

Programme Sarajevo Talent Campus #3

Events marked in: **RED** are reserved for all Talents, **ORANGE** for Directors, **GREEN** for Actors, **PINK** for Producers, **PURPLE** for Scriptwriters, **GRAY** for combined groups of Talents, the ones marked with black dots are open to all accredited guests of the 15. SFF

Friday, August 14

Opening Ceremony of the 3rd Sarajevo Talent Campus ●

10:30 // ASU – Open Stage

Talents are invited to attend the opening ceremony of the 3rd Sarajevo Talent Campus!

A welcome address by the director of the Sarajevo Film Festival, Mirsad Purivatra, will officially open the 3rd Sarajevo Talent Campus.

Further, on behalf of the Robert Bosch Stiftung Foundation, the partner of the Sarajevo Talent Campus, Frank Albers, Project Manager for Art and Culture, will present the Co-Production Prize Young German and Eastern European Filmmakers.

Moreover, Matthijs Wouter Knol, Program Manager of the Berlinale Talent Campus will address the talents on behalf of the “mother campus”.

Last but not least, Coordinator of the Sarajevo City of Film Program, Ivana Pekušić, will announce competition, to which all talents will be able to apply upon the completion of the Sarajevo Talent Campus.

Talent Campus Briefing

11:30 // ASU – Open Stage

The Opening Ceremony will be followed by the initial briefing – the introduction to the team members and to the general programme .

Opening Lecture ●

Lukas Moodysson in conversation with the participants of the Sarajevo Talent Campus - moderated by Mike Goodridge of Screen International

12:00 // ASU – Open Stage

In fourteen years of making films, Lukas Moodysson has become one of the undisputed mavericks in European cinema.

After writing and directing three short films - *Det var en mörk och stormig natt* (1995), *En uppgörelse den undre världen* (1996), *Bara prata lite* (1997) – Moodysson completed the *Fucking Åmål*, a heartworn first love story of two teenage girls who believe that they might be lesbian, set in a stalemate of a provincial small town. Ingmar Bergman saw that film as a proof of the “birth of a new master”, and Swedish audience was enthusiastic about it making the rating figures exceed those of *Titanic* in 1998. (The fact titular fucking thus has nothing to do with teenage sex, but with teenage scorn for the dullness of life in Åmål as Swedish Dullsville. However, he could not save the title from the censorship at the North American and British market, where the film was translated as *Show me Love*.)

In 2000, the vintage piece *Together* followed the suite: story about a 1975 hippie commune in Stockholm suburbia was imbued with nostalgia and ideology, and even more with sympathy for its protagonists, a band of free-spirited idealists committed to causes like sexual liberty, women rights or interpersonal solidarity as such. The joyous mix of Mao and ABBA, brought the director new praise of critics and popularity among audience, although Moodysson himself, as a dedicated leftist dissenter, expressed skepticism that many took the film too lightly, instead of an allegory as he intended.

Maybe it was this sense of misunderstanding that made him produce his next film as if in uncompromising thematic and stylistic opposition to his first features. The turning point of Moodyssons career, *Lilya*

4-ever (2002) depicts the ordeals of an Estonian girl in a social universe whose dreariness leaves no space for naiveté of *Fucking Amal* or nostalgic bliss of *Together*. Caught between Scylla of the post-Soviet havoc of her homeland and Charybdis of exploitative capitalism in the West, Lilja ends up in a humiliating abyss of trafficking and prostitution. Many critics were stunned by Moodysson's sudden step into saccharine-free territory; much of their consternation can be summed up by J.Hoberman's judgment: "Forget *Irreversible*, this is the season's most piercingly feel-bad movie."

As if to add the salt to injury, Moodysson kept moving – or rather transgressing – borders in the same direction. *A Hole in My Heart* (2004), a devastating excursion into netherworld of amateur porn, caused even more critical stir than its predecessor. The film functions as a stark, perverted obverse of *Together*: Moodysson again depicts an ensemble of individuals, though their ideals are this time completely defined by dehumanizing values of today's "society of spectacle". The very content of the film also affected its form: faced with the accusations for being exploitative, Moodysson admitted that he could not make a film which would talk about the phenomena of pornography and reality shows from distance, adding that his film was a symptom not a diagnosis.

However, Moodysson's next film moved the borders to such extent that some wondered if that was a film at all. *Container* (2006) was not simply "a silent film with sound", as Moodysson put it, but it completely rejected narrative arc. It is a collection of loosely connected images accompanied with stream-of-consciousness narration, the cinematic equivalent of Rorschach test than invites the viewers to succumb to their own associations and stories. In any case, even this kind of de-composed material contains Moodysson-like motifs of outcast individuals unsatisfied by their position and identity trying to change and question their status, at the same time referring to modern-day obsession by appearance, consumerism and celebrity culture.

Having penetrated the border of narrative film with *Container*, Moodysson returned to what critics appreciated the most about him – unique talent to tell a story. His *Mammoth*, that will be screened at this year's SFF is confident return to the territory of film narration, but also the introduction of the most complex emotional register so far, which cannot be described either as sweet or brutal. The most ambitious project by Moodysson so far, garnered with international stars like Michelle Williams and Gael Garcia Bernal, *Mammoth* seems to be another turning point in the career of the Swedish cinematic dissenter.

At the SFF Talent Campus, Lukas Moodysson will talk about his work in live conversation with the participants of the Sarajevo Talent Campus. The discussion will be moderated by Mike Goodridge of Screen International.

Welcome to the STC Workshops

As the Sarajevo Film Festival was gaining momentum in the region, the platform for the Sarajevo Talent Campus was being created with the intent to offer regional artists a chance to receive education, strengthen cooperation by exchanging experience and participating in joint projects and eventually reach European and international market.

That is precisely why the Sarajevo Talent Campus offers theoretical but practical education as well, trying to enhance the transition from a group of creative and talented students to true professionals. Therefore, this year, like in the past two years, the goal of the Campus is to maintain balance between lectures, panel discussions and conversations on one side and workshops and tutorials on the other. The special emphasis is placed on workshops as they are designed for small teams with the goal to produce specific results and encourage interaction.

Each workshop is planned for particular group of artists. That way, actors, directors, producers and scriptwriters, apart from receiving knowledge about filmmaking in general, will be able to get down to the specifics of their respective professions. At the 3rd Sarajevo Talent Campus, six notable professionals of the film industry, Marten Rabarts, Dalibor Matanić, Marietta von Hausewloff von Baumgarten, Katriel Schory, Leon Lučev and Yeşim Ustaoglu, some of them at the same time being the old friends of the Sarajevo Talent Campus and the Sarajevo Film Festival, will hold two-day workshops.

From Idea to Poster

The role of Producer, the role of Director – partnership through dialogue in the making of film Workshop for Talent Producers with Katriel Schory (part I)

15:00 // ASU – Open Stage

Whereas last year Katriel Schory, noteworthy and experienced producer, introduced Israel Film Fund, this year he will use his background in education as well and touch upon the partnership between director and producer in the workshop From Idea to Poster – the Role of Producer, the Role of Director; Partnership through Dialogue in the Making of Film. Katriel Schory completed education at The New York University Film School and returned to Israel in 1973. He was in charge of the production of documentary films and dramas, which won prestigious awards and international coproduction with BBC, ARD, VARA, PBS. After a couple of more years in the USA in the beginning of the 1980's, he came back to Israel in 1983 to work as Assistant Producer and Line Producer of the award winning feature film Beyond the Walls (Film Critics' Award, Venice 1984, nominated for Best Foreign Film, Academy Awards 1985). In 1984, he established his own production company BELFILMS LTD and until 1998 he produced over 200 films including award winning feature films, documentaries, TV dramas, studio TV shows, and international coproduction. In 1999, he was appointed Managing Director of Israel Film Fund, the institution which was supposed to encourage, promote and invest in Israeli feature films.

A degree of collaboration between director and producer may vary, depending on a situation, but a role of director and a role of producer make a coherent whole, covering artistic and practical side of film-making.

Although there are no clear-cut boundaries between artistic and practical aspects of work, traditionally these two roles have been divided in the way that director is perceived as driving creative force, the one who controls artistic aspects, and guides a crew to follow his vision, while producer creates the conditions for making movies, controls fundraising, hiring, arranging distribution.

Within this year's workshop for Talent Producers, Katriel Schory will show if that is really so, to what extent and how to create a balance in partnership and how to make it work every step of the way, from idea to poster.

Presentation of NISI MASA, European Network for Young Cinema ●

17:00 // ASU – Open Stage

NISI MASA European Network for Young Cinema covers 19 countries. The association consists of young professionals, students and cinema enthusiasts with the aim of discovering new, young film talents; developing cross-cultural audiovisual projects; creating a platform for discussion and collaboration.

Each year the Network organizes the European Short Film Script Contest and European Short Pitch, a script development and pitching meeting for authors of short films. Besides, it organises various events across Europe, involving hundreds of film buffs and talents: conferences, seminars, film screenings, workshops and meetings during cinema events. NISI MASA publishes the daily magazine Nisimazine for various film festivals as well as a monthly newsletter.

