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CineLink

PROJECT BOOK 2016



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CINEMA

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CineLink Projects 2016:

- 4** **AWAKENINGS** Director & Writer: JURE PAVLOVIĆ
- 8** **BOOK OF HOURS** Director: DEA KULUMBEGSHVILI
Writer: DEA KULUMBEGSHVILI & RATI ONELI
- 12** **BUTTERFLIES** Director & Writer: TOLGA KARACELIK
- 16** **DUSTCATCHER** Director & Writer: PAVEL VESNAKOV
- 20** **ELA AND HILMI** Director: ZIYA DEMIREL
Writer: ZIYA DEMIREL & NAZLI ELIF DURLU
- 24** **GOD EXISTS, HER NAME IS PETRUNIJA**
Director: TEONA S. MITEVSKA
Writers: ELMA TATARAGIĆ & TEONA S. MITEVSKA
- 28** **THE HEROES WERE DANCING** Director & Writer: NIKOLA LJUCA
- 32** **ILLYRICVM** Director: SIMON BOGOJEVIĆ NARATH
Director & Writer: SIMON BOGOJEVIĆ NARATH & SAŠA PODGORELEC
- 36** **LOOKING FOR VENERA** Director & Writer: NORIKA SEFA
- 40** **MARE** Director & Writer: ANDREA ŠTAKA
- 44** **MEMORIES FROM THE FUTURE**
Director: KONSTANTINOS ANTONOPOULOS
Writers: KONSTANTINOS ANTONOPOULOS & THOMAS KASSELAS
- 48** **MILF** Directors & Writers: DINKO DRAGANOVIĆ & SINIŠA VIDOVIĆ
- 52** **MY NAME IS DAMIAN** Director: MAJA WEISS
Writers: SUZANA TRATNIK & MAJA WEISS
- 56** **OTTO THE BARBARIAN** Director: RUXANDRA MARIA GHITESCU
- 60** **THE RELIGION OF NIGHWALKS** Director & Writer: NIKOLA LEŽAIĆ

CineLink Guest Projects 2016:

- 64** **TITO'S LOST MARIACHIS**
- 68** **SKIN DEEP** Directors & Writers: PAULINA DEL PASO & ELISA MILLER
- 70** **BULL SHARK** Director: Mohamed Al Ibrahim

Jure Pavlović

HR/DE/SI/RS

AWAKENINGS

Jasna is coming back to pay a visit to her mother Anka, an old, bedridden woman, suffering from cancer. Her initial plan is to stay only for a few days, tidy up the place, and sign the legal papers allowing the forced hospitalization of Anka. But sometimes things aren't going as planned...

Director & Writer

Jure Pavlović

Producer

Bojan Kanjera, Luka Venturin

Co-producer

Roman Roitman, Danijel Hočevar,
Jelena Mitrović

Production company

Sekvenca (HR), Monokel (DE), Vertigo (SI),
Bas Celik (RS)

Approx. budget of the project

754.000 €

Financing in place

Croatian Audiovisual Centre (HAVC),
development support – 20.000 €
Croatian Audiovisual Centre (HAVC),
production support – 373.000 €
Various Script development supports – 6.000 €
In-kind Support (shooting equipment) – 30.000 €
Producer's Investment (Sekvenca) – 15.000 €

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Festival Scope

PICNIC <https://pro.festivalscope.com/film/picnic>

Attending the market

Jure Pavlović, Bojan Kanjera, Luka Venturin, Roman Roitman

DIRECTOR'S BIOGRAPHY

Jure Pavlović (1985) graduated directing at the Academy of Dramatic Art in Zagreb, Croatia. He took part in various international workshops like Berlinale Talents, Sarajevo Talent Campus, Sources 2, etc. His short films were screened and awarded on numerous international festivals such as Berlinale and Clermont-Ferrand. His short film PICNIC won the European Film Academy Award (EFA) for the Best European short film in 2015.



PRODUCER'S BIOGRAPHY

Bojan Kanjera (1986, Zagreb) studied law, Faculty of Law in Zagreb. He gained production knowledge by participating in various international educational programs such as EAVE – Film Marketing Workshop, EuroDoc, Torino Film Lab - Adapt Lab, MAIA program, MBS - Multi Platform Business School, IDOC, Balkan Documentary Campus and through many other programmes and events.

As a producer he is currently developing new feature films of leading Croatian directors of the younger generation such as Jure Pavlović (PICNIC, European Film Academy Award for the Best European Short), Marko Šantić (GOOD LUCK NEDIM, Student Visionary Award - Tribeca FF, Heart of Sarajevo for best short film - Sarajevo FF), Sara Hribar (LET ME SLEEP - Golden Pram for the best Croatian short film - Zagreb FF) and others. Up to date Bojan has produced two feature length fiction films, TO THE WEST (dir. Sara Hribar, Marko Šantić), and JIMMIE (dir. Jesper Ganslandt, minority co-producer) and has worked on numerous short films as well as TV formats, commercial and documentary audiovisual projects.

SYNOPSIS

Many years ago, JASNA left her home village in rural Croatia in order to raise a family in Germany. Now she is coming back to pay a visit to her mother ANKA, an old, bedridden woman, suffering from colon cancer. Anka is living alone in an old family house, surrounded by hostile neighbours. It is clear from the outset that she is in no condition to take care of herself, but her defiant spirit will not allow for any kind of help. Her only companion Nada is secretly receiving payments from Jasna in order to take care of her.

Jasna's initial plan is to stay only for a few days, tidy up the place, and sign the legal papers allowing the forced hospitalization of Anka.

Her determination starts to weaken in the face of her mother's vigour and resolve about doing the simplest household chores. Spending her dying days in a decrepit hospital, away from her home, feels like a nightmare to Anka. Unable to deny her the only thing that keeps her spirits up, Jasna finds herself stranded and distraught with anxiety. This newfound sense of obligation towards her mother prolongs her stay in the village indefinitely.

Apart from dealing with pointless demands and constant criticism, Jasna is feeling homesick. As her son's birthday is coming up, she misses her family more and more. This further complicates her relationship with her mother and bitterness over past conflicts starts to burst out. Enclosed in the small house, the two women are forced to work through their resentments, and restore some sort of mutual appreciation. A surprise visit from Jasna's husband HANNES and their children, just in time for their son's birthday celebration, might help them reconcile with each other and come to terms with Anka's deteriorating condition.

DIRECTOR'S STATEMENT

"Family dynamics are fuelled by primal love and utter lack of understanding. The place where they clash is a fertile soil for amazing stories."

The story of AWAKENINGS grew out of my attempt to come to terms with one of the most basic facts of life: death of a loved one.

Death surrounds us, but we ignore it and suppress it in order to maintain our everyday routine. We build narratives around death in order to give it some sort of meaning, anything to avoid accepting it for what it really is: a cold, cruel, banal fact of life.

Six years ago, my grandmother was diagnosed with terminal cancer. She was very old by then, and a lifetime of hard work had left her exhausted. Still, I couldn't wrap my mind

around the fact that she would soon be gone. However, her condition, as well as her stubborn refusal to leave her beloved home for a hospital, increased the number of our family gatherings. During these moments, I realized how the closeness of death makes us re-examine our relationships, not just to the dying person, but to the people around us. We stop taking them for granted, become more sincere to one another and get to know each other deeper than we cared to when we thought we had all the time in the world. We are forced to re-evaluate time and learn to cherish all the good moments we spent together.

AWAKENINGS is not a movie about destructiveness of death, but about its most life-affirming qualities; not about what it takes away, but what it adds to life.

My basic intention is to tell a story relying on the characters' relationships and emotional states they go through. There are no big twists or narrative flourishes; the heart of the story stems from psychological realism. The characters' background, relationships and emotions are expressed through the atmosphere, enriched by specifically temperamental Dalmatian warmth and humour. The lead actresses have been included in the early stages of script development, giving them the opportunity to connect to their characters on a deeper level.

