ON FESTIVAL SCOPE

STOPOVER, IOANA URICARU, IT/RO, 2010, 15'
THE LEGEND OF THE OFFICIAL VISIT, IOANA URICARU, RO, 2009, 19'
www.festivalscope.com/film/stopover
www.festivalscope.com/film/the-legend-of-the-official-visit

ATTENDING THE FESTIVAL:

IOANA URICARU, CRISTIANA MITEA

DIRECTOR'S BIOGRAPHY

IOANA URICARU was born and raised in Romania, where she studied Biology before turning to filmmaking and film studies. She holds an MFA in Film and Television Production and a Ph.D. in Critical Studies, both from USC's School of Cinematic Arts.

LEMONADE (in development) Project supported by the Cannes Cinefondation residency program and the Sundance Screenwriting and Directing Labs (writer/director)

STOPOVER (2010, short, Mobrafilms). Official Selection Sundance FF 2011; Seattle IFF 2011. Other international festivals: Cambridge, Transilvania, Morelia, London East End, Rehovot, Tacoma. Curated screenings at the Jacob Burns Film Center, Film Society of Lincoln Center

TALES FROM THE GOLDEN AGE: THE LEGEND OF THE PARTY ACTIVIST (Mobrafilms, 2009). Official celection, Cannes 2009, Transilvania FF, La Rochelle FF,Sarajevo FF, Marseille Rencontres Films Femmes Mediteranee.

VARIATIONS TO A PORTRAIT – Norman Manea in dialogue with Robert Boyers (documentary, Bard College and Romanian Cultural Institute, New York, 2011)

NATIONAL TREASURE
(documentary, Communication University of China, 2007, co-director Wang Ying)

THE WITNESS (2012, short). Recipient of Sloan Foundation Production Grant (writer/director)

THE SUN AND THE MOON (2007, short, USC) AFI Film Festival 2008, L'Alternativa Independent FF Barcelona 2008, American Cinematheque Focus on Female Directors January 2009, Creteil Festival des Films des Femmes 2009, Expresion en corto Guanajuato 2010 (writer/director)

PRODUCER'S BIOGRAPHY

CHRISTIAN MUNGIU was born in Iasi. After studying English literature at the University of Iaşi, he worked for a few years as a teacher and as a journalist. After that, he enrolled at the University of Film in Bucharest to study film directing. After graduating in 1998, Mungiu made several short films. In 2002, he debuted with his first feature film, OCCIDENT. Occident e njoyed critical success, winning prizes in several film festivals and being featured in Director's Fortnight at the 2002 Cannes Film Festival. In 2007 Mungiu wrote and directed his second feature, 4 MONTHS, 3 WEEKS AND 2 DAYS. The film was received enthusiastically, attracting critical praise and being selected in the official competition at the 2007 Cannes Film Festival, where it eventually won the coveted Palme d'Or for feature film. His 2012 film BEYOND THE HILLS was screened in competition at the 2012 Cannes Film Festival where Mungiu won the award for Best Screenplay and Cristina Flutur and Cosmina Stratan shared the award for Best Actress. The film has also been selected as the Romanian entry for the Best Foreign Language Oscar at the 85th Academy Awards, making the January shortlist. In 2013 he produces the next film of Nae Caranfil 6.9 ON RICHTER In April 2013 he was selected as a member of the main competition jury at the 2013 Cannes Film Festival.

SYNOPSIS

MARA, a 30-year-old Romanian woman has recently moved to the US with DRAGOŞ, her 9-year-old son, after marrying DANIEL, an American construction worker, whom she has only met a few months ago. The film follows her through a series of revealing encounters during one day.

In the morning, she heads towards a mysterious meeting and when the friend who was supposed to be babysitting is nowhere to be found she opts for what looks like the only possible solution: leaving Dragoş in a motel room.

Mara then heads to the meeting place and is picked up by a man in a black SUV. Their connection is revealed through a long, tense conversation in a deserted parking lot: Moji, the SUV driver, is a US immigration official who has interviewed Mara and Daniel, her new American husband, as their hasty marriage looked suspiciously convenient. MOJI has discretionary power in granting Mara her request for a Green-card, and during their interaction she can't decide what's more disturbing: his sexual advances, his innuendos about the husband's past or the fact that, being a first-generation immigrant himself, Moji seems to connect with Mara's deepest anxieties and understand too much about her. Their interaction ends without a definite answer about Mara's future, which still rests at Moji's discretion.

She hurries back to the motel where she left Dragoş. He is a smart, possibly gifted child, and he embodies the reason why his mother wants to move to the US: so that he can have the best opportunities.

The local police show up at the motel and question Mara, suspecting her of everything from kidnapping to negligence because she left the child unsupervised in the motel room. After clearing things up, Mara and Dragoş head to the final encounter of the day, the one with Daniel and a mortgage loan officer at the local bank. As they discuss the possibility of buying a house, Mara understands little by little the risks and the instability built into the American credit system and reacts in a completely different way than her American husband does.

They leave the bank without making a definitive decision, while the things that separate Daniel and Mara are revealed as being more powerful than their connection.

As they head home to a nearby town, they stop at a gas station and Mara calls her mother back home in Romania, but the emotional and the

physical distance between them is too great to be bridged by a phone call. At the end of the day, it seems that the question that will never be answered is whether the fear, humiliation, loneliness and precariousness that Mara experiences in her American journey are ever going to be worth it.