Esra Demirkiran, Co-Founder of NISI MASA, will introduce NISI MASA's activities to all Talent Campus participants.

Recommended Screening – Open Air

20:30 // Heineken Open Air Cinema

MAMMOTH

Sweden/Denmark/Germany, 2009, 35 mm, colour, 125 min.

Director: Lukas Moodysson

Cast: Gael García Bernal, Michelle Williams, Marife Necesito

Leo and Ellen are a successful New York couple, totally immersed in their work. Their 8-year old daughter Jackie spends most of her time with her Filipino nanny Gloria, a situation that is making Ellen start to question her priorities. When Leo travels to Thailand on business, he unwittingly sets off a chain of events that will have dramatic consequences for everyone.



Sarajevo City of Film – Gala Screening of 5 Films

23:30 // Cinema Meeting Point

By invitation only

Sarajevo City of Film is the fund designed to support the realization of short micro-budget films, created through artistic and technical cooperation of young film authors from the South-Eastern Europe.

For many years, the Sarajevo Film Festival has been developing program platforms which aim at providing support and promoting a new young film scene in the region. One part of this strategy is being successfully implemented through the activities of the projects of Sarajevo Talent Campus and the CineLink. It is in this framework that our recent project, Sarajevo City of Film, represents a natural upgrade and linkage between these two fields of activities – the education, i.e. training, and the film industry.

Sarajevo City of Film fund has been launched in 2008, with the aim to encourage and motivate young film directors from the region of South-Eastern Europe to realize joint projects/films together with their colleagues, the screenwriters, producers, and actors (participants of Sarajevo Talent Campus). Our wish is to enable the shooting of the films that would be a quality reference for further authors' work, as well as to provide Sarajevo Film Festival with the opportunity to present these authors as the new talents at the European and the world film scene.

This year, we proudly present the world premiere of five short fiction films: Pink River, Waiting, Liberation in 26 Pictures, Museum of Broken Relationship and Woman in Purple.

MUSEUM OF BROKEN RELATIONSHIP, Iulia Rugina

A broken relationship. A weekend in a city of love. A mixture of passion, hate, loneliness and revenge in an attempt to forget the things that hurt and keep the things that make it all count."

LIBERATION IN 26 PICTURES, Ivan Ramljak, Marko Škopalj

Forgotten old partisan leads a lonely life. His only interests are watching neighbors and sumo.

One day something he sees through his WW2 binoculars makes him set out on the last guerilla mission.

PINK RIVER, Zacharias Mavroidis

After living in London for 10 years, Meri returns to Sarajevo to sell a house she inherited. While in town, she meets and catches up with Asja, her ex girlfriend. The two women and their opposing lifestyle choices will soon come in conflict.

WOMAN IN PURPLE, Igor Drljača

A young Sarajevo boy is faced with the prospect of earning easy money. When he is confronted with some of the consequences of the trade he is joining, he is forced to make a decision to either continue or to choose a different path.

WAITING, Dániel Béres

A girl – while taking a walk through the centre – discovers something very strange about the people of Sarajevo. They seem like lifeless 'zombies', they only come alive for a few seconds to perform a little scene written down for them. She takes it as a joke first and fools around until she comes across someone with a paper: „Kill her!" written on it.

Saturday, August 15

Co-Production Prize Breakfast

9:00 // Festival Square Terrace

Coproduction breakfast will take place at the Festival Square Terrace, where a DVD of the Co-Production Prize Young for German and Eastern European Filmmakers, issued by the Robert Bosch Stiftung, will be presented to film professionals, journalists and the talents.

Sofia Short Challenge ●

Presentation and screening of two winning films

10:00 // ASU – Open Stage

During the 13th edition of the Sofia International Film Festival, the 168-hours Film Challenge, Sofia Short Challenge was presented in cooperation with Cinemania. The theme of comedy had previously been assigned and instead of a subject matter, the names of three ingredients were announced on which the films were supposed to be based – “hitchhike”, “producer” and “wedding”.

A three-member jury considered 34 films and selected the best film *Vulgarity Times* by the team *Shameless Eyes* and the best animation *Four Lock* by team *Asparta*.

The award was the promotion of the work of young Bulgarian authors at the Sarajevo Talent Campus in Sarajevo.

Development of Gigante: From the Talent Campus to Festival Screenings by Adrian Biniez

12:00 // ASU – Open Stage

Uruguayan filmmaker Adrian Biniez was the major discovery of the Berlin Film Festival 2009, where he won Silver Berlin Bear, Best Debut Award and Alfred Bauer Award for his debut feature *Gigante*.

The success of this 35-year old Buenos Aires-born artist did not come over night, as it may appear. Back in 2004, Biniez played a small role of karaoke musician in the internationally acclaimed Uruguayan film *Whisky* (dir. Pablo Stoll and Juan Pablo Rebella), a deadpan comedy set in Montevideo, the city where Biniez was soon to move and settle down. In 2005, together with Rebella and Stoll, he wrote the script for the short film *No sé bien*, which was the part of a project for UNICEF Uruguay. Some months later, he scripted and directed *8 Horas*, a 15-minute short film in which he worked with Control Z Films (the production company that will develop *Gigante*). His short firstling won the award for Best Short Film at the Buenos Aires Independent Film Festival (BAFICI) and the award for the Best Uruguayan Short Film at the Montevideo Film Festival. In 2008, he completed another short film *Total disponibilidad*. He is not unknown to South American television audience either: working as a scriptwriter for the Production Company Taxi Films, he co-penned the award-winning TV series *El fin del mundo*.

Set in suburban Montevideo, *Gigante* is the low-key story of Jara, a heavy-set supermarket security guard in his mid-thirties whose monotonous life gets an unexpected boost when he becomes enamored with Julia, a cleaning girl working in the store. Drawn in his own shyness, he does not approach her, but starts to watch her obsessively on CCTV camera at the supermarket and then to follow her through the streets of Montevideo. The film defies already set genre clichés about a voyeur turning stalker and ending up a psychotic criminal: a young man’s obsession remains mild and innocent; pointing that u his robust body there is rather a young boy still coping with the issues of intimacy than a sexually driven predator.

At the Sarajevo Talent Campus, Biniez will meet with Talents and talk about the development of *Gigante* through the Talent Campus Buenos Aires, a workshop of script development at the Fundación Carolina in Madrid and all the way to the festival screenings.

From Idea to Poster

The role of Producer, the role of Director – partnership through dialogue in the making of film
Workshop for Talent Producers with Katriel Schory (part II)

12:00 // ASU – 3b

Speed Dating

German producers-special guests of the 3rd Sarajevo Talent Campus meet talents

15:00 // ASU – Open Stage

Robert Bosch Stiftung Foundation, the partner of the Sarajevo Talent Campus continues extending its support through representatives, Enrico Battaglia, Andrea Wink and Frank Albers!

Recognizing the Sarajevo Film Festival Talent Campus as an important platform for young German, Eastern and South Eastern European filmmakers in the region, this year, they will continue in the last year's fashion and present the Co-Production Prize for Young German and Eastern and South Eastern Filmmakers at the Opening Ceremony of the 3rd Sarajevo Talent Campus. Therefore, one more time, young filmmakers will be given an opportunity to explore the methods and creative styles of their partner country and contribute to the exchange and development of European cinema.

Moreover, this year, within two days, Robert Bosch Foundation will repeat the last year's initiative and introduce special guests to talents, but, this time, the encounter will be more dynamic.

On day one, the special guests, ten German producers, will introduce themselves and their field of work to the talents. Afterwards, in a sort of speed dating, the talents will have the chance to meet the German producers in individual meetings limited to 5 minutes each. These first meetings are a kind of "Get Together" to exchange ideas and projects and to get to know each other.

Coffee With... Sarajevo City of Film authors

Atlantic Group Presents Talents

15:00 // Festival Square Terrace

Directors, the authors of the films made as the part of the project Sarajevo City of Film 2009, will share the experience gained from the work on short films with the eminent filmmaker, the member of the Jury for Atlantic Group Award, the representative of the Atlantic Group, and audience at the Festival Terrace.

Short Film at STC

During the 3rd Sarajevo Talent Campus, lectures, discussions, conversations, workshops and practical sessions, as in the past, will offer knowledge and practical advice on how to improve artistic skills, but also broaden talent's horizons concerning the most realistic and tangible options for them to make a break through into the industry. Therefore, this year, the Sarajevo Talent Campus will focus on short subject, as the most convenient form for young artists and thereby send out a message that sometimes less can be more.

Making a short film is popular first step into the cinematic industry among young filmmakers because it is easier to budget, make and produce. This year, talents will have a chance to receive knowledge, advice, as well as an opportunity to apply skills gained in the course of the week filled with sessions and workshops. Among everything else, special attention will be paid to documentaries. Three separate sessions will be held covering three different aspects important for the work on that category of film.

Further, Philippe Bober, the selector for the New Currents Program and the member of the Jury for this year's Sarajevo City of Film will disclose the process of talent discovery through short films.