My short movies have been defined by a sort of aesthetic asceticism: stripped of any stylistic machinations distracting the viewer from the character and the emotional backdrop of the scene. I intend to do the same here, by tracking the protagonists in long shots, while keeping them in close-up. The camera will maintain its observational role, keeping the viewer's attention on the emotional core of the movie, instead of drawing attention to itself. In contrast to my previous work, I intend to use a visually deeper perspective, making the setting a character in its own right.

By employing these rhetorical devices, I intend to create a work that speaks through its imag-

es, not dialogue or exposition. By presenting the situation in its natural ambiguity, without embellishments, the movie would leave a much stronger emotional impact.

PRODUCER'S STATEMENT

AWAKENINGS is an intimate film that explores themes of detachment, illness and strengthening ties within the estranged family. Although the subject may sound serious, the intention is to create the uplifting mood.

As it can be seen in his awarded short films, director Jure Pavlović prefers a slow paced, atmosphere movies that create tension and he plans to use the same approach in this film as well. Specific author's language combined with this theme and setting will result with a very interesting mixture that can provide great art-house and festival potential.

The production budget is 754.000€. More than 50% of the budget has been secured in Croatia, and the plan is to raise the rest of the money through our co-production partners in Germany and Balkan countries and possibly Eurimages.

The principal photography will start in September 2017.

COMPANY PROFILE

SEKVENCA is a production company based in Zagreb, Croatia. The focus of the company is to produce projects by authors with distinctive vision, create opportunities for debut directors and promote Croatian cinema internationally. Our projects participated in various MEDIA supported training programs (Berlinale Short Film Station, Sarajevo Talent Campus, Sources 2, Maia, Media Business School) and presented on pitching forums like WEMW in Trieste.

We have developed sustained co-operation with national and local fund, national broadcaster, regional funds and distributors. In addition, we have established contacts with key co-producing partners with a view to foster international co-productions for our next projects. Short film projects of the company have

been shown on different TV channels and presented on hundreds of various festivals worldwide, including the biggest ones like the 65th Berlinale - Berlin International Film Festival and International Short Film Festival Clermont-Ferrand. Short film PICNIC, produced by Sekvenca, won the European Film Academy Award (EFA) for the Best European Short in 2015.

Dea Kulumbegashvili

GE/US

BOOK OF HOURS

When Alex returns home after long absence, he finds himself powerless as facing tensions in the works around him, so dealing with inner dilemmas.

Director

Dea Kulumbegashvili

Writers

Dea Kulumbegashvili, Rati Oneli

Producer

Rati Oneli

Co-producer

Jim Stark

Production company

OFA

Approx. budget of the project

750.000 €

Financing in place

65.000 €

Contact info

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Festival Scope

LÉTHÉ <https://pro.festivalscope.com/film/lethe>

Attending the market

Dea Kulumbegashvili, Rati Oneli, Jim Stark

DIRECTOR'S BIOGRAPHY

Dea Kulumbegashvili was born and raised in Georgia. Dea studied film directing at Columbia University School of the Arts and Media Studies at The New School in New York. Her debut short film *INVISIBLE SPACES* was nominated for Palme D'Or for a short film at the Cannes International Film Festival in 2014. Her second short film *LETHE* was selected for the short film program of Directors' Fortnight in 2016.

Dea recently is developing her first feature *BOOK OF HOURS*. Dea participated in Cinefondation Residency while working on the script. *BOOK OF HOURS* was also awarded with the Grand Prix at the co – production market of Sofia Film Festival, Sofia Meetings.



PRODUCER'S BIOGRAPHY

Rati Oneli was born in Tbilisi, Georgia. He has lived in New York from 1999 to 2014 when he moved to Georgia in order to make his documentary *CITY OF THE SUN*. He specialized in Middle East Studies, as well as International Affairs both at Free University Tbilisi and Columbia University in New York. He currently pursues a PhD in Philosophy at the European Graduate School.

With his production company OFA, Rati directed and produced a feature length documentary *CITY OF THE SUN*, which is currently in stage of post-production, the film was supported by numerous film funds and project development platforms, such as DOHA Film Institute, IDFA Bertha Fund, Catapult Film Fund, Georgian National Film Center and etc.

In 2014, he produced and edited *INVISIBLE SPACES*, a short film written and directed by Dea Kulumbegashvili that premiered at the Cannes International Film Festival and was nominated for Palme d'Or for a short film. In 2016 he co-produced *LETHE*, short film by Dea Kulumbegashvili that will premiere in short film program of Directors' Fortnight in Cannes in 2016.

CO-PRODUCER'S BIOGRAPHY

Jim Stark is long-time producer of award winning independent films that have regularly screened at major international festivals: Cannes, Venice, Toronto, Sundance, and Berlin. He has been developing, financing, producing, and distributing films in the USA and Internationally since 1983. Some of his films are: *COFFEE AND CIGARETTES*, *NIGHT ON EARTH*, *FACTOTUM*, etc.

SYNOPSIS

ALEX, (45) gave up his medical career hoping to become a writer. Instead, he failed at writing as well and now works as an estate manager for a wealthy American in Connecticut. He comes

back to his native village Tsedisi, in rural Georgia, after a long absence as his father, SHOTA (80) is on a death bed. A wall of estrangement and untold rebukes stand between father and son. Alex plans to sell a land he will inherit after his father dies in order to leave the village forever. As his father is still alive, Alex's routine turns into a waiting game of his Shota's death. Wondering in the village, Alex begins an affair with YANA, (30), a Jehovah's Witness. Soon he is embroiled in a conflict between local Christians and the Jehovah's Witnesses community. Caught up in the middle of the conflict, Alex finds himself powerless as facing tensions in the world around him, so with his inner dilemmas.

DIRECTOR'S STATEMENT

BOOK OF HOURS, is planned to be my first feature and it takes place in a small mountainous village of Tsedisi, 10 minutes from the town of Gori where Stalin was born and raised. A picturesque place of high mountains and cliffs, Tsedisi is a place of residence of ethnically Georgian and Ossetian people who live next to each other despite the history of violence of the ethnic conflict of 1990's. I am Ossetian and my family still lives in this village next to their Georgian neighbors. Historic memory has never been a subject of thinking and philosophic argument here. It is simply forgotten for now, for sake of peace.

With this film I aim to create the study of relationship between characters' internal and exterior lives in the world where people are reserved and struggle to express their emotions while facing personal tragedies, anguishes, and other feelings. They struggle to find redemption, through love and intimacy. However, they never achieve it. I'm interested in moments where ecstatic and intimate truth can be experienced rather than defining some kind of ethical or moral norms. Real and imaginary, truth and falseness are rather arbitrary notions. Any one particular experience doesn't contain just truth

or falseness, it can be both at the same time. In the world of Tsedisi, violence is something casual, not a spectacle that entertains and strikes the audience. Banality of the act of violence and how it is incorporated in the mundane reality of local life makes it even more palpable for me. I do not intend to turn acts of violence into spectacle, but rather present them in an unsentimental and matter-of-fact manner – sometimes clumsy, awkward and without a place for heroic actions.

Being a member of this community I have direct access to the community of Jehovah's Witnesses and the local Orthodox Church. The members of the Jehovah's Witnesses community will act in the film. I do not want to bring actors who would bring their own interpretations to the film but rather have the faces of people who live the joy and horrors of local life on an every day bases. Human faces after all are the best chronicles of history and truth that is so often ignored or misinterpreted. I have an advantage of knowing the life here and stories of these people from the first hand and I want to be able to create a film that stands on values of poetic realism, bringing the truth of the life to the screen but also delivering the poetry of the truth – as only truth can be poetic.