DIRECTOR'S STATEMENT

The idea has been sparked by a true story and grew into a screenplay based on my own experience of discovering the American way of life and the differences between the American and Romanian (or Eastern European) worldviews.

One of the themes is the conflict between the two cultures. The America portrayed in this film is not the one that immigrants dream of before leaving their native country. It's not a modern, technologically advanced world, full of possibilities, but rather a semi-developed, provincial one, inhabited by people who can be narrow-minded and prejudiced. The screenplay looks for balance between the representations of America and Romania, showing the contrast between them and the impossibility of deciding which one is "better". This feeling of being caught between two worlds, painfully familiar to any immigrant, is most clearly summarized in Mara's unintentionally self-reflexive question: Is it worth it? I am not trying to answer this question through the film, but rather to point out that the beloved American motto "you can achieve anything you want" comes with a fine-print follow-up: "if you are ready to do whatever it takes".

The narrative structure is linear and tightly contained in time and space, and we will strive for creating the impression of absolute time and space continuity as much as possible. I am envisioning a shooting style that emphasizes long, fluid shots, approximating the real flow of time. I have been inspired by the camera movements, the framing and especially the use of sound in Gus van Sant's Elephant, and I am considering using some minimal visual effects to create the illusion of continuity across the shots. This style will probably impose the use of wide angle lenses and variable framing within the shot, with the camera permanently looking for the subtext of the scene.

The main female part, which carries the film and is present in every scene, will be an exceptional opportunity for a Romanian actress to have access to a major part in an English-speaking film that has already attracted the interest of major international institutions and publications. The aesthetic key of Lemonade is that of intense attention to detail, aiming for representing Mara's experience as realistically as possible. I have found that films dealing with the topic of immigration to the US prefer to focus on extremely dramatic circumstances – illegal immigration, people who risk their lives to cross the border or who go through exceptional travails – and I personally think that this choice has the effect of separating the story on-screen from the raw concreteness of reality, and eventually impeding a truly profound understanding. Lemonade chooses in turn to focus on everyday occurrences, complete with their natural lag times and the less dramatic moments, in an attempt to reach for a degree of authenticity that seems to be avoided by mainstream American cinema, while Romanian cinema has been chiseling it to perfection in recent years. The ambiguity, the open ending, the rejection of the explanatory mode will contribute to a shifting of the gravity center from the commonly used elements of drama to the authentic sensations that we can all identify with: the uncertainty, the shifting ground under our feet, the anxiety that affects us profoundly even when the stakes are small.

I see LEMONADE as a film that is uniquely positioned as a bridge between European auteur cinema and the more daring American Independent films, and it does so through its subject matter, its production (which will span both Romania and the US) and its aesthetic stance. The sparseness of the story and the focus on moments that might seem trivial and are usually left out in mainstream cinema have become a part of the Romanian Cinema's "brand", but they also establish a connection to the work of American Independent filmmakers Kelly Reichardt (WENDY AND LUCY) and Julia Loktev (DAY NIGHT DAY NIGHT). This connection will hopefully be highlighted by Lemonade, a film that will belong both to the Romanian and the American cinemas, just as I consider myself as belonging to both of them.

PRODUCER'S STATEMENT

We consider CineLink Market is a great opportunity for exploring co-production possibilities with European companies interested in projects touching important subjects of nowadays society as LEMONADE does with immigration and especially Romanian immigration.

Discussions with sales agents are also considered and exploring sources in Romania and abroad as potential sponsors, co-producers will become intense as soon as possible.

As a general strategy, we plan to tackle different funding resources such as:

- European production companies;
- European public/ private funds;
- other private resources.

COMPANY PROFILE

MOBRA FILM is a well-established production company in Romania and recognized internationally for the awarded films produced up to now. Working along other important European production companies for the previous films sets the ground for developing further projects in co-production.

CineLink Plus Projects 2014 / LEMONADE

Nana Ekvtimishvili, Simon Gross

GE

MY HAPPY FAMILY

Director: NANA EKVTIMISHVILI, SIMON GROSS
Writer: NANA EKVTIMISHVILI
Production company: POLARE FILM
Producer: SIMON GROSS
Language: GEORGIAN
Approx. budget: €1.090.000
Financing in place: €40.000

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PREVIOUS WORK ON FESTIVAL SCOPE

IN BLOOM, NANA EKVTIMISHVILI, SIMON GROSS, GE/DE/FR, 2013, 102'
www.festivalscope.com/film/in-bloom

ATTENDING THE FESTIVAL:

NANA EKVTIMISHVILI, SIMOM GROSS

DIRECTOR'S BIOGRAPHY

NANA EKVTIMISHVILI studied dramatics and script writing at the film school in Potsdam-Babelsberg, Germany. After writing prose and screenplays, she directed the short film WAITING FOR MUM in 2011. She founded her own production company Polare Film, wrote, directed and co-produced GRZELI NATELI DGEEBI – IN BLOOM in 2012 in Georgia. The film won more than 30 awards at international festivals, was released in several countries worldwide, represented Georgia at the Oscars 2014 in the section Best Foreign Language Film and was a big success in the Georgian cinema.