Moreover, there will be presentation of films made as the part of the projects: Sofia Short Challenge, Berlin Today Award and Sarajevo City of Film, as the examples of successful and creative work on short film, serving as promotion.

Finally, talents will be able to benefit from the Sarajevo City of Film Program, which encapsulates the whole concept of the promotion of opportunities, and apply for grants as teams, which would be natural follow up on their efforts put into the Sarajevo Talent Campus, but also the opportunity for networking with colleagues from around the region.

Sarajevo City of Film Helps Talents to Be Discovered

Introduction by Amra Bakšić Čamo, Jovan Marjanović and Ognjen Dizdarević

17:00 // ASU – Open Stage

Sarajevo City of Film, stem from the Sarajevo Film Festival, as a natural follow-up on the CineLink and Talent Campus, in the form of a fund designed for talents to be discovered. It was launched to support networking among young regional authors, to give them a chance to apply skills gained at the Talent Campus and to have a break using a short film.

The emphasis has been placed on short film, as the most realistic option for young filmmakers in pursuit of career. Philippe Bober, Producer, Selector of the New Currents Program and this year's member of the jury for the Sarajevo City of Film projects, will hold a session with the talents and talk about talent discovery in general and the significance of the production of short films, which may serve as business cards in the whole process.

The panel composed of Jovan Marjanović, SFF Industry Sector Manager and also this year's member of the jury for the Sarajevo City of Film Program, Amra Bakšić Čamo, Head of the CineLink and Ognjen Dizdarević, producer, will continue with the issues raised during Bober's session, but make them more tangible. They will use the examples of the same films that Bober used, but their discussion will be more specific as they will be focusing on production aspects, how to be creative with a small budget and what talents should bear in mind when they apply to the Sarajevo City of Film program.

Intensive Master Class with Nancy Bishop: Screen Techniques for Casting (part I)

17:00 // ASU – 3b

Nancy Bishop won recognition in the industry casting over sixty roles on Dune for the Science Fiction Chanel. Since then, she has cast hundreds of actors from Central Europe and the United Kingdom on over forty productions including big-budget films like The Chronicles of Narnia: Prince Caspian, Hannibal Rising, The Illusionist, Oliver Twist, The Bourne Identity.

This American casting director with a Prague address provides assistance to actors who have not developed their on-camera skills to sufficient extent. It is not uncommon that some excellent stage actors encounter difficulties in front of camera and deliver weak, overacted and melodramatic performance instead of the minimalistic, natural and authentic one. In the course of her work, Nancy Bishop has developed a series of techniques and strategies for film casting and applied them to teach actors how to be more "castable".

During the 3rd Sarajevo Talent Campus, Nancy Bishop will put her experience across to young actors in two-day intensive master class: Screen Techniques for Casting for Young Talents.

On Day 1, to begin with, actors will watch and critique actual film castings of successful actors and discuss the techniques they used. Further, they will participate in a series of exercises that develop effective methods that work on camera, including close-ups vs. wide shot techniques, playing an inner monologue and playing in the eyes. Finally, at the end of the class, actors will be assigned two scenes to prepare for mock castings planned for the next day.

Atlantic Group and Sarajevo City of Film Cocktail

19:00 // Festival Square Terrace

By invitation only

**Award Ceremony: Atlantic Group Award and the screening of the winning film
(Sarajevo City of Film 2009)**

20:30 // Heineken Open Air Cinema

The representative of the three-member Jury will present Atlantic Talent Award 2009 to one of the five authors of short films, created within the project Sarajevo City of Film. Afterwards, the representative of the Atlantic Group, the host of the screening at the Heineken Open Air Cinema and the partner of the Festival, will present award in the amount of 2,000.00 EUR to the winner. After the announcement of the winner and the presentation of the award, the awarded film will be screened.

Recommended Screening - Open Air

20:30 // Heineken Open Air Cinema



STORM

Germany/Denmark/Netherlands, 2009, 35 mm, colour, 110 min.

Director: Hans-Christian Schmid

Cast: Kerry Fox, Anamaria Marinca, Stephen Dillane, Rolf Lassgård, Alexander Fehling, Tarik Filipović

Hannah Maynard, prosecutor at the International Criminal Tribunal in The Hague, is leading a trial against Goran Đurić, a former commander of the Yugoslavian National Army. When a key witness is ensnared in the contradictions of his testimony, the Tribunal sends a delegation to Bosnia to get a definitive picture of the events on site. To all appearances he has not told the truth. Shortly afterwards his body is found.

Sunday, August 16

Film in Focus: Storm ●

Case Study, session 1

Hans-Christian Schmid and Bernd Lange in conversation with Jasmila Žbanić

10:00 // ASU – Open Stage

Storm tells a story about an ICTY prosecutor trying to persuade a witness to testify. The witness manages to confront her trauma and comes forward, but political forces interfere, preventing her evidence from being disclosed. Touching upon the notion of law, justice, integrity and its importance in the real world, it deals with an accurate topic, especially interesting considering that the Tribunal is closing down; works on various levels - political, social, but the individual one as well, and represents international coproduction worthy of attention. Storm is the project by director Hans-Christian Schmid and producer Britta Knoeller's company 23/5 Filmproduktion and represents truly international cooperation, with many partners from many countries, even if most of them came via one connection production company Zentropa. It was shot with an international cast (eg. UK, Romania, Sweden, Germany, former Yugoslavia), at locations in Bosnia and Herzegovina, the Netherlands, Germany and Spain, in several languages, mostly English. Considering the story and all its layers, the project demanded a lot of background research, trips to The Hague, field research in Bosnia and Herzegovina, interviews with prosecutors, defense counsel, and the staff of the Witness Support Section. The makers of Storm will be here to discuss various aspect of the creative process, but also practical issues involved in the creation of the film, as a case study broken down into two separate sessions. In session one, Jasmila Žbanić, an established BiH director, will introduce Hans-Christian Schmid. Hans-Christian's study of filmmaking and scriptwriting in Germany and the USA resulted in films such as Heaven and Hell and It's a Jungle out There. He was awarded for coauthoring Only for One Night and received notable rewards for his films that ensued: 23 (the German Film Prize), Distant Lights (FIPRESCI-Prize), Requiem (the same prize, awarded by the international federation of film critics and journalists). During this in-depth conversation, Jasmila and Hans-Christian will explore various aspects of the work of director in general, cooperation with scriptwriter, talks with DPO, work with actors, as well as the specific experience of writing, casting, and editing Storm. To make it more real, scriptwriter Bernd Lange will be present to give his input as to developing the story, doing research, and writing. The question of reconciliation in the form of the impact of the movie will be discussed as well.



Intensive Master Class with Nancy Bishop: Screen Techniques for Casting (part II)

12:00 // ASU – Open Stage

Recommended Screening – Panorama Documentaries 2009

12:00 // Cinema Meeting Point

PETITION, Director: Zhao Liang, China/France, 2009, DigiBeta, colour, 123 min.

Q&A session with Sylvie Blum, moderated by Howard Feinstein

One to One Meeting

German producers-special guests of the 3rd Sarajevo Talent Campus meet Talents

15:00 // ASU – Open Stage

After the "Speed Dating", held on Day 1, there was a timetable for the registration of individual "One to One Meetings". On Day 2, the talents will have an opportunity to present their projects to potential producers and co-producers from Germany in "One to One Meetings". Each meeting will last up to 15 minutes and the goal is to use the time in order to find partners for a team that can compete for the 2010 Co-Production Prize of the Robert Bosch Stiftung.

Screening of the Co-production Prize films (Robert Bosch Stiftung) ●

17:00 // ASU – Open Stage

Every year Robert Bosch Stiftung Foundation issues three Coproduction Prizes for Young German and Eastern European Filmmaker in the category of animated, documentary and short film to the filmmakers working in the fields of production, directing, camera and screenwriting.

Talents will have an opportunity to see some successful accomplishments that won Coproduction Prizes over a last couple of years:

AMOR FATI by Dennis Todorović, Germany/Serbia and Monte Negro, 2005 Winner

The conflict between a young man who lost his bride and his father-in-law who caused the accident is presented as a collision of two worlds, the old Balkan mentality succumbing to destiny and young generation's belief in creating one's own.

SPLINTER by Wojtek Wawsczyk, Germany/Poland, 2005 Winner

Splinter is a story of a wooden bench from a park which falls in love with a girl. Only the girl seems to see the bench more than just an object. On the other side the bench lives in misunderstanding thinking that their "romance" develops.

MILAN by Michaela Kezele, Germany/Serbia, 2006 Winner

Two brothers are making plans to go and play "hide and seek" in the forest. As Milan (6) gets to the meeting point on time, his brother, at the same time, is fighting for his life. As Milan starts looking for him, he surprisingly finds someone else.