COMPANY PROFILE

OFA was founded in 2014 by Dea Kulumbegashvili and Rati Oneli. OFA specializes in producing author driven films, exploring the film medium through personal, authentic vision.

Work produced by OFA includes INVISIBLE SPACES, an award winning short film by Dea Kulumbegashvili that was nominated for Palme d'Or in 2014; CITY OF THE SUN, a documentary, currently in post-production by Rati Oneli that has been awarded Special Jury Prize, as work-in-progress, by Vision Sud Est at the Nyon International Film Festival in 2015 and has so far received production and development

funding from Doha Film Institute, IDFA Bertha, Catapult Film Fund, Jerome Foundation, Georgian National Film Center.

Most recently, in February 2016, OFA produced Dea Kulumbegashvili's second short film LETHE, which premiered at La Quinzaine des Réalisateurs, Cannes.

OFA is currently developing a feature film BOOK OF HOURS, co-written by Dea Kulumbegashvili and Rati Oneli. The project has already won Grand Prix of 55.000 € for the Best Pitch at Sofia Meetings in March 2016. Dea Kulumbegashvili recently finished her participation in the Residency of Cinefondation.



AIR FOR ART

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AWARD

CineLink, Sarajevo Film Festival 2016

CFM

Tolga Karaçelik

TR

BUTTERFLIES

After receiving a call from their long unheard father Mazhar; brothers and sisters Cemal, Kenan and Suzan finds themselves back in their strange village. Instead of a family reunion they end up waiting for butterflies to come; to be able to bury their father satisfying his will.

Director

Tolga Karaçelik

Producer

Cem Doruk, Diloy Gulun

Production company

Karaçelik Films

Approx. budget of the project

750.000 €

Financing in place

100.000 €

Contact info

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Festival Scope

IVY

<https://pro.festivalscope.com/film/ivy>

Attending the market

Cem Doruk, Tolga Karaçelik, Diloy Gulun

DIRECTOR'S BIOGRAPHY

Tolga Karaçelik (1981,İstanbul) directed two feature films and several award winning shorts. His debut film TOLL BOOTH screened on festivals around the world winning thirteen awards including best first film, best actor and best cinematography at Turkey's important film festival Golden Orange. The movie was screened at prestigious venues such as MOMA New York and Smithsonian. His second film IVY premiered in Sundance and was shown at more than thirty festivals so far including prestigious festivals like Toronto, Karlovy Vary, Sao Paolo, Sydney. IVY had been awarded more than 20 awards world wide including Best Film at East End Film festival of London and Best Film, Best director, Best script, Best Actor at Golden Orange and Best director and best actor at Adana Film Festival. He was also in the jury in Karlovy Vary this year. He is currently working on his next film BUTTERFLIES.



PRODUCER'S BIOGRAPHY

Born on March 11th 1980, Cem Doruk trained in economics and film production in University of Southern California. Between 2003-2009 he worked in financial sector in various positions. Cem, after working in several short movie productions, opened his own company Ahestefilm in 2011. Ahestefilm's first production was ROAD TO LONDON premiered in Camerimage 2012 and screened in international film festivals. His second production was DIYAR which premiered in 33rd Istanbul film festival and screened in several international film festivals in documentary sections. Cem Doruk's first production as a feature is Emin Alper's FRENZY, which premiered in 72nd Venice Film Festival in the main competition and won the Jury prize. Frenzy also made its north America premiere in Toronto film festival and its Asian premiere in Busan film festival, winning Grand Jury Prize in Aspa in 2015. Cem Doruk is one of the executive producers of upcoming Semih Kaplanoglu movie GRAIN.

Diloy Gulun was born in Istanbul, graduated from Istanbul University Conservatory Violin department in 1988, received her BA degree from Bogazici University Economics Department in 1992 and Diplôme d'accès aux études universitaires from Sorbonne Paris 1 in 1995. She started working as production assistant in IFR in 1996. In 2001, she produced Ahmet Ulucay's MAKING BOATS OUT OF WATERMELON RINDS which won 8 awards in several international festivals. She founded Karma Films in 2003 and line produced several feature films including INFERNO (Ron Howard / Sony Pictures), TAKEN 2 (Olivier Megaton / Europacorp), THE RELUCTANT FUNDAMENTALIST (Mira Nair / Cine Mosaic), THE INTERNATIONAL (Tom Tykwer / Sony Pictures), NARROW FRAME OF MIDNIGHT (Tala Hadid / Autonomous UK) and many others as well as documentaries and over 200 commercials.

SYNOPSIS

An astronaut looking directly into a camera warning Monsieur Hollande saying 'There is no one more dangerous than an astronaut with nothing to lose' says CEMAL. KENAN is dubbing home videos for a living. Sitting on a plastic yellow children's chair in a kindergarten class crying stands SUZAN. They are the sons and daughter of MAZHAR. Each sent to live with different relatives after their mother's suicide, they grew up apart. Now, after 30 years apart, their father calls them back to their home, a village called Hasanlar. They don't know why. The eldest, Cemal, picks them up and they take a road trip to this strange village, which they haven't seen for more than thirty years. When they arrive to Hasanlar they realize that their father is dead and in his will he said he wants to be buried when the butterflies come, one of the many strangeness' of this village. Hasanlar village, a place where millions of butterflies come to die around the end of August every year. A place where chicken explode and where everyone in the village freezes when they see a chicken around so they don't scare them. A village where the Imam has doubts about the existence of god and a village chief who lies constantly. Three siblings who don't know each other and don't know anything about their father have to wait and kill time in this village to bury him.

It's a story about "ungrown-ups". It's a story about healing. As they start to find out more about their father and about each other, they also start to know more about themselves.

DIRECTOR'S STATEMENT

Mazhar is dead; Mazhar Candan was my uncle and a poet, he died. My mother will die, my grandmother will die, my father will die, I will die. They're still alive, I'm still alive, Mazhar Candan was my uncle and a poet and he died.

He made me enjoy Odyssey when I was 9 years old. We took a journey through the kingdoms which Herodotus told about. When I was 11 years old, he introduced me with Mayakovski and Yesenin. When I was 13, he said “Aysel, go away, I’m not the one for you”. My favorite poem of his started as “The sun sets, ‘maestro’ silenced everyone with a shaky voice, holding one hand up like an actor”. Everyone remained silent and listened to him as he talked. As far back as I can remember, he used to say “this is my last year”. He said this for 20 years. That scared me when I was a kid; later on it just made me smile. He wouldn’t die and I would smile. Until last year. I didn’t become aware of his death. One day my maternal uncle invited me over for lunch, saying “Mazhar and I are waiting for you”. I saw my maternal uncle and Mazhar, and sat across them. As I lifted my head up, I saw it was Hasan not Mazhar sitting next to my uncle. That day I realized Mazhar had died. I felt a knot in my throat, I could not breathe. I left the table without saying anything. I misheard him. He said Hasan, I heard Mazhar. I dragged myself to the street and cried for Mazhar for the first time, that day. When I went home I started thinking about death. Mazhar was gone and it hurt me. I pictured in my mind the faces of everyone I loved. One by one, I made them say “this is my last year” in my head. Then I sent them all to Hasanlar Village. This is how Hasanlar Village came to be and gave birth to its characters. I’m 30 years old. I feel like death is still far away. While I still feel stronger than death, I wanted to write a comedy where death is a character but not significant enough to be the lead. At Mazhar’s funeral I gave a speech and said “He always wanted to be an underground poet; he finally is”. No one laughed, but I thought it was funny. And I’m sure Mazhar was there and he also found it funny.

I wrote this movie to make Mazhar smile.