DIRECTOR'S & PRODUCER'S BIOGRAPHY

SIMON GROSS studied film directing at the film school in Munich, Germany. After directing several short films, he shot his first feature film FATA MORGANA starring Matthias Schweighöfer and Jean-Huges Anglade. After that, he founded his own production companies INDIZ FILM in Germany and POLARE FILM in Georgia, directed and produced GRZELI NATELI DGEEBI – IN BLOOM in 2012 in Georgia. The film won 30 awards at international festivals, was sold to several territories, represented Georgia at the Oscars 2014 in the section Best Foreign Language Film and was a big success in Georgian cinema.

SYNOPSIS

Tbilisi, 2014.

A Georgian literature teacher, MANANA (52) unexpectedly decides to abandon her family. She has been married for 30 years and lives in a three-bedroom flat in Tbilisi with her husband, parents, two children and her son-in-law.

The members of her family represent three generations and are completely different from each other:

Manana's husband, SOSO (55) is a pediatrician. He is a quiet man and a caring father. Their daughter, NINO (25) is married and adores her husband. Nino and VAKHO (27) are a passionate couple and do not mind others in the family as they kiss and hug each other all the time.

Manana's son, LASHA (20) is a big problem for the family: one day he dropped out of university and now only sits at home, playing computer games all day and saying that he has lost taste for life.

Manana's mother, LAMARA (72) is the pillar of the family. She takes care of everybody, constantly giving them advice and telling them that if they followed her advice they would be much happier.

Manana's father, OTAR (80), has a broad life experience: he survived the Communist rule, and is now living through the fourth government in independent Georgia! However, he believes that living a long life like he has is a true ordeal. Otar dreams about death, but death is slow in coming.

Initially, the family does not take Manana's decision seriously. But then she packs up her suitcase and leaves. The family is shocked: Where is she going? Who upset her? She is past her divorce age and after all, she has a good husband who does not drink or take drugs or beat his wife. And he loves their children!

Then Manana's brother, REZO (45), becomes involved. He is certain that Manana found another man.

Manana's husband is confused. Despite the fact that the entire family tries to cheer him up he is the only person who does not reprimand her and secretly even sympathizes with her.

Manana starts her new life and feels happy like never before.

One day she unexpectedly finds out that her husband loved another woman for years and even has a 14-year old son with her.

Manana is shocked.

Her new peaceful life turns upside down. Unexpectedly her former husband acquires a new meaning and it can be said that their separation eventually has a positive effect on their relationship.

DIRECTOR'S STATEMENT

MY HAPPY FAMILY tells the story of a middle-class family living in Tbilisi in 2014. A woman who has been married for 30 years suddenly decides to abandon her family.

I, Nana, myself lived in a big family in Georgia which included my parents, my sister, several relatives who later moved from the countryside to live with us, my sister's husband and their two children. On the one hand, this is fantastic. We dined together, gathering in the kitchen in the evenings when everybody had their story to share. Different opinions and even arguments had their value.

On the other hand, one cannot have any privacy in this situation. Eventually it so happens that everybody interferes in everybody's affairs and each lives the other's life. So, there is no time left for one's own life...

Georgia is a southern culture. People love spending time together. Staying alone arouses negative associations. For example, if you go to a restaurant alone people might simply pity you. A Georgian saying well conveys the sentiment, "aloneness is pitiable, even if you just eat alone".

In short, a Georgian family is a big world where people can be both very happy and very miserable.

Living together sometimes alienates people from each other, more than it connects them. This is what happens to the characters in our film. Suddenly they find out that they do not know much about each other.
We want to portray life in a large Georgian family. We want to observe individual characters and find out whether personal happiness is possible in conditions of such collective existence. We want to portray collective life with all its charm, humor, tragedy and light-heartedness. We also want to portray Manana, an ordinary 52-year-old Georgian literature teacher in whom a long-forgotten instinct awakens.

PRODUCER'S STATEMENT

First step will be to apply for a funding at the Georgian National Film Center in autumn 2014 with our own company. From there we want to move on and apply for other funding in other countries and also find a broadcaster. At the CineLink Market we are looking for producers from other countries we can co-produce with.
We want to continue the path we started with our first film IN BLOOM, which was invited to more than 80 festivals, won 30 awards and was sold to several territories. We want to tell stories from events in Georgia, which are considered to be normal from the Georgian society, but our characters feel different about these events and behave

COMPANY PROFILE

POLARE FILM LLC was founded in September 2010 by Nana Ekvtimishvili and Simon Gross in Tbilisi, Georgia.
The company's goal is to produce feature films in Georgia for cinema and tell stories from the daily life of Georgian people.
The first feature film co-produced by Polare Film and directed by the founders,GRZELI NATELI DGEEBI – In Bloom, won 30 awards on international festivals (i.e. Heart of Sarajevo for the Best Feature Film and Heart of Sarajevo for the Best Actress), was sold to several territories, represented Georgia at the Oscars 2014 in the section Best Foreign Language Film and was a big success in the Georgian cinema.
MY HAPPY FAMILY will be the second feature film of the company.