Discovering Talent: Philippe Bober in conversation with Vanja Kaluđerčić

18:00 // ASU – Open Stage

Philippe Bober is known as the founder of the Coproduction Office, one of the most recognizable European sales and production companies with a reputation for discovering and nurturing talents. The Coproduction Office started as the company which mainly worked with financing and sales and evolved to include talent spotting and production. When it was established, back in 1987, this Berlin-based company mainly worked with financing and international sale of films by, among others Lars von Tier, Mika and Aki Kaurismaki, Nanni Moretti and late Andrei Tarkovski. The next logical step was to include production in the operation by founding Essential Filmproduktion in 1996 and finally, upon the return to Paris, in 2001, he set up offices with included a short film division, "a sort of greenhouse for new filmmakers".

The work of Philippe Bober, as a creative producer, includes the early films of Lars von Tier (Europa, The Kingdom, Breaking the Waves), Lu Ye (Suzhou River), Carlos Reygadas (Japon and Battle in Heaven), Roy Andersson (Song from the Second Floor, You the Living), Jessica Hausner (Lovely Rita, Hotel and Lourdes), Kornel Mundruczo (Pleasant Days, Delta), Ulrich Seidl (Dog Days and Import Export), as well as international discoveries and top sellers such as Christi Puiu's The Death of Mr. Lazarescu and Corneliu Porumboiu's 12:08 East of Bucharest. The Office is focused on bold and engaging award-winning films by directors with strong personal visions. It is the smallest of the established sale and production companies, but a home for radical arthouse films. They work with a small number of films, one or two per year, which are hand-picked and continue working with authors, who are selected early in their careers, through their short films. The best examples are the launching of Swedish director Roy Andersson's Songs from the Second Floor in competition at Cannes – the film won a shared Jury prize and was sold worldwide and Jessica Hausner's feature debut Lovely Rita in Un Certain Regard. Philippe Bober has been an old friend of the Sarajevo Film Festival and selector for the New Currents Program, the work which enabled him to demonstrate his eye for young and different directors who move the boundaries, discovering great filmmakers of tomorrow with "strong handwriting" and "atypical auteur films". In conversation with Vanja Kaluđerčić, New Currents Short Program Selector, who works at the Coproduction Office on acquisition and short film catalogue, Philippe will let talents in on the process of searching for new talents, using the examples of successful young filmmakers.

Collaboration between Sarajevo Talent Campus and Competition Programme - Documentary Film

Young directors from the region have expressed interest for the genre of documentary, attending screenings during festivals, actively participating in discussions following the screenings, trying to create something on their own. However, they have not had the opportunity to receive desired knowledge and instructions. This year, for the first time, besides being the part of regional and competition program, documentaries found their way into the Talent Campus. Talents will have unique opportunity to enjoy the company of three guests, who will escort them into the world of documentaries.

Diane Weyermann, Leena Passnen and Stefano Tealdi, three renowned documentary producers, each special in his or her own way, will approach the theme of documentary film from three different angles, covering equally important aspects of documentary filmmaking. To make sure that discussions are thoroughly exhausted, Rada Šešić, the selector of the Competition Program – Documentary Film at the Sarajevo Film Festival will moderate sessions thereby giving them a special flavor.

Creative Docs vs. Reportage ●

Diane Weyermann in conversation with Rada Šešić / Collaboration between Sarajevo Talent Campus and Competition Programme - Documentary Film

18:00 // Youth Theatre

Addressing the theme Creative Documentary vs. Reportage, Diane Weyermann will take artistic approach and juxtapose creative documentary and reportage. Creative documentary and reportage are like a newspaper article and a poem. The aim of good film reportage is to convey the drama of natural events, present facts authentically, without implication, conclusion or deeper aesthetic insight. On the other hand creative documentary represents profound approach to reality. With its emotional overtone, it presents significance of natural themes, probing beneath the surface. The exploration of this theme will help directors recognize and appreciate the difference, yet, at the same time, find their own voice, develop their own style, and leave their own imprint.

Recommended Screening - Open Air

20:30 // Heineken Open Air Cinema

GIGANTE

Uruguay/Germany/Argentina/Netherlands, 2009, 35 mm, colour, 84 min.

Director: Adrián Biniez

Cast: Horacio Camandule, Leonor Svarcas

Jara, who is 35, works in a suburb of Montevideo as supermarket security guard. It's his job to keep an eye on the security cameras installed throughout the building. He doesn't have a great deal to do because he works the graveyard shift. This gives him plenty of time to pursue his favourite pastimes: watching videos, doing crossword puzzles or listening to music. And so his life continues – until one day Julia enters his field of vision.



Trashformers: The Fallen Don't Give Up (STC Party)

Please see Festival Calendar of Events

All accredited guests are welcome

Monday, August 17

Recommended Screening – Competition Programme

9:30 // National Theatre

DOGTOOTH

Greece, 2009, 35 mm, colour, 96 min.

Director: Yorgos Lanthimos

Actors and Notion of Time and Space

In conversation with Anamaria Marinca

10:00 // ASU – Open Stage

Anamaria Marinca entered global cinematic stage as Otilia in Cristian Mungiu's Palme d'Or winner 4 Months, 3 Weeks and 2 Days (2007). The dreary account of the last years of Ceausescu's regime, reflected in the story about a girl who helps a pregnant friend to have an illegal abortion is the film of the critically acclaimed New Romanian Wave in the second half of the 2000s. The role of a devoted friend won her nomination for European Actress 2007 at the 20th European Film Awards and the Best Actress prize from the jury of the Stockholm International Film Festival.

The balance between her work in London and the close relationship that she maintains with her country made her a migrant of modern European film, who seems to be equally at home in the BBC1 thriller series such as The Last Enemy (2008), the art house film about Romanian quotidiene such as Radu Muntean's Boogie (2008), or in an European costume drama co-production, such as Julie Delpy's The Countess (2009). This year, Anamaria Marinca comes to the SFF with two films about the consequences of war conflict and political violence in Europe. In Five Minutes of Heaven, Oliver Hirschbiegel's, critically acclaimed drama on the consequences of Northern Ireland conflict, she was given the supporting role of Vika, a member of TV crew who mediates between the main protagonists caught in a vicious circle of murderous violence and vengeance. In Hans Christian Schmid's Storm, she was given even more significant role as Mira, the young Bosnian woman who intends to testify about the crimes in the rape camp where she was incarcerated back during the war in Bosnia in the 1990s. It takes an amount of courage and hope to use the medium of films to remind us of traumatic legacy of political violence continues to reverberate throughout the "new Europe". If these courage and hope had a face, it might easily be that of Anamaria Marinca.

Further, besides presenting films, at the 15th Sarajevo Film Festival, Anamaria will be busy as the member of the Jury of the Competition Program – Feature Film, but she will also hold a session with Talent Actors on Notion of Time and Space in a Story and how actors experience that.

Film in Focus: Storm

Case Study, session 2

New Structure for European Co-production

Britta Knoeller in conversation with Jovan Marjanović

10:00 // ASU - 3b

In session two of the Storm case study "New Structures for European Coproduction", Jovan Marjanović, BiH Representative for Euroimage, and Head of Industry at the Sarajevo Film Festival will talk to producer Britta Knoeller and touch upon more technical and practical aspect of the whole process, such as financing and producing on an European level and a relation between small production houses and bigger and more established structures like Zentropa. Brita joined 23/5 Filmproduktion in 2005, one year after the company was founded with a goal to produce feature films and documentaries for theatrical release with main focus on thorough development of scripts and support of young writers, and has been a shareholder and managing director since 2007.

Berlinale Talent Campus ●

Presented by Christine Troestrum and Matthijs Wouter Knol

12:00 // ASU - Open Stage

The Berlinale Talent Campus is an international creative summit of the most talented up-and-coming filmmakers, bringing together talents and professionals. Every year, during the Berlin International Film Festival (www.berlinale.de) young professionals, directors, screenwriters, actors, cinematographers, producers, editors, sound designers, composers, production designers, visual artists and film critics from all over the world have the opportunity to learn from top experts and build international networks in the course of lectures, discussions, workshops and excursions.

The Berlinale Talent Campus has extended support to the Sarajevo Talent Campus and invited talents from the region to take part in the Berlinale Talent Campus. and strengthen cooperation.

The Program Manager, Matthijs Wouter Knol, and Project Manager, Christine Troestrum, will give an overview about the application requirements, the Campus program in Berlin, the hands-on trainings and the world wide Campus community (www.berlinale-talentcampus.de).

Cinematic Reality

Behind the Scene of Developing and Directing

Workshop for Talent Directors with Yesim Ustaoglu (part I)

15:00 // ASU - Open Stage

Standing firmly at the forefront of new Turkish cinema, Yesim Ustaoglu explores social and political vicissitudes of modern Turkey through low-key yet engaging intimate dramas of individuals who live at the margins of society or of troubled familial communities.

After studying architecture, she made short films *To Catch a Moment* (1984), *Big Fantasy* (1987), *Duet* (1990), and *Hotel* (1992) that were screened at numerous international festivals and brought her critics' recognition. In 1994 she completed her first feature film *The Trace*, the story of a policeman obsessed with a case involving a man who committed suicide and obliterated his face beyond recognition. A private investigation which the policeman carried out revealed him devastating truth shaking the core of his own identity. Although various film predecessors and currents influenced this vertiginous story of the identity, one should not neglect political and ideological circumstances surrounding the story. As homage to film noir, *The Trace* is also film about the effects of ideological repression under the military rule in the early 1980s.