PRODUCER’S STATEMENT

At this stage THE BUTTERFLIES is having a healthy development. Although having taken a break from the script to write and direct IVY, Tolga had the film in his mind and worked on the script for quite sometime. The experience from his previous film is a big advantage for us in development and it will be the same in production. The director is working on a new version of the script. The script we had prior to our new treatment has two protagonists as brothers. Although adding another sibling to the story the structure and the backbone of the script remains very similar and we will finalize this version’s first draft in November.

The film takes place in one village after a short road trip. The Director wants to observe his three protagonists for the audience before bringing them to an intriguing setting. In this village the townsman, past memories and even farm animals will put them through an absurd and emotional journey. We plan to start production in early September. The village and the road section will be important to create the atmosphere therefore we start location scouting in November 2016 to find the best village we can use a studio set and plan for pre-production in June 2017.

The project is also very joyful for a producer. The funny story and the intriguing setting give us a lot advantages for marketing. Also the director’s last movie participated more than 30 festivals internationally and won dozens of awards locally and around the world. We want to capitalize from this momentum and start premarketing through social media very early using our early posters and other press related news to grow our social media followers.

For us it is very important to participate in such a prestigious co-production market. After the last political events it is even more difficult to get funding in Turkey. We want to explore all co-production possibilities. Along with the general co-production model we want to seek the possibility to produce the movie with a partner company as equal producers. The project allows

us to collaborate with other talents from all over Europe. We have complex make-up and animatronics with the usage of computer generated imagery. These fields are not fully developed in Turkey and require experience. Our aim will be finding the right partners to develop the movie together and share our enthusiasm.

COMPANY PROFILE

KARACELIK FILMS is the production company of Tolga Karaçelik. Two films have been produced so far under the company. The first film TOLL BOOTH, which was screened at numerous prestigious festivals. TOLL BOOTH won Golden Orange (best first film, best actor and best cinematography), at prestigious Turkish Film Festival.

The second feature is IVY, which premiered in Sundance and continues its festival circuit at prestigious festivals and it is highly acclaimed by the critics all around the world.

Pavel G. Vesnakov

BG/DE/FR

DUSTCATCHER

Will Nicola find his place in society? Or will he hopelessly fall down again and forever stay a fugitive in his own country?

Director & Writer

Pavel G. Vesnakov

Producer

Sebastian Weyland, Monica Balcheva

Production company

Movimiento & Heimathafen Film & Media GmbH

Approx. budget of the project

1.068.452 €

Financing in place

Bulgarian National Film Center - 400.000 €

Contact info

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Festival Scope

PRIDE

<https://pro.festivalscope.com/film/pride>

TRAINS

<https://pro.festivalscope.com/film/trains>

Attending the market

Pavel G. Vesnakov, Sebastian Weyland

DIRECTOR'S BIOGRAPHY

Pavel G. Vesnakov (member of European Film Academy), born in Sofia in 1987, is an award winning Bulgarian film director & scriptwriter. He holds a Bachelor's degree in Visual Arts and a Master's Degree in Film Arts. He is known for his highly realistic and provocative films, exploring the collapse of contemporary Bulgarian society. He is the writer/director of the trilogy of short films INCHES OF SUBURBIA: TRAINS (2011), THE PARAFFIN PRINCE (2012) and PRIDE (2013), which have screened at numerous international film festivals, such as Locarno, Sarajevo, Clermont-Ferrand, Tampere, Edinburgh, Trieste, Asiana, Cottbus, Leeds, Sofia, Helsinki and many more. They have won more than 30 prestigious international awards and still continue to travel on the festival circuit. The latest installment of the trilogy, PRIDE, won the Grand Prix in the International Competition of Clermont-Ferrand, and was nominated for Best Short Film at the 2014 European Academy Awards.

Pavel is also an alumnus of the Berlinale and Sarajevo Talent Campuses.

In 2014 he received the Robert Bosch Eastern European Co-Production Film Prize for his fourth short film project ZEUS, which premiered in Locarno Film Festival 2015.

Recently Pavel started working on his first feature film – DUSTCATCHER.



PRODUCER'S BIOGRAPHY

Sebastian Weyland, Managing Director & Producer, (*1975, Wuppertal) studied Applied Languages in Cologne and Bordeaux. After interning at several production companies he did shift his professional activities into film production. After graduating with diploma, he worked as Assistant Producer and Production Trainee in several production companies for television and cinema – such as Schmidt Katze Filmkollektiv.

From 2007-2008 he did a Master degree in TV and Film Production at Danube University Krems, Austria. In 2012 he attended the International Filmschule Köln (IFS) further application program “International Producing” supervised by Simon Perry. Since 12/2013 he is running Heimathafen Film & Media GmbH together with his partner Knut Jäger.

SYNOPSIS

After being set free prematurely after five years of serving a murder sentence, NICOLA (27) returns to his small hometown Russe, determined to break away from the past, the toxic habits and relationships, and start anew. But living “normally” turns out to be a much harder task.

Painfully lonely, he latches onto IVA (23), a girl he meets at a fugitive camp where he's sent to do community work under the conditions of his probation. The two start building ivory towers about a different future - away from Bulgaria.

But one day Nicola uncovers that something terrible is happening behind the walls of the camp. Vasil, (it's principal and Iva's father) is forcing the children of the refugees to shoot pornographic videos. In return he helps them with the search of the relatives they've lost while fleeing from their homes.

Will Nicola find a solution? Or will he hopelessly fall down again and forever stay a fugitive in his own country?

DIRECTOR'S STATEMENT

In the very beginning of my education in film direction I was fascinated by the ideas and the dreams I've always had about cinema. And when I was younger, I must admit, I perceived the world in a most romantic and probably unrealistic way (and maybe I still do, who knows). But back then I was so excited by the other people's attention that I couldn't quite see the real power of cinema and the responsibilities it brings.

My initial attempts were relatively chaotic as I cared about just my own issues and my own excitement. I was looking for answers important for me and nobody else.

And I also wanted to leave my home country so badly, and I craved for making “my” art far, faraway. I couldn't stop it. Until two significant, groundbreaking events happened. My parents decided to leave Bulgaria and they really did it and I fell in love with this new local movie Eastern Plays by Kamen Kalev. Both changed me for good.

I stopped dreaming, I woke up and I then saw I'm standing at the abyss - so vast, so unknown. And I suddenly realized that all if my searching was right in front of me all the time. It hit me: it was not the high literature, nor the works of all my cinema idols, the old masters, but the everyday life of common people and their everyday struggles that were my true inspiration and that would bring me the answers to all my questions.

Before that I thought and hoped that I'll find the ultimate truth outside Bulgaria and never here. And now I believe that I must stay and try to speak honestly about everything that surrounds me here, where I've been living all my life. All the things that I really know: my hometown, my neighborhood, my country.

Only from that moment on, I started becoming

a real film maker, I think. My taste in cinema changed completely. Till this moment I only recognized the works of Andrey Tarkovsky and Michelangelo Antonioni and I was totally in love with them. And then I started finding beauty and sense in all the movies from the so called Romanian New wave, and I also discovered the amazing New Greek and Turkish cinema. Thus helped me develop and elaborate my taste.

And now I focus on two main subjects in my works: the life of the ordinary people in the so fast globalizing world we are living in and the clash of generations.

In my first feature film DUSTCATCHER I would like to explore the life of a ruined contemporary Bulgarian family, struggling with misery and disintegration. The movie will be focusing on common people's everyday problems and I would like it to be a reality check for the audience, both local and foreign.

My main character, Nicola (27) is obsessed with Holden Caulfield, he has the same sharp tongue and manners and he is a rebellion, but that's not all. He is also a product of a ruined system, degrading society offering to youngsters just some vague and unsustainable criteria to live by. Most of the young people living in post-communist Bulgaria, even now – 25 years after the regime fell, they simply cannot find their meaningful place in the society, they just don't know how to be part of it anymore. They simply do not fit.