Siamak Etemadi

GR

PARI

Writer & Director: SIAMAK ETEMADI
Production company: HERETIC
Producer: KONSTANTINOS KONTOVRAKIS
Language: GREEK
Approx. budget: €870.000

CONTACT INFO
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PREVIOUS WORK ON FESTIVAL SCOPE
CAVO D'ORO, SIAMAK ETEMADI, GR, 2012, 28'
www.festivalscope.com/film/cavo-d-oro

ATTENDING THE FESTIVAL:
KONSTANTINOS KONTOVRAKIS,
SIAMAK ETEMADI

DIRECTOR'S BIOGRAPHY

SIAMAK ETEMADI was born in Tehran, Iran. In 1995 he moved to Athens, Greece, where he lives to this day.
He studied cinema in the UK and Greece. He has also followed seminars on acting, editing and photography.
He directed his first short film VIGNETTE in 2001 as a student project and his second short film PARAMITHAS in 2003 for the Greek national TV. Both films took part in Greek and international film festivals.
From 2004 to 2011, he worked extensively as assistant director (1st&2nd) and production manager in various feature films, TV series, and series of documentaries. He also had occasional work experiences as actor, both in theatre and cinema.
His last short film CAVO D' ORO (2012, 29') had its world premiere in Locarno International Film Festival - Competition in 2012 and was nominated for the Best Short Film in the Greek Film Academy Awards. The movie was theatrically distributed in Greece and continues a successful international festival journey.
FESTIVALS & AWARDS (selection)
Locarno IFF, (Switzerland)
Thai Short Film Festival (Thailand), Special Mention Award
Séquence Court-Métrage, Toulouse, (France)
International Short Film Festival Leuven, (Belgium)
Greek Film Academy Awards, nominated for the Best Short Film
Almaty IFF (Kazakhstan)
Greek Film Festival, Los Angeles (USA)
Festival International Signes de Nuit, Paris, (France)
FILMINI IFF, (Bulgaria) Balkan Film Award

PRODUCER'S BIOGRAPHY

KONSTANTINOS KONTOVRAKIS is the founder and partner of Athens-based production company Heretic (www.heretic.gr) together with Yorgos Karnavas. Together, they have produced two of the most successful recent Greek films, WASTED YOUTH by Argyris Papadimitropoulos & Jan Vogel (Opening Film 40th Rotterdam IFF, Sarajevo FF, Guadalajara, Bafici, Munich, Toronto and more) and BOY EATING THE BIRD'S FOOD by Ektoras Lygizos (Special Mention - Karlovy Vary, Best Film, Best Debut, Best Actor - Hellenic Film Academy, Silver Award, Best Actor Seville IFF, Best Actor, Fipresci – Thessaloniki, Best Film – Linz, Toronto Discovery Section and more) and developed a number of projects in Greece and abroad. Konstantinos coproduced with Fenia Cossovitsa and Blonde Audiovisual the feature film STANDING ASIDE, WATCHING by Yorgos Servetas that had its international premiere at the Toronto IFF and its European premiere at the Berlinale's Panorama and is currently travelling to festivals all over the world.
Konstantinos is an alumnus of EAVE and Binger Film Lab and works as an expert for CineMart, Hubert Bals Fund, the P.O.V. Fund in Russia and the Transilvania Pitch Stop.

SYNOPSIS

When BABAK, an Iranian student in Greece, doesn't show up to welcome his parents at the Athens international airport, his mother, Pari, is forced to go on a quest that will take her much further than a mother's search for a missing son. PARI and her older husband FARROKH are ill-prepared to search for a fugitive in an intimidating alien environment. They are devout Muslims, this is their first time abroad and they hardly speak any English. Soon they reach a dead-end when they discover that their son never even started his studies, was involved with radical anarchist groups, possibly even worse than that and is most probably dead. And yet when Farrokh commands their return back to their family in Iran, Pari does the unthinkable; she escapes to continue the search alone.
Following the steps of her rebellious son, she uses everything and everyone, from a dedicated feminist activist to a corrupt police detective, to reach the darkest corners of the city, as well as the hidden depths of her own soul.
And when she has no choice but to accept the loss, she is left with her own awakened craving for freedom and the will to pursue it.

DIRECTOR'S STATEMENT

PARI is a story about freedom that comes, as freedom always does, at the highest of costs.
Pari's mission as a mother to find her son plunges her into a dark adventure that eventually turns into a journey of self-discovery.
We will follow her in a suspenseful, roller-coaster of a ride where, step by step, she loses all her safety nets won by her past compromises. All connections are severed and anything familiar is destroyed, either by the harshness of the circumstances, or by her own free choice. Is this a senseless act of self-destruction or a necessary stage before rebirth? Pari is a stranger in a strange land who is as much terrified by this new world as she is intrigued and attracted by it. At its core, this is a story about a new life born out of the struggle to accept great loss and overcome desperation.
On a personal note, this is also a story about my new life in my new country, Greece. My freedom to live the life and make the films that I want, the way that I want, has been paid for by a feeling of loss and rootlessness.
Pari is the name of my mother.

PRODUCER'S STATEMENT

Pari is designed as a three-party coproduction between Greece, France and a third country.
At Cinelink, we wish to launch the project to the international market. In particular, we wish to

find our 3rd party coproduction partner from the SE region. Possible countries are Croatia, Macedonia, Romania and Bulgaria, without excluding other options.
Furthermore, we wish to present the project to potential financiers, such as national funds from the partner countries and broadcasters.
Pari is a cross-over between European art house cinema and an audience-driven thriller. Therefore, a main target at CineLink will be presenting the project to sales agents and initiating talks with distributors.