In her next feature film *Ustaoglu* explores social traumas of her country even more explicitly. In *Journey to the Sun* (1999), not only does she criticize the repressive measures used by Turkey against Kurds, but she exceeds the mere presentation of the shocking images of political violence, and places "Kurd issue" in the wider context of the consequences of the modernization of Turkey. Her status of a full-blown auteur was confirmed by the next penetrating cinematic probing into another traumatic blind spot of Turkish history: *Waiting for the Clouds* (2003) swirls around the consequences of exodus of Pontic Greeks in the early 20th century. In her 2004 documentary *Life on Their Shoulders* Ustaoglu tells the story about the women from underdeveloped province, who are, throughout their lives, forced to climb up the mountain bent under heavy weight which they carry on their shoulders, therefore touching upon the lives of the women who have been neglected in the history and pushed to the margins of society. Following the exploration of the life in Turkish rural area seemingly untouched by modernization, Yesim Ustaoglu focuses on lives of the citizens of Istanbul, defined by multiple troubling effects of modern consumer capitalism. However, the connection with Turkish countryside remains. The heroes of *Pandora's Box* (2009) are three siblings, who interrupt their urban Istanbul upper-middle class lives in order to find their mother who disappeared in a mountainous region. On this quest, emotional search is far more important than the factual one: mother vanished from alienated lives of her children before her disappearance, as a result of the weakening of family ties under the influence of modern life. Nevertheless, Ustaoglu does not dwell on dichotomy between traditional/rural and modern/urban life, but dialectically resolves it through the relationship between the old lady and her grandson, the very offspring of Turkish modernity.

My Wishes, My Dreams

Workshop for Talent Actors with Leon Lučev (part I)

15:00 // ASU – 3b

Following his brilliant performances in Croatian box-office hits *How the War Started on my Island* (1996) and *What's a Man without a Mustache* (2005), as well as in internationally awarded films like Žbanić's *Grbavica* (2006) and Vinko Brešan's *Witnesses* (2003), Leon Lučev became one of the most popular and productive Croatian actors of his generation. Last year, he made the appearance at the Sarajevo Film Festival with two feature films, *Behind the Glass* by Zrinko Ogresta and *Buick Riviera* by Goran Rušinović and *See You in Sarajevo* one of the Sarajevo City of Film projects by Vanja Sviličić. His performance in *Buick Riviera* won him the Heart of Sarajevo for the Best Actor. Moreover, his last year's success did not stop there, at the Pula Festival, he received the Golden Arena for the best male supporting role in Brešan's *It Will Not End Here*.

One year before, at the 13th Sarajevo Film Festival, the audience could see him *In the Hole*, a short film by young director Marko Šantić, which received Special Mention Award. Therefore, all over again, he proved that he is not just an old guest of the Festival, but also a faithful supporter of young authors, which he only confirmed by coming to the Sarajevo Talent Campus three years in the row, from the very beginning. He has become the brand of the Campus and the friend of the Festival.

As a professional who is not restrained by any boundaries in his work, he does not rely on talent and discipline alone. Leon believes that good actors must be connected to their inner selves and have courage and ability to demonstrate that before an audience, a camera or a casting director.

In the workshop for actors *My Dreams, My Wishes*, he will focus on how to translate energy into action, how to release one's creativity, liberate oneself from personal and local stereotypes and adapt to other cultures and languages. He plans to use a couple of simple exercises to encourage the process of recognizing individual impulses, wishes, dreams, necessary in order to be creative on camera. In the course of the workshop both practical and theoretical approach will be used. Theory will include sharing of experience, obstacles, inhibitions and the way to overcome them to be able to express oneself more freely.

Producing through Co-productions: Pierre Spengler hosts Talent Producers

15:00 // ASU – 3c

Pierre Spengler is a producer who has deserved many credits, but the main one definitely for helping Superman fly into the public view. He started in the motion picture industry as an assistant director, assistant editor and production assistant and was involved in major films at the time.

Later, he joined the Salkinds Company and was in charge of their major films until the mid eighties including *Three and Four Musketeers* (1973-1974) and *Superman* trilogy (1978-1983). After 1986 he has been an independent producer and has worked on many motion pictures, such as *The Return of Musketeers* (1989), *Underground* (1995), which won the Golden Palm in Cannes, *Summer in the Golden Valley* (2003).

This flamboyant producer of French background and American success entered the industry at young age and grew with it having had a chance to experience its various aspects. As a producer, he has been directly involved in all stages of projects for which he was responsible, from the very start and all the way to delivery, including both collaboration with directors and writers and the supervision of schedules and budgets.

Although he won recognition by making American-style films, in the course of his work he has become an expert in European co-productions of all sorts and has worked in England, Italy, Spain, France, Germany, the Netherlands, the USA, Canada, Russia, Czech Republic, Hungary, Poland, ex-Yugoslav countries, Bulgaria and Romania. Pierre believes that no single country can sustain its film industry independently and that more advanced and economically advantaged countries should provide access to funding and help regional industry grow and succeed at the market.

The Talent Producers will have an opportunity to hear his views on different aspects of coproduction with the countries from the region.

Gays in Long Shot and Close-Up: Adding Insult to Injury ●

Moderated by Howard Feinstein, Participants of the round table: Svetlana Đurković, Marko Jurčić, Mike Goodridge, Michael Werner, Danis Tanović and Basil Tsiokos

18:00 // Cinema Meeting Point

In the classic text *The Celluloid Closet*, Vito Russo documented decades of negative representation of gay characters in mostly Hollywood movies. They would end up dying, or at least suffering, or they were just plain caricatured, paying a high price for the “crime” of sexual orientation. In the U.S. and many other parts of the world, gays and lesbians were socially reviled, so the films were a reflection of that prejudice.

In many places, the situation still exists, even if gays in films have become, in general, more three-dimensional and less demonized. But the negative stereotypes still pop up. And, witness the recent violence and rhetoric surrounding the first Q Fest in Sarajevo, or the defeat of Proposition 8 (gay marriage act) in California, the larger social order still has a problem with homosexuals and homosexuality. Whether derived from religious belief or thuggery, a hate crime is a hate crime. Why now? What do we see in films today that are indicators of the political and social stigmas operating?

A round table focusing on these and other issues follows the screening of the short films *In the Theme* (Olga Popova, Russia) and *Second Guessing Grandma* (Bob Giraldi, U.S.) and a clip from the documentary *Sarajevo Queer Festival 2008*. The discussion will be moderated by Howard Feinstein, selector, Sarajevo Film Festival, and participants include Svetlana Đurković, president, Organization Q, Sarajevo; Danis Tanović, filmmaker, Sarajevo; Marko Jurčić, Zagreb Pride; Zagreb; Mike Goodridge, U.S. editor, Screen International, Los Angeles; Michael Werner, chairman, Fortissimo Films, Hong Kong; and Basil Tsiokos, former director, New Festival of Gay and Lesbian Cinema, New York.

Recommended Screening - Open Air

20:30 // Heineken Open Air Cinema

FIVE MINUTES OF HEAVEN

United Kingdom, 2009, 35 mm, colour, 90 min.

Director: Oliver Hirschbiegel

Cast: Liam Neeson, James Nesbitt, Anamaria Marinca

FIVE MINUTES OF HEAVEN, tracks the lives of two men from the same town but different sides of the Irish political divide. One man, Alistair, is a killer; the other, Joe, is the brother of the man he killed. One feels he dare not ask for forgiveness; the other feels incapable of giving it. *FIVE MINUTES OF HEAVEN* is replete with an almost-exquisite sensitivity and quest for understanding.



Berlin Today Award 2009 “My Wall”

Berlinale Talent Campus Short Film Competition

Gala screening of 5 Films

23:30 // Cinema Meeting Point

The Berlinale Talent Campus designed the Talent Short Competition, as a logical continuance of the work of young talents. Every year, five young talents get a chance to produce a short film in cooperation with Berlin/Brandenburg based production company. The nominated films have a world premiere during the Berlinale Talent Campus and the winner receives the Berlin Today Award.

Sarajevo Campus Talents will have an honor to attend the screening of the five films nominated for the Berlin Today Award 2009 “My Wall” Berlinale Talent Campus Short Film, where the team of the winning

film, director Supriyo Sen and producers Fabian Gasmia and Henning Kamm, will join them. United by the theme of “the wall”, young artists managed to produce five films, each and every one of them being unique in its own way.

My Super Sea Wall by Gina Abatemarco tells a story about the tiny Alaskan island of Kivalina, 130 miles above the Arctic Circle, where climate change is a matter of life or death. Kivalina’s only defence are the man-made sea walls that crowd the island’s beaches, attempting to hold back the sea. For a community that has existed for thousands of years, not only their village is at stake, but their entire way of life as well.