Still, Nicola is not just a victim of the system and circumstances. He is more like an example of how hard life can be. Especially when you are abandoned and you just couldn't tell the difference between good and evil. And that difference is the only light we have left, especially now when whole Europe is facing a major humanitarian crisis due to the Syrian refugee fleeing.

It's much important to me to explore the main protagonist's internal sufferings and conflicts that drive him as this will give me the nowadays meaning of words such as honor, justice and dignity.

I will use highly realistic approach when filming, I felt comfortable with it in my four previous short movies. I'll put my fictional characters in a highly realistic, documentary-like surrounding. The town of Rousse, offers some unique locations – its streets and the great river Danube will become natural part of the set.

And I would also like to work with genuine and non-professional actors for most of the roles - to bring more authenticity in the story, to make it more organic and real.

We share very common taste in vision with my DOP, Orlin Ruevski, and my editor, Karen Tone, we have been a team for a long time and we all would like to deliver one strikingly beautiful and realistic picture.

Some of my personal inspirations when working will be authors like Ulrich Seidl, Nuri Bilge Ceylan, Bruno Dumont and Andrey Zvyagintsev.

PRODUCER'S STATEMENT

DUSTCATCHER will be the third co-operation between me and Pavel G. Vesnakov. Before we started the development of Pavel's feature debut DUSTCATCHER we did the two short films PRIDE and ZEUS together - both highly considered and multi-awarded on festivals all over Europe. Pavel is one of the few directors who are able to set free pure and reverberant cinema emotions by telling relatively "ordinary" stories. It's the inner tension of the masterly led characters as well as the clear and coherent arrangement of images which make his work so special. The continuation and improvement of this quality is the producer's main objective within this new co-operation – of course to create another great piece of cinematographic work. Having DOP Orlin Ruevski and Editor Karen Tonne as well as leading actor Aleksandar Aleksiev to join the team, the perfect creative surrounding for Pavel is now set up. Together with experienced French co-producer H el ene Cases the producer's current focus – next to the financing - is put on the scripts refinement we hopefully have finished until end of spring 2017.

COMPANY PROFILE

It is what we do with soul. Film is our home and our port, our truth and our reality and our dream, our being and our nothingness, our departure, our arrival, our desire and our passion. In short, our love. Because the heart is in the port.

We develop and produce feature films and documentaries. For all displays and screens. But most of all for the audience. National and international.

Hamburg is our home port, from where we start with our ideas, projects and films in national and international waters.

Our goal is to create the culture products with unconditional passion that tell of people and stories that must be told - because they laugh people smile or cry to bring because they entertain, inspire, stimulate, encourage, hurt and joy create. Because they enrich culturally.

In trusting cooperation with young and with established filmmakers from around the world Heimathafen Film & Media GmbH developed for this reason special projects for an international audience of all ages. In the further process of film production Heimathafen Film & Media GmbH works from the first idea through the script and project development, production and post-production to distribution with numerous professional freelancers from all trades of film production together - both nationally and internationally.

In 2012 Heimathafen Film & Media GmbH film was founded by Knut Jäger. Since 2013 he holds together with Sebastian Weyland the company as Heimathafen Film & Media GmbH on course.

Ziya Demirel

TR

ELA AND HILMI

The newly-wed Ela and Hilmi fail having intercourse at their first night. Trying to solve the problem separately they get into a vicious circle of ill communication.

Writer

Ziya Demirel, Nazli Elif Durlu

Director

Ziya Demirel

Producer

Anna Maria Aslanoğlu

Production company

istos film

Approx. budget of the project

520.000 €

Financing in place

Company investment & partial deferrals -

36.000 €

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Festival Scope

TUESDAY

<https://pro.festivalscope.com/film/tuesday>

EVICKO

<https://pro.festivalscope.com/film/evicko>

Attending the market

Ziya Demirel, Anna Maria Aslanoğlu

DIRECTOR'S BIOGRAPHY

Ziya Demirel was Born in Adana, Turkey, in 1988.

He started theatre at high school and continued at university. While studying industrial engineering in Galatasaray University he directed his first short film. He continued his studies for film-directing & scriptwriting at the Prague Film School. There he shot his well-received short film EVICKO. The last short film he directed, SALI / Tuesday, premiered in the Official Selection of Cannes Film Festival in 2015, and was selected in festivals such as Toronto, Sarajevo, Sundance, Rotterdam etc. SALI was awarded as Best Short Film in festivals such as Les Arcs, Istanbul, Grenoble, Malatya, with Special Jury Mention in Sarajevo FF and as the Best Short Film of 2015 by the Turkish Film Critics Association. Ziya is still a master student in Film & TV Department of Istanbul Bilgi University. ELA AND HILMI is his debut feature film.



PRODUCER'S BIOGRAPHY

Anna Maria Aslanoğlu was born in Istanbul, 1984. She holds BA in political science and MA in history. She started working as an assistant in documentary films and then she worked as an AD in various short and feature films, such as *EYE AM* (2013), *THE BLUE WAVE* (2014) and *SIVAS* (2014). Meanwhile she worked as production manager for foreign documentary productions in Turkey. She is among the founders of istos publishing & film that was founded in 2012 for producing books and films. She is the producer of *SALI / Tuesday*, the short film directed by Ziya Demirel (premiered in the Official Competition, Cannes FF 2015) and the associate producer of *INNOCENCE OF MEMORIES* directed by Grant Gee (premiered in Venice Days 2015). She's also the producer of *THE GULF* by Emre Yeksan (in production), *IDLE MOMENTS* by M. Cem Öztüfekçi (financing) and *ZUHAL* by Nazlı E. Durlu (development). She's among the EAVE 2016 fellows.

WRITER'S BIOGRAPHY

Nazlı Elif Durlu was born in Ankara, Turkey, in 1979. She studied Film and Television in the Netherlands and got her master degree from University of Utrecht in 2004. In 2006 she moved to Los Angeles, after getting the attention of the acclaimed director Hany Abu-Assad, where they worked on several feature film screenplays together. In 2009 she came back to her homeland and since then she had written and directed three short films: *TRUST ME* (2009), *LATER* (2012), *THE HORSE AND THE NIGHTINGALE* (2013), that were screened and awarded by various national and international film festivals. In 2010 she was one of the screenwriters of the omnibus *CALLED DO NOT FORGET ME ISTANBUL*, where the story she wrote was shot by Hany Abu-Assad. Since then she has been working as a screenwriter for TV series and feature films for productions of Turkey and of

the Netherlands. Her debut feature film project *ZUHAL* is also in development.

SYNOPSIS

ELA (19) a frail, unattractive young woman and *HILMI* (27) a tall and handsome young man resembling soap opera actors, are a newly married couple: introduced by families, happy being together, but uneasy and distant in the wedding hall. In their first night together, their attempt of having sex fails due to Hilmi's erection problem. Even though they spend nice time, having dinners, watching funny videos and laughing, when they go to bed there's no compatibility. As the problem continues, they start searching for solutions, but separately. Hilmi hides the problem from his male circles, while secretly searches for solutions on the web. Ela feels stuck inside the house, watching TV series online imitating those actresses, struggling with the ants that have spread all over the kitchen.

One night Ela wakes up and discreetly sees Hilmi watching online porn and masturbating in the living room. Next morning, she starts scouting the same videos; she seems intrigued by them. In one of his attempts Hilmi takes some erections pills but everything gets even worse when his blood pressure drops and Ela anxiously calls Hilmi's father for help. In the following days, Ela tries getting back at an indifferent Hilmi, by enjoying a game of manipulating him, by phoning him in different personas. Meanwhile she discovers the effects she has on the 16-year-old son of the doorman.