COMPANY PROFILE

HERETIC is an Athens-based production company focusing on director-driven films and international co-productions dedicated to working with talented filmmakers and bringing creative people together. With an expertise in the international festival circuit and strong ties with the European film world, Heretic ensures an international perspective in its projects from development to completion.
Producers Giorgos Karnavas and Konstantinos Kontovrakis, who have produced some of Greece's most acclaimed recent films, founded Heretic in 2013.
Konstantinos' and Giorgos' films have been selected for major festivals all over the world, such as Berlin, Toronto, Rotterdam, Karlovy Vary, Bafici, Guadalajara, Seattle, Palm Springs, London Thessaloniki, Galway, Munich, Krakow, Jeonju and many more. Their films have won awards in many of the afore-mentioned festivals, as well as at the Hellenic Film Academy Awards.
They were trained at Binger Film Lab, EAVE, ACE and they were both Producers on the Move, representing Greece in 2013 and 2014.
Their projects have participated in international co-production markets like CineMart, Berlinale Co-production Market, New Cinema Network and Thessaloniki Crossroads, while they have been selected for major development programs such as Torino Film Lab and the Berlinale Residency.
They are both members of the European and Greek Film Academies.

Soleen Yusef

DE/KRG

HOUSE WITHOUT ROOF

Writer & Director: SOLEEN YUSEF
Production company: MÎTOSFILM
Producer: MEHMET AKTAŞ, JANA RASCHKE
Approx. budget: €1.100.000
Financing in place: €638.184
Project presented in collaboration with Doha Film Institute

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ATTENDING THE FESTIVAL:
SOLEEN YUSEF, MEHMET AKTAŞ

DIRECTOR'S BIOGRAPHY

SOLEEN YUSEF was born in Duhok / Iraqi Kurdistan in 1987. At the age of nine she and her family fled to Germany for political reasons. After graduating from high school she attended the Academy of Stage Arts and was trained as a singer and actor. She also worked as a production assistant and assistant director for the production company mîtosfilm.
Since 2008, she has been studying feature film directing at the Filmakademie Baden-Württemberg and has realized several short films, which have been screened at many renowned international film festivals. In the meantime, Soleen lives and works between Iraqi Kurdistan and Germany writing and preparing her first feature film HOUSE WITHOUT ROOF which will be shot in her home city Duhok.
THE NSU PROCESS (2014, 110', DE)
Director, UFA Fiction / Süddeutsche Zeitung
TRATTORIA (2012, 43') fiction
Filmakademie Baden-Württemberg, SWR/ARTE, BR
Writer & Director
62nd Berlin International Film Festival
NOŞ (2011, 20'), short film

PRODUCER'S BIOGRAPHY

MEHMET AKTAŞ is an author and producer, as well as the founder of mîtosfilm and mîtosfilm Iraq.
He is the first producer to focus on professional Kurdish filmmaking, thereby actively pioneering the current Kurdish cinema movement.
Aktaş was born in Turkish Kurdistan in 1967 and grew up in Istanbul, where he took his first steps in film business. Since 2004, he has been working and living in Berlin and Erbil, Iraqi Kurdistan, constantly producing international, as well as Kurdish feature and documentary projects.
MEMORIES ON STONE (2014, 97', KRG/DE) feature film, KRG/DE
Writer & Producer, Director: Shawkat Amin Korki
49th Karlovy Vary International Film Festival
LETTER TO THE KING (2014, 90', NO) feature film
Writer, Director: Hisham Zaman
Tromso International Film Festival, National Premiere
Göteborg International Film Festival, Dragon Award for Best Nordic Film
Edinburgh International Film Festival
Amanda Award, nominated for Best Script, Best Director
BEFORE SNOWFALL (2013, 100', NO/DE/KRG) feature film
Director: Hisham Zaman
Tromso IFF, Opening Film; Göteborg IFF, Dragon Award for Best Nordic Film; Tribeca FF, Best cinematography Amanda Award, 6 nominations; Prishtina IFF, Winner „Best Film"; Abu Dhabi FF, Winner „Best Film from the Arab World"; IFF Mannheim-Heidelberg, Winner Special Mention
NO ONE KNOWS ABOUT PERSIAN CATS (2009, 106' IR/DE)
Director: Bahman Ghobadi
Festival de Cannes, Un Certain Regard, Special Jury Prize
Filmfest Hamburg, Closing Film
APRÈS LA CHUTE (2009, 63', DE/FR), feature film
Director: Hiner Saleem
IFF Locarno; Dubai IFF
THE LAND OF LEGEND (2008, 73', IR/DE) feature film
Director: Rahim Zabihi
IFF Locarno

SYNOPSIS

HOUSE WITHOUT ROOF tells a story about the journey of three siblings, ALAN, JAN and LIYA, who were born in the Kurdish part of Iraq, but grew up in Germany. The three must fulfill their mother's dying wish to be buried in her Kurdish home village next to their father who was killed in the struggle against Saddam Hussein's regime. On their nerve-racking Kurdistan odyssey, they are not just confronted by their big Kurdish family, who doesn't want their mother to be buried next to her husband, but also by each other, since they became emotionally distant overtime. In the end, their personal journey actually has nothing to do with the classic search for one's homeland and identity. Instead, the mutual voyage deals clearly with their roots and the fact that none of the three can deny them. Not only cultural, political or geographic roots, but more so the interpersonal roots that connect them to friends and family. On the road and their way to that knowledge, they laugh, fight, lose their mother's coffin, hurt each other and cry, but in the end they achieve their goal and get closer as a family.