PROMENADE by Sabine El Chamaa tells the story of an elderly woman who wanders into her war-ravaged house and collects pieces from its ruined walls. In the privacy of her new home, she rebuilds a wall, stone by stone. Situated between reality and imagination, the partially animated film is a reflection on the interplay between war, memory, and dreams.

In **WAGAH** by Supriyo Sen every evening, India and Pakistan’s only border crossing along the 3323 km frontier becomes the site of an extraordinary event: border guards on both sides orchestrate a parade to lower the flags. Thousands of people gather to witness the closing of the border, and afterwards the masses move as close to the gate as possible to greet their former neighbours. This ceremony represents a celebration of division all while serving as an element to connect two peoples.

BERLIN WALL by Paul Cotter tells the story of Werner Schlömerkemper, a 75-year-old man who, one day, starts rebuilding the Berlin Wall. Soon, he attracts the attention of the entire neighborhood, although no one really knows what his true motives are. This is a Romeo and Juliet story that touches on the themes of misunderstanding and xenophobia set in present-day Berlin.

In **TELEPORTATION**, an adventurous story about 9 November 1989 by Markus Dietrich and Hanna Reifgerst, Frederike and Fabian, both 10 years old, trying to teleport their friend Jonathan away to West Berlin wipe out the entire population of their hometown. They urgently have to reverse the experiment in order to save their neighbours, friends and families.

Tuesday, August 18

Degrees of Improvisation: From Script to Final Cut by Yorgos Lanthimos

12:00 // ASU – Open Stage

Dogtooth, the film that won Un Certain Regard Program Award at this year’s Cannes, not only put an end to almost a decade long absence of Greek film from Cannes, but also to many preconceived notions one could have about Greek art cinema. If Theodoros Angelopoulos, the author of *Eternity and a Day* (1998) - the winner of the Golden Palm, and the last Greek film shown in Cannes before 2009, was the embodiment of Greek cinema, Yorgos Lanthimos, the author of *Dogtooth* and *Kinetta* (2005), could easily become its new symbol.

In short, *Dogtooth* is the exact opposite of *Ulysses’ Gaze*, *Alexander the Great* or *Voyage to Cythera*. It is the chamber family horror and not a rich historical fresco. While Angelopoulos showed wide landscape and endless horizons, Lanthimos builds a wall and places us in claustrophobic ambient. While Angelopoulos was obsessed with history and past, Lanthimos is fascinated by the emptiness of present and never-ending routine. While Angelopoulos presented a father figure as an icon of dignified and elegiac patriarch, Lanthimos presented him as merciless, absolute despot. It is not by accident that the names of Austrian directors like Ulrich Seidl and Michael Haneke were used as references in describing Lanthimos’ film: *Dogtooth* is something like *Funny Games*, where the nucleus family is not destroyed by intruders coming from the outside, but by Fritzl-like parents who separate children from the world under the pretence of protecting them from its dangers. References do not need necessarily to be confined to the world of film. *Dogtooth* brings up the range of associations, from Freud’s psychoanalytic myth about

primordial father exercising the absolute power over other members of his community, to dramatic and cruelly bizarre behavioral experiments a la Quentin Skinner, blurring the line between scientific interest and a mere sadism.

Although this motif where parents isolate children from the horrors of the outside world is not new – it is sufficient to remember a Hollywood example like *The Village* or Benigni's variation of the same theme in *Life is Beautiful*, it is Lanthimos that pushes this argument to its logical conclusion. In Brechtian terms, what are the horrors lurking outside the familial circle, in comparison with the horrors that lurk inside it. Although Lanthimos does not hesitate to present graphical and explicit scenes of violence and mutilation, the real horror lies in something that is beyond visual presentation: that father and mother control the meaning of the words they teach to their captured children. The fact that nameless siblings in *Dogtooth* think that 'zombie' is a flower and that a cat is the most dangerous creature in the world may seem like bizarre self-gratuitous humor in the first part of the film. However, this violence over meaning cannot be prevented from eventually exploding in physical brutality.

In his lecture *Degrees of Improvisation: From the Script to the Final Cut*, Lanthimos will use the examples of his work to demonstrate transformations that a scripted scene can go through, until it reaches the final cut of the film and how improvisations are the important part of the process that could be achieved or avoided in the various parts of the process: during rehearsals with the actors, shooting and editing.

Cinematic Reality

Behind the Scene of Developing and Directing

Workshop for Talent Directors with Yesim Ustaolgu (part II)

15:00 // ASU – 3c

My Wishes, My Dreams

Workshop for Talent Actors with Leon Lučev (part II)

15:00 // ASU – 3b

Plot vs. Character

Analysis of “Elephant” by Marten Rabarts

15:00 // ASU – Open Stage

Since 2006 Marten Rabarts has been Artistic Director of Binger Filmlab and has headed all Binger programs for writers, directors and producers.

Binger Filmlab is international feature film development centre where writers, directors, producers and script editors from around the world can develop projects in company of other filmmakers at the same time supported by internationally acclaimed mentors. It is a film lab offering intensive five-month programs on the development of projects, in the course of which filmmakers are encouraged to look at choices and consider possibilities of their artistic expression.

After last year's successful work at the Sarajevo Talent Campus, Marten Rabarts will spent two days working with Scriptwriters again, but this year his time will be divided between film analysis and the series of one-to-one sessions.

On Day 1, Marten will do film analysis with all Scriptwriter Talents using *Elephant* by Gus Van Sant - “Plot vs. Character” - Letting Character Drive Narrative, Using Subtext and Rebirthing the Audience's Inner Storyteller.

Excursion to CineLink

15:00 // Hotel Europe

CineLink represents the Industry section of the Sarajevo Film Festival. Its activities are ongoing through-

out the year and designed to meet the current need and expectations of Southeast Europe's film industry in its reshaping. The program includes: Project Development Workshop, Co-Production Market, Awards, Screenings, Conferences, Industry Office Services and Regional Forum. In its 7th edition CineLink will attract over 400 film professionals from all over Europe who have embraced CineLink as a platform for development of their projects and a true catalyst in the filmmaking process.

Jovan Marjanović, Head of Industry, will explain how one can participate in the platform by submitting a project for the development workshops and look for co-production partners for its realization.

Spotting the Right Training

From Script Development to Distribution

17:00 // Hotel Europe

Following the tour, the talents will be invited to the event held in Hotel Europe "Spotting the Right Training" in Sarajevo 2009 from Script Development to Distribution. MEDIA Antenna Berlin-Brandenburg together with MEDIA Desks Hungary, Croatia, Slovenia and Bulgaria have decided to present a selection of advanced training programmes with diverse priorities, in collaboration with CineLink and Sarajevo Film Festival.

This year, the training event will present: Berlinale Talent Campus, the management programmes Ateliers du Cinéma Européen (ACE), European Audiovisual Entrepreneurs (EAVE) and Essential Legal Frame Work (ELF); in the field of script and project development SOURCES 2, the scholarship programme Nipkow, and for new technologies Interspace: Tosmi.

Following the brief presentations, an interview with Philippe Bober (Co-Production Office Paris), Michael Weber (The Match Factory) and Amra Bakšić Čamo (Head of CineLink) will give insights in to the work of world sales and their prospects in a rapidly changing industry.

After the presentation the MEDIA Desks and Antennae together with CineLink are happy to invite all guests to a networking cocktail on the terrace of Hotel Europe Sarajevo.

Transition from Short to Feature

Informal Meeting with Corneliu Porumboiu

Moderated by Mike Goodridge

17:00 // ASU – Open Stage

Whether we label a stream of critically acclaimed films coming from Romania in the last five years as the Romanian New Wave or not, the importance of Corneliu Porumboiu in the revival of Romanian cinema cannot be denied.

His feature debut, 2006 Camera d'Or laureate 12:08 East of Bucharest, belongs to the series of the cinematic commentaries on the legacy of Nicolae Ceausescu regime. However, what distinguishes the film from the rest of the series - equally acclaimed The Death of Mr. Lazarescu and 4 Months, 3 Weeks, 2 Days - is Porumboiu's sharp and precise satirical edge, presenting a farce where others see exclusively dreariness.

Sixteen years after the overthrow of Ceausescu's regime, a host of call-in TV talk show in a backwater Romanian town invites two of his fellow citizens to discuss whether there was a revolution in their town or not (the film original title, A Fost sau n-a Fost?, roughly translates to Was There or Wasn't There?). The three's attempt to answer what was the function of the rally that took place at their city square at the same time when Ceausescu was helicoptered out of Budapest, turns out to be futile. The trio in the studio - a narcissist and chauvinist TV host prone to quote Greek philosophers, debt-ridden alcoholic history teacher and an irascible retired loner, the local Santa Claus - torn by quibbles, thwart any prospect of finding a joint answer to that question. Moreover, they are debunked by their calling neighbors who challenge the notion that anything happened in their town, let alone a revolution.