After a heavy drinking night Hilmi goes back home in a miserable situation, vomiting around. As he feels guilty next day, he tries to cheer his wife up, spending the whole day together, shaving his beard to look like the actor she admires. It's time for Ela to show the surprises she had prepared for Hilmi: she wears a red dress with a red wig and starts making a performance from various videos she'd watched. Even Hilmi gets

excited by her moves, suddenly he feels scared and paranoid seeing her acting like this. As he storms out, he almost sets the flat on fire by mistake. They manage to blow out the fire. But after this nervous breakdown Ela looks tired and lost.

DIRECTOR'S STATEMENT

ELA AND HILMI derives from our desire to analyze gender expectations in cases of sexual frustration in Turkey. Following the two protagonists of the newly-wed couple the story observes their interactions, struggles and self-explorations that evolve around sexual dysfunction. In this 'late-coming-of-age story' the couple has separate attempts to solve the problem, and they keep failing the attempts one after the other.

The story starts with the most common role-playing of our days, smiling to a camera, and keeps following this pattern. The main reaction given to the failures is acting like nothing's wrong. The acting of normalizing the situation evolves into a more complex acting throughout the film. The playfulness of Ela gives an opportunity to create a feeling of *mise en abyme*; Ela imitates characters from TV series, from random insurance company calls and finally the porn scenes she sees through Hilmi's computer. Hilmi also joins the latter game.

As a filmmaker I'm intrigued by the unexpected relation of the body and layers of sexuality: In *Evicko* a beautiful alive body is treated as a cadaver for medical researches of a boyfriend; in *SALI* a basketball game turns almost into an intercourse between two players. Ela and Hilmi dives into layers of couple sexuality, self-exploration, sexuality as a taboo, even more in the liberation of the body from our minds – inexplorable sexuality.

Society interferes mostly via Hilmi's circles. Hiding the problem leaves him more and more alienated. The exclusion of others creates an inescapable tension with their ongoing sexual frustration. The more they discover about each other, the more they lead to the fact that

they might never know each other, kind of a vicious circle of ignorance between sexes. During the film, the couple is never seen having an achieved intercourse, but some of the little moments in all the attempts accumulate the possibility for a functioning future they might have or not.

I will try to achieve the contrast between images in TV-series or pornography and the reality: Hilmi's resemblance to a soap-opera actor and Ela's imitations of porn actresses, create visual nuances between over-saturated, colorful TV and porn imagery, against the raw and dark reality. While depicting reality I plan seeing attempts of transformation as raw and artificial, instead of sexy and romantic. Meanwhile I'll focus on expressions and faces of characters, while hearing the expressive sounds of pornography and soap operas; a combination of minimal visual and maximal sound [ref. *Ten Minutes Older* (Herz Frank, 1978)].

PRODUCER'S STATEMENT

Our collaboration with Ziya (Demirel) started during the development process of *SALI* / Tuesday, his first post-graduate short film as a writer-director, and our first production under the auspices of *istos* film. The film premiered in the Official Selection of Cannes Film Festival 2015; since then it has participated to more than 70 festivals (including Sundance, Toronto, Rotterdam, Sarajevo etc.) and has been well-awarded in festivals such as *Les Arcs*, Sarajevo, Grenoble, Istanbul and Malatya. Our journey for *SALI* took more than 2 years together. Now, while it's still travelling and meeting its audience, we started developing our next journey together: *ELA AND HILMI*. Ziya and Nazlı (Elif Durlu) have been co-writing the story of this couple together and have achieved a first draft of the script.

To me, the way Ela and Hilmi describes the first days of a marriage of a couple that suffer sexual frustration, has a very subtle and layered manner with a highly cinematic potential.

Throughout the film, social expectations about male and female sexuality are only seen as consequences on their private spaces. Little, weird and sometimes humorous moments that the two protagonists experience alone or together constitute the authentic tone of the film and illustrate the extent of its narrative exploration. The thin line between the failure of communication and the artificiality of their sexual role playing will define the vicious circle of the story. We plan 24 days of principal photography during late fall 2017. We're applying for the production funding of the Turkish Ministry of Culture this September. International visibility of the project is a leverage for the local financing mechanisms, considering its topic. We're happy to have already secured intentions of collaboration of local partners and distributors, especially after the success of SALI. We're looking for co-producers, sales agents, funds and financiers, any potential partnership, that would like to embark on a journey with a fresh and brave story-teller of contemporary Turkish cinema.

COMPANY PROFILE

ISTOS FILM is a joint venture of the trilingual (Turkish, Greek, English) istos publishing that was founded in 2012 in Istanbul, aiming to produce pioneering publications and young, innovative, daring, art-house, short or feature length fiction or documentary films (since 2014). As a collective coming together from various backgrounds, we work in close collaboration with our talents. While our first short film SALI (dir. by Ziya Demirel, premiered in Cannes FF Official Selection 2015) is completing its festival circuit, we are working on the production and development processes of four debut feature films, the post-production of a feature-length documentary and a short film, all in collaboration with national or international partners. istos is a member of EAVE Producers Network since 2016.

Teona S. Mitevska

MK

GOD EXSIST, HER NAME IS PETRUNIJA

How far will a woman go to defend her right to be, how much humiliation can she take and still stay GOOD. Does true justice still exist?

Writer

Teona S. Mitevska, Elma Tataragić

Director

Teona S. Mitevska

Producer

Labina Mitevska

Production company

Sisters and Brother Mitevski

Approx. budget of the project

1.100.000 €

Financing in place

500.000 €

Contact info

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Festival Scope

WOMAN WHO BRUSHED OFF HER TEARS

<https://pro.festivalscope.com/film/the-woman-who-brushed-off-her-tears>

Attending the market

Labina Mitevska, Teona Mitevska



DIRECTOR'S BIOGRAPHY

Teona Stugar Mitevska, director and script-writer, was born in 1974 into an artistic family, in Skopje, Macedonia. In 2001, she finished the Master of Film Arts program at the prestigious New York University's Tisch School of Arts.

She made her debut as a film director in 2001 with the short film VETA, which received the Special Jury award at the Berlin Film Festival. Her first feature film HOW I KILLED A SAINT premiered at the 2004 Rotterdam FF, Tiger Competition and traveled to another 50 film festivals and had won numerous prizes around the world like Best European Film at the Crossing Europe Film festival, Linz, Austria.

Her second film I AM FROM TITOV VELES has been theatrically released in 15 countries in 2008/2009, including France, Germany, Belgium and USA, and was screened in the official competition at the following festivals: Berlinale FF – Panorama Section; Sarajevo Film Festival, where it won Special Jury Award; Toronto Film Festival -Discovery section. The film also screened at 2008 Cannes Film Festival - ACID selection. The film was invited to more than 80 festivals around the world and won over 20 international awards. Her third feature THE WOMAN WHO BRUSHED OFF HER TEARS with Victoria Abril had its world premiere at the 2012 Berlin FF (Panorama Special). Since then it successfully traveled to more than 40 festivals and was theatrically distributed to Macedonia, Germany, Belgium, Slovenia, Serbia, Bosnia and Herzegovina. Her fourth film WHEN THE DAY HAD NO NAME is in post-production in Belgium and Slovenia.

WRITER'S BIOGRAPHY

Elma Tataragić was born in Sarajevo, Bosnia and Herzegovina in 1976. She graduated dramaturgy at Sarajevo Academy of Performing Arts in 2001. She received a scholarship and spent a semester at UCLA (USA) post-graduate scriptwriting course with her feature film screenplay "Hagada". During her studies she worked on the screenplays of numerous short films, and collaborated on *FIRST DEATH EXPERIENCE*, directed by Aida Begić which premiered at Cannes Film Festival 2001 in Cinefondacion.