DIRECTOR'S STATEMENT

From one day to the next, you have to leave the place you know as your home. Your parents decide for you. They take you and your siblings by the hand and trot off into the distance not-knowing themselves where they were going. They just wanted to leave. Leave the war and the wreckage of life behind. You leave everything: friends, family and the place of your childhood. You arrive at an adopted place as your new home. The years fly by, your parents get

CineLink Guest Projects 2014 / HOUSE WITHOUT ROOF

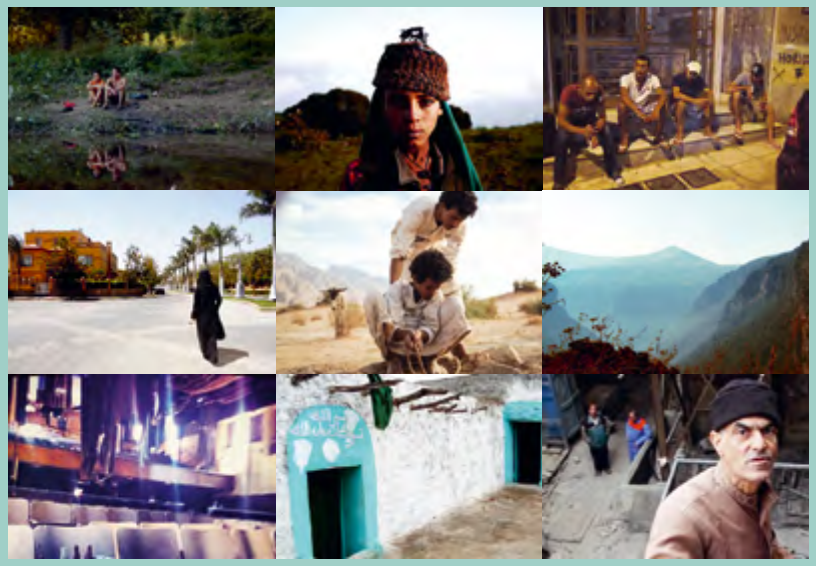
old and suddenly you are in your mid-twenties, but you feel like forty, because you have a feeling that you have lived two lives. Two hearts beat in your chest. One beats with the past, the other with the present. One beats faster, the other slower.

PRODUCER'S STATEMENT

By participating at Sarajevo FF CineLink Market we would liketo take the opportunity and get in contact with an interested co-production partner, partner for European funding and a broadcaster.
Right now, we are a Kurdish-German co-production with a placed financing of 60% from Kurdistan and Germany, including ARTE.
Our shooting is planned for spring 2015 in Iraqi Kurdistan and Germany.

COMPANY PROFILE

MÎTOSFILM supports authentic storytelling; as an independent production company based in Berlin and Erbil (Kurdistan Regional Government, Iraq), we work with filmmakers who emphasize their immigration background and genuine family traditions. They embody a new point of view and open a new door for international cinema. Through our international co-productions, we strive to reach audience around the world, as well as develop local Kurdish cinema in cooperation with the Kurdistan Ministryof Culture. It's our aim to build an artistic and cultural bridge and thus increase theunderstanding of the cultural past, present and future with the help of ambitious and entertaining feature and documentary cinema.



Film Funding at the Doha Film Institute

Doha Film Institute's film funding initiatives offer creative and financial support to filmmakers based in Qatar and around the world, helping them to unlock their artistry, manage their productions effectively and make high-quality films.

Financial support is made available through the Doha Film Institute Grants Programme, which provides development, production and post-production funding to filmmakers from Qatar, and first- and second-time filmmakers from around the world; and Doha Film Institute Co-Financing, which invests in film production through strategic partnerships with film projects.

مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE

For further information or to apply for funding, please visit dohafilminstitute.com/financing

José Luis Valle

MX

OPERATION: BABY

Wrriter & Director: JOSÉ LUIS VALLE
Production company: FOGATA AUDIOVISUAL
Producer: JOSÉ LUIS VALLE
Approx. budget: €2.500.000
Financing in place: €150.000
Project presented in collaboration with IMCINE

CONTACT INFO
FOGATA AUDIOVISUAL
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Contact person:
José Luis Valle, Sandra Solares
E-mail: caverna.cine@gmail.com

PREVIOUS WORK ON FESTIVAL SCOPE
WORKERS, JOSÉ LUIS VALLE, MX/DE, 2013, 120'
www.festivalscope.com/film/workers

ATTENDING THE FESTIVAL:
JOSÉ LUIS VALLE
ALEJANDRO SÁNCHEZ DE LA PEÑA

DIRECTOR'S & PRODUCER'S BIOGRAPHY

Born in El Salvador, JOSÉ LUIS VALLE became a Mexican citizen. He studied literature and film. His documentary THE POPE´S MIRACLE (2009) was premiered at the Locarno IFF. Valle's first feature film WORKERS (2013) received supportfrom the World Cinema Fund, was premiered at the Berlinale Panorama and selected at San Sebastian, Busan and Mar del Plata IFF. WORKERS won the 'Abrazo D'Or' as Best Latin American Film at the Biarritz IFF (France) and the 'Colón de Oro' as Best Ibero-American Film at the Huelva IFF. In Mexico, it won the Mezcal Prize as Best Mexican Feature at the Guadalajara IFF and the 'Eye' award as Best Feature at the Morelia IFF. His second film, THE SEARCHES (2013), won the awards for Best Mexican Feature at the Riviera Maya IFF and the Monterrey IFF (both in Mexico). He is currently developing his new feature OPERATION: BABY with the support of the Berlinale Residency.