Porumboiu's take does not only meditate on impossibility to grasp historical truth, but comments the role

of media in the process. The Romanian revolution was one of the first political incidents broadcasted alive – Porumbiou himself recollected that for him, a thirteen-year old boy at the time, the fall of Ceausescu was something that happened on TV. 12:08 East of Bucharest, inspired by a similar TV show that Porumbiou had seen, can thus be seen as exercise in the Jean Baudrillard criticism of the notion that media can provides us with the truth of social reality. Suffice to recall that some of the film's most hilarious jokes are precisely about the nature of the moving images, like those of an inexperienced cameraman whose camera occasionally slip and go out of focus, casing the rage of his boss, the TV owner. This year, Porumbiou comes to the Sarajevo Film Festival with his sophomore feature, Police, Adjective, another analysis of the values permeating the today's life in small towns across Romania. At the Sarajevo Talent Campus, Corneliu will hold an informal meeting with Talents to discuss Transition from Short to Feature.

Just Can't Get Enough by CEDEVITA GO!

23:30 // Festival Center Atrium

By invitation only

Wednesday, August 19

Intensive Story Coaching: Your Script, Your Characters...

Workshop for Talent Scriptwriters with Marten Rabarts, Dalibor Matanić and Marietta von Hauswolff von Baumgarten

10:00 // ASU – backstage

On Day 2, Marten Rabarts will hold a series of one-to-one sessions entitled Intensive Story Coaching – Your Script, Your Characters with those scriptwriters who had previously applied for practical work, in collaboration with Dalibor Matanić, Croatian director and scriptwriter, and Marietta von Hausewolff von Baumgarten, Script Consultant.

Dalibor Matanić, one of the most prolific directors and screenwriters of Croatia's new generation of filmmakers takes part in the workshop for scriptwriters for the third time, while Marietta von Hausewolff von Baumgarten, Script Consultant connected to Binger Film Lab, Script and Pitch and Torino FilmLab, is with Talents for the first time.

ACE Interview with Jim Stark

11:00 // Hotel Europe

In the organization of ACE, Jim Stark, Producer, gives an interview to Simon Perry, ACE Head of Board. Simon Perry is famous for a number of achievements in international production. As the Head of British Screen (1991-2000), he helped numerous European films make it to the screen, including Neil Jordan's Crying Game and Ken Loach's Land and Freedom. His experience covers the range of activities from filmmaking, creative development to production to finance to distribution.

Jim Stark is the producer who helped some of the landmark indie films in 1980's get made and seen. The career of the then corporate lawyer started with Jim Jarmusch's early features Stranger Than Paradise (winner of the Camera D'Or in Cannes and the U.S. National Society of Film Critics award for Best Picture), Down by Law (co-producer), Mystery Train (producer), Night on Earth (executive producer), as well as two short Coffee and Cigarettes films (producer). Although he entered the world of film because he was able to get money and push the projects through to completion, he was also involved in casting, editing, writing with some directors.

In conversation with Stellan Skarsgård •

12:00 // ASU – Open Stage

When, in 2000's, producers came up with an idea of doing a prequel to William Friedkin's *Exorcist* (1973), it turned out they started one of the most problematic productions of all times. However, besides the problems which de facto resulted in two different films, one thing was never under question: who would play young father Merrin, who was originally played by Swedish veteran of acting Max von Sydow. It had to be Stellan Skarsgård.

At the age of 31, he got his first role that won him international critics' acclaim: Sven, a poor simpleton who kills his cruel landlord, in Hans Alfredson's *The Simple-Minded Murder* (1982) garnered the actor Silver Berlin Bear for the Best Actor and accolades back home, including national film award Guldbagge.

Apart from continuing to act at home, in the late 1980's, he made his first Hollywood entries. The very first one was a small role in Phillip Kaufman's 1988 adaptation of Kundera's Prague Spring classic *The Unbearable Lightness of Being*. Expectations were higher regarding his role of Captain Tupolev in John McTiernan's Cold War submarine thriller *The Hunt for Red October* (1990). Unfortunately, what was supposed to be his breakthrough Hollywood performance was trimmed down in the post-production. In early 1990's, Skarsgård appears in Kjel Grede's *Good Evening, Mr. Wallenberg* (1990), the story about Swedish industrial Raoul Wallenberg who rescued thousands of Hungarian Jews from Nazi death camp massacre: not only that the film anticipated far more famous *The Schindler's List*, but also Skarsgård's Wallenberg was deprived of glamour and offered more authentic portrait in comparison to Schindler by Liam Neeson. One year later, he stars in the Oscar-nominated *Oxen* (1991), an improbable yet outstanding directing debut by 69-year-old Sven Nykvist, the director of photography and Ingmar Bergman's regular. In 1992 he reprised the role of the most favorite Swedish secret agent Carl Hamilton in Per Berglund's *The Democratic Terrorist* (he impersonated him for the first time in 1989 *Code Name Coq Rouge* by the same director). In 1995, Skarsgård offered another career defining role, the one of the bestial trapper Randbaeck in Polar-set psychological thriller *Zero Kelvin*, his first collaboration with Norwegian director Hans Petter Moland (with whom he will reunite in 2000 *Aberdeen* and upcoming *Regnskap*). The year of 1996 brought, of course, the most important film of Skarsgård's career, Lars von Trier's immaculate *Breaking the Waves*, where he played oil-rig worker Jan, whose wife Bess, still in love with him after he became handicapped, was trying to save him by becoming an ultimate victim. Skarsgård will remain one of Von Trier's regulars (TV series *Riget*, films *Dancer in the Dark* (2000) and *Dogville* (2003)). In the next couple of years, Skarsgaard became regular supporting actor in American productions (following *Breaking the Waves*, Stellan landed several supporting roles in high profile Hollywood features *Good Will Hunting* (1997), *Amistad* (1997), *Ronin* (1998), *Deep Blue Sea* (1999), all the way to *The Pirates of Caribbean* franchise, and *Angels and Demons*). However, he gets the most serious and successful roles in Europe, where apart from with Von Trier and Moland, he works with authors like Istvan Szabo (*Taking Sides* [2001]) and Milos Forman (*Goya's Ghosts* (2006)). This year at the Sarajevo Film Festival as a curator of Katrin Cartidge Foundation, which was created in memory of this remarkable actress in order to encourage uup-and-coming directors in their creative journey, Stellan Skarsgard will meet with Talents and talk about his career.

Recommended Screening – Tribute to...

15:00 // Cinema Meeting Point

IN PUBLIC

China, 2001, DigiBeta, colour, 30 min.

Director: Jia Zhang-ke,

Career Interview with Jia Zhang-ke by Howard Feinstein

How to Budget Your Documentary ●

Stefano Tealdi in conversation with Rada Šešić / Collaboration between Sarajevo Talent Campus and Competition Programme - Documentary Film

15:00 // Youth Theatre

Stefano Tealdi is one of the founders of Stefilm, director and producer. His recent international co-productions represent voluminous work and, among other projects, include "Mostar United", the story about a football team being a ray of hope in the divided city of Mostar. He is a founder member of the Associazione FERT (Filming with a European Regard in Turin), chaired EDN (European Documentary Network) and is national coordinator for INPUT, Television in the Public Interest.

On even more pragmatic level, Stefano will present How to Budget Your Documentary. It tends to be difficult to send a message into the real world through the creative presentation of reality, which is, by its own definition non-commercial product. Stefano will help talents learn how to use pitching to find sponsors. This is useful practical knowledge in the world of art, necessary for sending the message into the world.

Sales & Distribution: Ellis Driessen, Fortissimo Films and Olimpia Pont Chafer, Coproduction Office

17:00 // ASU – Open Stage

Filmmaking is the process that includes much more than the creative elements of scriptwriting, shooting and editing, involving a large number of people and a large amount of time. Development and all stages of production mean little without sales and distribution, which bring films to the audience, help them be released, advertised and sold.

In the session with Ellis Driessen, Acquisition Consultant, and Olimpia Pont Chafer, Sales Agent, the talents will get a chance to talk about the role of a sales agent in the process of sales and distribution of a film. They will also discuss the criteria for the sales and acquisition of films for companies such as Fortissimo Films and Coproduction Office.

What Is a Good Trailer for Your Documentary ●

Leena Pasanen in conversation with Rada Šešić / Collaboration between Sarajevo Talent Campus and Competition Programme - Documentary Film

18:00 // Youth Theatre

Leena Pasanen has built up a strong reputation as one of the most internationally oriented and engaged European commissioning editors, especially known for her support to new talent. She has held various positions at YLE, Finnish Broadcasting Agency and from November 2005 to August 2008 she was the director of the European Documentary Network (EDN).

With technology advancing, a trailer became a filmmaker's business card. At the session entitled What is a Good Trailer for Your Documentary, Leena will share tips on how to organize ideas and story structure into a five to ten minute piece that represents scenes from potential documentary into a visual pitch for a project, used mainly for fund-raising purposes. In other words, she will show directors how to do comment on reality, select and arrange pieces of a story, so that they can be processed, remembered and shared.

Recommended Screening – Competition Program – Documentary Film (Special Screening)

20:30 // Youth Theatre

MOSTAR UNITED

Italy/Slovenia, 2008, Beta Sp, colour, 75 min.