In 1995 together with her colleagues she co-founded Sarajevo Film Festival. She has been the main programmer for the Competition Program ever since it was inaugurated in 2003.

Since 2002 she is teaching scriptwriting at Sarajevo Academy of Performing Arts.

In 2008 she co-wrote and produced feature film *SNOW* which premiered at Semaine de la Critique of Cannes Film Festival and won the Grand Prix. The film visited over 90 film festivals and won over 30 international awards.

She is currently developing two feature film screenplays: *SEAM CUTS*, directed by Miša Terzić (in development) and *GIRL, MOTHER, WIDOW* (received funding for script development). The third recent project she worked on the script is *WHEN THE DAY HAD NO NAME*, directed by Teona Mitevska (in post-production). *GOD EXSIST, HER NAME IS PETRUNIJA*, is second collaboration between Teona and Elma, after the successful collaboration on Teona's previous film *When the day had no name*.

SYNOPSIS

Every 19th January during Epiphany, a unique ceremony takes place all around Macedonia: the high priest throws a cross into the local waters while hundreds of men charge for it. The one who finds it is believed to be blessed for the whole next year and becomes kind of a local hero.

PETRUNIJA is single unemployed 31-year-old woman and a historian who lives with her parents.

Returning home from a failed job interview in a sweatshop factory she witnesses the ceremony, she jumps, swims and catches the cross. Immediately, the men attack her and wrestle the cross out of her hands under the pretext that she is a woman and hasn't got the right to participate. A commotion follows, and just at the moment of heightened confusion Petrunija grabs the cross and runs away with it. Over the next few hours her jump into the icy water becomes an Internet sensation. Petrunija is taken to police station, and this is where her ordeal begins: against the local men, against the world, against the system. From a room to a corridor, to a room again and back to the corridor, she spends the night being transferred around the impersonal governmental spaces. She insists that she is the winner and refuses to return the cross. One by one, the policemen, the inspector, the priest try to convince her to do otherwise but Petrunija refuses to give in.

Through these 24 hours we discover a society full of stereotypes, with collapsed social and justice system.

DIRECTOR'S STATEMENT

This is a simple, almost comical story that accentuates the absurdities of the world we live in. It is a story of a woman and her place in society, in a country very few take interests in, a country that has not much to offer except its imperfections. This is a story of a woman and her place within her religion.

What true justice means within a society, is equality between men and women. It's final goal is either true justice or a question of the individual's sense of it, and it doesn't change from culture to culture, continent to continent.

To decode the human behavior and present it in all its complexity and vulgarity is beautiful

to me. To be able to deliver the intricacy of Petrunija's predicament through a very simple dramatic structure and minimal means is a challenge, to say the essential and not more is where the beauty of the project lays.

Just as pure the character of Petrunija is, so the form will be.

Is Petrunija a bitch, a witch, a saint or God and how is it to be inside her skin?

Stay true to the concept and form established, not to scare my self off and always push for best experience, that has been my motto through out my work and that will stay.

COMPANY PROFILE

SISTERS AND BROTHER MITEVSKI is a family-run production company based in Macedonia. Labina, Teona and Vuk successfully launched their company in 2001. Labina is one of most acclaimed actress coming from Balkan region, starting her carrier in Golden Lion awarded and Oscar nominated film BEFORE THE RAIN. In the company she is responsible for the production. Teona is director who finished her master degree at the prestigious Tisch School of Art, NYU and Vuk is painter and sculptor, working as setdesigner and animator. Labina Mitevaska, producer and managing director of Sisters and Brother Mitevski Production is member of the European Film Academy and EAVE national representative. Their last coproduction films include SIERANEVADA by acclaimed director Cristi Puiu, which had it's premier in official competition at Cannes Film Festival 2016 and NIGHTLIFE by Damjan Kozole, Karlovy Vary Film Festival, competition. Sisters and Brother Mitevski company motto is: "Cinema is first and foremost a visual form and it is our duty to use it masterfully and push its limits."



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Nikola Ljuca

RS

THE HEROES WERE DANCING

Secrets are being revealed, sexualities identified, moral and political ambiguities uncovered and blood is being shed.

Director

Nikola Ljuca

Producer

Nataša Damjanović, Vladimir Vidić

Production company

Dart Film

Approx. budget of the project

670.000 €

Financing in place

MCF distribution MG - 25.000 €

Contact info

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www.dartfilm.com

Festival Scope

HUMIDITY

<https://pro.festivalscope.com/film/humidity-2>

Attending the market

Nikola Ljuca, Nataša Damjanović,

Vladimir Vidić

DIRECTOR'S BIOGRAPHY

Nikola Ljuca was born in Belgrade, Serbia in 1985. He studied Film Directing at the Faculty of Dramatic Arts in Belgrade. His short films THURSDAY, SERGEANT AND SCENES WITH WOMEN were screened in many international film festivals, winning several awards. He was a participant of the Sarajevo and Berlinale Talents, Locarno Filmmakers Academy and jury member at Sarajevo Film Festival and Pristina Film Festival. He worked as an assistant and casting director on feature films CIRCLES by Srdan Golubovic, IN THE LAND OF BLOOD AND HONEY by Angelina Jolie and NEXT TO ME by Stevan Filipovic, on several TV shows "Got Talent", "X factor", "ER" and as a video artist in many theaters and contemporary art projects. His first feature film HUMIDITY had its' world premiere in 2016 Berlinale Forum.



PRODUCER'S BIOGRAPHY

Nataša Damjanović was born in 1981 in Belgrade. After graduating from Philological High school, she went on to continue her studies in Chinese language and literature. In 2004 she enrolls to the Film and TV Editing Department of Faculty of Drama Arts in Belgrade. She participated in the 2008 Sarajevo Talent Campus, 2011 Berlinale Talent Campus, was nominated for the 2010 Robert Bosch Stiftung Co-production Prize, in 2012 she participated as a script editor trainee to the Torino FilmLab, as well as in 2013 EAVE Producer's Workshop. Since 2006, together with Vladimir Vidic, she runs DART film, a production company based in Belgrade.

2016: ALL THE CITIES OF THE NORTH, feature (d: Dane Komljen), position: producer and editor (World premiere: Locarno 2016 - section Signs of Life, Sarajevo FF); HUMIDITY, feature (d: Nikola Ljuca), position: producer and editor (premiere: Berlinale Forum 2016, FEST 2016 – Best Film, Best Director, Best Male Actor, “Nebojsa Djukelic” jury special mention, Valencia Int FF Cinema Jove – Jury Special Mention, Vilnius Int FF, Sarajevo Film Festival); FOUR CORNERS OF A CIRCLE, short (d: Katarina Stanković), position: co-producer (Berlinale 2016, Locarno Int. FF, Guanajuato FF)

SYNOPSIS

The arrival of a new fitness instructor GORAN (26) and his wife and colleague MARIJA (25) to an upscale Belgrade gym abruptly changes the behavior of MARKO (27), one of the co-owners and trainers. Marko's wife, ANA (25) finds her husband's behavior suspicious and is confused by the nature of his feelings for Goran. While the four of them start forming ever more closer and disturbing bonds, Ana's recurring nightmares escalate to reveal a link to an assassination that happened previously in a nearby park. Secrets are being revealed, sexualities are being

identified, moral and political ambiguities are being uncovered and blood is being shed. What seemed an ordinary life of two couples till yesterday, without politics and historical routing, rapidly turns into a physical and psychological battlefield, where women need to steer away from the male playground of nationalistic and sexual confrontations.

DIRECTOR'S STATEMENT

THE HEROES WERE DANCING is the name of a traditional patriotic Serbian song, celebrating the upheaval against the Ottoman Empire. People love to whistle its' tune as something motivational and inspiring. When I think of it, it reminds me of hooligans in the nineties, who sang it constantly, while Serbia held Sarajevo under siege and the war in Bosnia was getting more horrible every day. At the same time I love the song, its' melody and its' banal lyrics. For me it reveals something seductive and dangerous that I need to confront.