SYNOPSIS

In 1988, an elite commando of the Salvadoran guerrilla kidnaps one of the possible heirs to the Iranian throne and demands a 150 million dollar ransom—the highest ransom in history—to finance their armed movement.
Secret services from all around the world carry out the largest "man hunt" in the history of Latin America. With choppers overflying the country's capital, military checkpoints on the country's highways and an American naval blockade, OPERATION: BABY seems to be doomed to failure.
They keep the kidnapped at a virgin beach in Panama for a year. He asks for 400 liters of Evian water every day just to bathe, refuses fresh fruit (picked a couple of hours before) claiming it is rotten. And the worst thing of all for the Salvadoran kidnappers is that he refuses to play soccer with them.
As time goes by their victim-victimizer relationship develops into a close friendship. The kidnapped learns Spanish and changes his airs of grandeur for manners and attitudes appropriate for guerrilla peasants. Without much to do on the beach, they play endless soccer tournaments and get thoroughly drunk together every now and then.
One day, during traditional "binge drinking", the victim seizes the opportunity to escape.
The insurgent commando is captured and imprisoned. One year later, the kidnapped bribes the jail's management to facilitate the guerrilla fighters' escape. In 1990, all commandos escape from the maximum security jail. They are never seen again.

DIRECTOR'S STATEMENT

When I was a kid, Salvadoran guerrilla fighters mistakenly kidnapped the nephew of the Iranian Shah, who back then was the richest man in the world. The guy who led this operation is my family's best friend.
If war is absurd, for me as a child this was even more absurd, and that is how I wish to portray it: maintaining the innocence in my point of view.
Although I now have Mexican nationality, I was born in El Salvador, which I left when I was only one year old, but always kept a strong emotional and cultural bond with. Maybe, had I always lived there, I wouldn't have been so fascinated with it, nor would I have cared about being Salvadoran. But there is something mysterious inside me that doesn't leta single day go by without me thinking about that small country.
In my first feature film, I spoke about anonymous odysseys of two marginal individuals. Read through many levels of meaning, WORKERS is an anarchist manifesto, even Luddite, but filtered through my personal vision of the world, it is a tranquil and rather absurd journey.
Now, I want to talk about the great theme of my life: the war in El Salvador. Once again with subtlety and intelligent humor, once again avoiding discourse or explicit denunciations.
OPERATION: BABY isn't a success story. It's a story about failure and about peopleinvolved in it: enchanting unsuccessful people. To me, it's a metaphor of the war in my country where the revolutionary process failed, but life went on and one had to put on a good face in tough times.
Finally, I want to say that I don't pretend to be objective. I want to be deeply subjective because this film recreates my experience of war.

PRODUCER'S STATEMENT

We are looking for co-producers, sales agents, broadcasters, funders, pre-sales.

COMPANY PROFILE

FOGATA is a Mexican production company established in 2013 by José Luis Valle and Sandra Solaresto pool their experience and common interest in producing quality films. José Luis

Valle produced WORKERS (MX/DE, 2013) and The Searches (MX, 2013) and Sandra Solares has participated in the production of more than thirty films since 1991, including titles such as AND YOUR MOTHER TOO (Alfonso Cuarón), HEROD'S LAW (Luis Estrada), JULIA (Erik Zonca), ACORAZADO (Álvaro Curiel), DEAR CARLOS (Álvaro Curiel).

Bassam Chekhes

SY

TO ALL NAKED MEN

Writer & Director:BASSAM CHEKHES
Production company:
BASSAM CHEKHES PRODUCTION
Producer: RAMI NIHAWI
Approx. budget: €980.000
Financing in place: €70.000
Project presented in collaboration
with The Arab Fund for Arts & Culture

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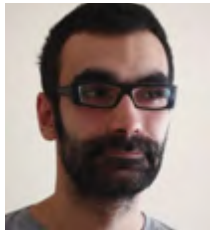
Contact person:
BASSAM CHEKHES
E-mail: sammyfilms@gmail.com

PREVIOUS WORK ON FESTIVAL SCOPE
WAITING FOR P.O BOX, BASSAM CHEKHES, JO/NL/SY/AE, 2012, 15'
www.festivalscope.com/film/waiting-for-p-o-box

ATTENDING THE FESTIVAL:
BASSAM CHEKHES, RAMI NIHAWI



DIRECTOR'S BIOGRAPHY

BASSAM CHEKHES left his civil engineering studies in Syria and moved to the Netherlands, where he studied audiovisual arts and graduated from Gerrit Rietveld Academy.
Being in art school enriched his passion for filmmaking, but pushed him to learn independently about every technical aspect of the process. During his study, he worked for numerous production companies and collaborated with other filmmakers in various projects.
He has shot, directed and produced a few short films. His latest short film WAITING FOR P.O.BOX was premiered in Cannes in 2012 and became the first Syrian short film to be selected in competition at the Cannes Film Festival.
TO ALL NAKED MEN is his first feature film.

PRODUCER'S BIOGRAPHY

Born in 1982 in Lebanon, RAMI NIHAWI graduated from the Lebanese University in 2006 with a bachelor degree in acting and directing. In 2011, he and Lina Al Abed established SakADo production. SakADo produces films that concentrate on rendered narratives, with alternativeproduction methods, representing a new generation of filmmakers from the Middle East. Although at fresh start, the company already has 2 documentary titles:
DAMASCUS MY FIRST KISS- its international premier took place in Doc Leipzig, broadcasted on Arte channel in 2013; and YAMO, international premier took place in Vision du Reel, distributed by Zeugma film in French territories for cinema release in October 2014.