Director: Claudia Tosi

Eastweek Cocktail Party

Presentation of the educational programme of the Trieste Film Festival

22:00 // Atmejdán

One of the innovations marking this year's edition of the Trieste Film Festival, the leading festival of Central and Eastern European cinema in Italy, is the project Eastweek – Film masters, new talents, launched by the CEI Feature Event within the Trieste Film Festival 2009, organized by the Alpe-Adria Cinema Association to include young Eastern European filmmakers in the exhibition.

The project is supposed to develop through the following editions so that every year cinematographic protagonists can meet with students from film schools and academies across Central Europe and public through meetings, workshops and master classes, exploring the technicalities of directing, performing and working with a script.

The talents are invited to a cocktail and the presentation of the Eastweek Project in order to expand their opportunities and explore the idea of giving continuity in order to promote networking activities among the film schools of the CEI region in view of co-productions.

Thursday, August 20

In conversation with Terry George and Jim Sheridan •

10:00 // ASU – Open Stage

Terry George and Jim Sheridan are kindred spirits, who, to a certain extent, share background and a road to success. Both are Irish writers and film directors, who moved to the USA during 1980's, where their work was recognized and where they accomplished outstanding careers, acknowledged by several Academy Award nominations (Terry George two, Jim Sheridan six).

Terry George was born and raised in Belfast, Northern Ireland, and much of his work deals with troubles there (In the Name of the Father, Some Mother's Son, The Boxer). In 1993, he made his debut as screenwriter and assistant director in In the Name of the Father, directed and co-written by Jim Sheridan, nominated for seven Academy Awards. Soon, he received credits for successful work on Some Mother's Son (1996), The Boxer (1997), A Bright Shining Lie (1998), Hart's War (2002), Hotel Rwanda (2004) – his second Academy Award Nomination (directing, producing, co-writing), Reservation Road (2007).

Jim Sheridan won recognition and almost an Academy Award with My Left Foot in 1987, a moving story about an artist with cerebral palsy. He continued that practice with The Field (1990), In the name of the Father (1993), Some Mother's Son (1996), which he co-wrote with Terry George, The Boxer (1997), In America (2003), Get Rich or Die Tryin' (2005).

Their work overlaps. In fact, the most successful portion of it was made in collaboration. What distinguishes their work from other successful commercial productions is the fact that they both choose powerful true stories of struggle (My Left Foot, In the Name of the Father, Some Mother's Son, Hotel Rwanda) to be made into the movies.

Regardless if their stories revolve around a disabled artist (My Left Foot), convicts struggling to prove innocence (In the Name of the Father), saving families from genocide (Hotel Rwanda), catching on 15 years of lost life (The Boxer), or grief and guilt over a death (Reservation Road), they explore in depth what it means to be a human, with all rights and responsibilities.

The heaviness of the subject matter that Terry George deals with is only confirmed by his latest project, the film about Sergio Vieira de Mello, Brazilian UN diplomat who was killed in the Canal Hotel Bombing in Iraq in 2003, while working as the Secretary-General's Special Representative in Iraq.

Terry George will introduce the film to the talents and talk about this project before they reflect upon the films they made in collaboration.

In conversation with Gillian Anderson ●

12:30 // ASU – Open Stage

Truth still may be out there, but this August Gillian Anderson is here with us at the SFF Talent Campus. Of course, quips like this will follow this Chicago-born and London-raised actress throughout her entire career, because of the role of FBI agent Dana Scully in the X-Files (1993-2002), the sci-fi series that turned into one of the cultural phenomena of the 1990s and became one of the turning points in TV history. Thanks to the X-Files, playing one character only, Anderson had a chance to become an actress of wider range than her colleagues (TV actresses especially) succeed in becoming throughout the entire careers. Her acting included melancholic dwellings, being torn between rationality and faith, but comic reliefs as well. Also, she was the first woman to write a script and direct one of the episodes (All Things, Season 7).

Already in her X-Files days, Anderson used her film outings to get away from Scully persona: in low-budget art-flick *Hellcab/Chicago Cab* (1997, dir. Mary Cybulski, John Tintori) she is a full-mouthed Chicago chic, while in *The Mighty* (1998, dir. Peter Chelsom) she is almost unrecognizable as Loretta Lee, drunkard with a heart of gold. It is only theatre director Meredith from *Playing by Heart* (1998, dir. Willard Carroll) that due to her relationship-shyness somewhat resembles Dana Scully's love tribulations.

Furthermore, she enriched her filmography starring in the films like: *The Mighty Celt* (2000, dir. Pearse Elliott), *Tristram Shandy: A Cock and Bull Story* (2005) by British maverick Michael Winterbottom, Kevin Macdonald's *The Last King of Scotland*, *Straightheads* (2007, dir. Dan Reed).

With two films made in 2008 she returned to the US productions. The X-Files: I Want to Believe was an opportunity for the reunion with the old X-F crew. In Robert B. Weide's comedy *How to Lose Friends & Alienate People*, Anderson is casted as Eleonore Johnson.

Apart from the announcement of Duncan Ward's film *Boogie Woogie* where she has a supporting role, in 2009, Anderson gave a major stage performance as Nora Vaughan in Ibsen's *A Doll's House*, directed by young filmmaker Kfir Yefet at Donmar Warehouse. So far, this is the peak of her ongoing career at the West End stage: back in 2003 and 2004, she starred in she starred in "What the Night is For", and *The Sweetest Thing in Baseball*, and earlier this year Harper's Bazaar featured her as an "honorary Brit" on a list of the UK's 20 most powerful women in theatre.

Anderson is also developing her own passion project. She plans to direct and star as a lead actress in non-conventional biopic about Martha Gellhorn, American journalist and the third wife of Ernest Hemingway.

It will be interesting for talents to hear what Gillian Anderson has to say, not only because of variety of the roles she played, but because of the smooth transition she made from TV to film, and back to theater.

Closing Lecture ●

Darren Aronofsky in conversation with the participants of the Sarajevo Talent Campus - moderated by Mike Goodridge of Screen International

15:00 // ASU – Open Stage

The return of Darren Aronofsky to the Sarajevo Film Festival follows the rise of the one of the most original Hollywood directors who captivates Hollywood in the unexpected ways at the beginning of the millennium. His first feature film *Pi* (1998), a bizarre story about a psychotic mathematician trying to fathom the mechanism allegedly behind the stock market, was one of the most hallucinatory films at the SFF that year, when it was shown in Panorama Program. Two years later, Aronofsky was the guest of the same program with *Requiem for a Dream*, a provocative adaptation of the cult novel of the same name by Hubert Selby Jr., with an unforgettable performance by Ellen Burnstein.

This year Aronofsky is back with his last year's *The Wrestler*, which won him all those flattering epithets, used to describe his work in the beginning of his career, which some critics hastily and undeservedly took away from him after *The Fountain*, multilayered meditation on essence of life and love. Both narratively and visually, *The Wrestler* seems to be an exact opposite of whirlwind of spatial and temporal universes

of the Fountain. Story of celestial eternity was replaced by a story of an earthly failure, opulent magical landscapes by gritty everyday life of an underdog with nothing to lose.

A paranoid mathematician, an estranged housewife, adolescent drug addicts, enamored time-travelers in a search for eternal bliss, or an proletarian athlete: this motley crew of Aronofsky's protagonists embodies director's fascination with individuals that are placed not only at the social margin, but are also dislocated with regard to their own psyche. The social world and inner life are interrelated as if on the Möbius timeline: we do not know where one thing ends, and the other one begins, and ultimately what comes first. It is not a surprise then that Aronofsky's heroes are trying to find a point of stability, a toehold or sanity, something they can control, in the labyrinths of a deranged reality and even more deranged psyche (or is it the other way around?). If there is a central motif of Aronofsky's oeuvre, it is precisely the quest for our own private holy grails, the elusive pieces of certainty and stability. The Aronofsky twist is that that very quest, attempt, only additionally disturbs the individual, bringing him in the more intensive conflict with the world around him.

Can we then be surprised to hear that his next film, his passion project, is *Black Swan*, a story of a woman who discovers that her greatest opponent may be nothing more but a hallucination? The only surprise will be if we do not see that film as well at one of the following SFFs.

Coffee With...Mickey Rourke

15:00 // Festival Square Terrace

One of the greatest actors of our time, Golden Globe Winner and Academy Award Nominee, Mickey Rourke talks to us about his great come-back, outstanding body of work and challenges left ahead.

3rd Sarajevo Talent Campus Closing Session

17:00 // ASU – Open Stage

Recommended Screening – Open Air

20:30 // Heineken Open Air Cinema

THE WRESTLER

USA/France, 2008, 35 mm, colour, 111 min.

Director: Darren Aronofsky

Cast: Mickey Rourke, Marisa Tomei, Evan Rachel Wood

Back in the late '80s, Randy "The Ram" Robinson was a headlining professional wrestler. Now, twenty years later, he ekes out a living performing for handfuls of die-hard wrestling fans. Estranged from his daughter and unable to sustain any real relationships, Randy lives for the thrill of the show and the adoration of his fans. However, a heart attack forces him into retirement.