SYNOPSIS

The war in Syria is drawing to an end and the first reliable election stands on the ruins of the whole country. Nobody knows what political deals have been made in order to maintain the country's unity and what laws will be applied.
SALMAN (35) is a Syrian living in Lebanon. During the war, he managed toescape from Syria and he settled on the outskirts of Beirut. He works as a seller, trading in anything that bringsmoney. He drives his rusty pickup every day, crossing different barriers and checkpoints, though his driving license is totally worn out and he lost his ID few years ago. He gets a temporary job to drive two tourists to different ancient sites and, during that, his ID situation and driving license condition begin to make his movement stressful and troublesome. He needs to have a new ID issued, and in order to do that, he has to go back to Syria to get the needed paper, but he cannot do that, as he fears he will be arrested. So far, Salman has secured a special relationship with one Lebanese official and that did provide him with legal protection and extra income in exchange for his services as a secret informer, a job hedid well when he lived in Syria.
One night, the strong and secretive Salman wakes up frightened. He must escape the investigation that was taking place in his dream, as he realized he knew more about the crime that took place in it. The hidden body is that of SALMA, his missing sister. Surprisingly, she now has a nine-year old son, WAEL, who knows Salman well and welcomes him back to the family.
During his dream, his heartbeat goes dangerously up and to avoid high risk of heart attack he starts taking medication pills which apparently could regulate his heartbeat but consequently make his dreams more vivid, which then causes his heartbeat to increase again and so the need for heavier medication. He tries to break this circle by stopping the medication, but that is nolonger possible as the side effects worsen.
Salman livesalone. His mother AIDA, the only alive member of the family, lives in Lebanon too, but Salman does not know that. She lives in the mountain and very close to the Syrian border. When the war started, she refused to flee with Salman and from that day they lost all contact. Between his trips as a seller and the ones he does temporarily as a tourist driver, Salman is exhausted, but these journeys never threaten his life as much as the ones in his sleep, as they begin to reveal the circumstances of his sister's disappearance.
In these uncontrolled dreams, Wael meets two other children, Bilal and his sister Hayat, and the three of them form a good nucleus in order to survive the consequences of the war, as they all must leave behind their childhood games to learn about friendship, betrayal and sacrifice in a much more bitter playground. However, they are strong enough to expand beyond the borders of the dream; to set the alarm clock for Selman's destined meeting with his mother after nine years.

CineLink Guest Projects 2014 / TO ALL NAKED MEN

DIRECTOR'S STATEMENT

I feel that we live in a time where our relations and beliefs are being harshly judged, easily categorized and pushed toward extremism, so to protect our individuality we can become less tolerant, more isolated, secretive and fearful.

Eleven years ago, the "are you with us or against us?" motto was created to drag governments to the war on Iraq. But today, this motto made its way to our society's institutions, and even into our families.

Today the war in Syria, as well as other conflicts in the region, is cultivating sectarian violence and ideological killing, but when both the killer and the victim come from the same family, how can we survive?

Extremes are no longer ideas that are linked only to Islamic schools, regime institutions, or media propaganda stations…extremes are real conditions that many, especially children, have lived and are living in now. Some children saw their parents killed in front of their eyes, some left them behind and fled with an aunt, a grandmother or a neighbor… it will be very difficult for these children to split between their own experiences and what any school can effectively do to shape their grasp of the world, but these children are the people of the future, the ones who will build, marry, reach and teach.

Once, in the Zaatari refugee camp, I talked to a child. He was on his way to the aid center, it's where the school is too. I asked him what he would like to be in the future, he said: "A teacher, an Arabic language teacher". That was a disturbing contrast for me, but extremely inspiring - to see the image of him disappearing between the tents as the dust storm settled in, and all what I could see of him was his school backpack with UNICEF written on it, in English, and yet he might be a future teacher.

TO ALL NAKED MEN is a story about a family destroyed by war and the difficult choices it has to make. I want to tell this story by portraying the life of a group of Syrian people living in an urban city, where they conceal their beliefs and struggle to find new identities. They work in different jobs, but still depend on each other to sustain an unstable unity, because they understand that, in order to survive, they share one objective- to make money.

PRODUCER'S STATEMENT

Following on from Cannes la atelier 2014, our aim at Cinelink Market is to continue presenting the project to international professionals and to explore new possibilities for collaboration with partners from different regions, like the ones from the Central or East European countries. We would also like to extend our network with a wider range of broadcasters, financiers, distributors, television and theatrical sales agents.

The project is in an advanced stage of development. We are finalizing our strategy with potential partners from France, Germany and Turkey. We havereceived a development grant from AFAC (Arab Fund for Arts and Culture) and have also secured local in-kind services in Lebanon and some private equities.

COMPANY PROFILE

BASSAM CHEKHES PRODUCTION is an independent production company that was founded by Bassam Chekhes with the aim of collaborating in making films and art projects that are personal, distinctive and innovative.

Aside from his involvement in numerous individual projects by different filmmakers from the Arabic region, Bassam Chekhes has also worked as a creative advisor for regional institutions like the Screen Institute Beirut, the Royal Film Commission of Jordan first educational feature program and the Doha Film Institute educational program.

With his new feature film, TO ALL NAKED MEN, he continues his participation in strengthening the link between projects that come from the Arabic region and potential international platforms.

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