My characters belong to a generation that was born when the old country started falling apart. For them Yugoslavia is a myth, war in Bosnia is a burden that is disturbing to observe and transitional hysteria of contemporary Serbia is a normal fact. They are the image creators, they project the image of health and well-being and they make their clients feel that way about themselves. But how stable is that image? On what grounds was it made?

It is said that the rhythm of our everyday lives is being dictated by the new technologies and constant re-evaluating of self-image. Never in the history have people had more photos of themselves at every moment they live. How complex are the issues of national identity and sexuality when it comes to, essentially, still a very patriarchal and male dominated society? Am I allowed to connect nationalism with sexual confusion?

Dealing with the history is the norm in art practices in the Balkans. The tone is more than often a grand and pathetic one, with characters that are archetypes or more often stereotypes. I am interested in exploring the very novelistic approach of the script combined with deep focus close ups and precise framing. I plan to use a voice of a female narrator, which would give a subtle contrast to characters actions we see on screen and at the same time problematize something that seems to be extremely male centered type of problem solving. The film language that I will use is the one of heightened realism and multilayered characterization. The tone of the film should never be of a grand one, but more intimate in the vein of Ingmar Bergman and visually close to architectural contextualizing of Michelangelo Antonioni.

PRODUCER'S STATEMENT

The films that I like, as well as the films that I wish to produce are all, in their essence, very political. It is a slippery slope, especially in the Balkans where politics in films usually means dealing with our war torn past and its' aftermath in a very blunt and direct way. But those are not the films I am interested in, as a producer or as a viewer and, frankly, I do not believe a whole lot of people are either. On the other hand, ignoring our past, both recent and more distant one, is one of the key and recurring issues in the politics of this region. One that fuels and flames up all kinds of harsh divisions.

Much like Nikola's previous film, THE HEROES WERE DANCING deals with the personal domain of the political. It deals with politics of the body, the image of ourselves and the "other", sexuality and its' perception, using this very contemporary framework to also examine the effects of our past to the present day, the past that we choose to ignore. It doesn't point fingers, it's never in-your-face but instead it dissects and delves into the layers beneath it all, never disregarding the emotional sides and consequences

to the characters. And that is precisely the kind of "political" that I like in films and that we are so desperately missing in films coming from this region.

COMPANY PROFILE

DART FILM was founded in 2006 by two young film professionals, barely out of film school at that time. Since then it has managed to find its' place in the expanding field of Serbian film and television production, creating shorts, features and documentaries, as well as collaborating on numerous high end TV productions.

The company is focused on working with emerging talented filmmakers of the younger generation and the films we've produced so far have repeatedly been screened at some of the most significant festivals in Europe, such as Berlinale, Rotterdam, Locarno, FID Marseille, with one of the shorts lately being nominated for the European Film Awards.

Simon Bogojević Narath

HR

ILLYRICVM

In 36 BC, Volsus, a young Illyrian, joins a Roman unit and sets off on a perilous journey into the one of the darkest and least subdued regions of the Empire.

Writer

Simon Bogojević Narath, Saša Podgorelec

Director

Simon Bogojević Narath

Producer

Ankica Jurić Tilić, Ira Cević

Production company

KINORAMA

Approx. budget of the project

1.400.000 €

Financing in place

Croatian Audiovisual Center (HAVC),
development and production support -
450.000 €

Kinorama's own investment - 37.000 €

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Festival Scope

MORANA

<https://pro.festivalscope.com/film/moranaLeviathan>

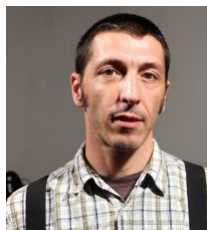
<https://pro.festivalscope.com/film/leviathan-1>

Attending the market

Simon Bogojević Narath, Ira Cević

DIRECTOR'S BIOGRAPHY

Simon Bogojević Narath graduated in 1992 from the Painting Department of the Academy of Fine Arts in Zagreb. As a director, art director, CGI artist/ animator or graphical designer, he has been working for the past twenty years on numerous art and commercial projects. He directs, animate and produces animated/ experimental films for which he has received many Croatian and international recognitions and awards. His film MORANA was awarded at Annecy International Animated Film Festival and his film LEVIATHAN was awarded Best Animated Film and Special Mention of the Young Jury at Clermont-Ferrand. After directing several short animated and experimental films, he is now developing his first feature film ILLYRICVM.



PRODUCER'S BIOGRAPHY

Ankica Jurić Tilić graduated in comparative literature from the Zagreb University Faculty of Arts. She is also a graduate of EAVE, member of ACE, Producers on Move and EFA. Her filmography includes more than 20 feature-length films, several TV series, and a number of shorts. Her films received more than hundred awards, most of them international; two of them were top cinema hits of the year. Her latest film *THE HIGH SUN* directed by Dalibor Matanić was included in the official competition program "Un Certain Regard" of the 68th Cannes Film Festival 2015, winning the Jury Prize afterwards.

Ira Cević has started her career producing for theatre, before moving on to the post of co-ordinator in a postproduction studio. She has improved her professional skills through her involvement with the EP2C International Workshop. She joined the Kinorama team in 2014, currently working as producer on feature films *ILLYRICVM* and *COMIC SANS*, and the short feature *GOOD LUCK, ORLO!*

SYNOPSIS

The year is 36 BC. **VOLSUS**, a young Liburnian shepherd, takes up service with a unit of Roman legionaries passing through his village in exchange for a goat for his poor family. Led by its Centurion, this Roman legionary unit is tasked to secure the handover of tributes to a Publican (Roman tax collector) by the occupied, yet not completely subjugated Dalmatian, lapodic, and Daesitiate tribes. Many of these Illyrian tribes feud with each other, and the unit witnesses some of their strife on their way to the outpost, as Volsus learns to fit among the soldiers. When the tired legionaries, some of them suffering from contagious fever, arrive at the outpost with a lookout tower, they find its crew in low spirits. Fearing the spread of the fever, most of them desert their positions. Over

time, Volsus befriends a young legionary named **CURTIUS**, the only rookie in the otherwise veteran unit, and gains the Centurion's respect due to his agility and skill. Volsus cunningly suggests to the worried Centurion to take an expedition to a nearby village of the Primitive Tribe and take a Medicine Woman hostage to treat the sick legionaries. Although doubting the Medicine Woman's skills, the Centurion follows through on the advice. Even though the Medicine Woman proves to be hostile to everyone except Volsus, she accepts the task of healing the soldiers. On the handover day, the Illyrian mission brings the collected tribute. However, when the Publican makes greedy and arrogant last-minute demand for additional levies in gold, the Illyrians attack the Romans, and Volsus fights with the legionaries. Even though the legionaries are outnumbered, they win the battle due to their discipline and skill, but at a steep price. The surviving legionaries decide not to wait for a new Illyrian attack and leave the outpost, while Volsus decides to go his separate way with the Medicine Woman.

DIRECTOR'S STATEMENT

My passionate curiosity for history, archaeology, genetics, and ethnology drives me to question the concept of identity - my own or that of the community I belong to. This curiosity has led to years of studying research literature and other available materials about classical age on what is now Croatian soil. Most of what recent theories and achievements in the above mentioned disciplines bring rejects or at least seriously questions the established national myths nurturing widespread ethnic, cultural, and religious stereotypes. This is why I find recent research so inspiring and encouraging. The idea of this film has sprung from curiosity: how different are we, after all, from people who walked the same grounds two thousand years ago? How much of "their" culture and their relation toward the

individual or the community have we inherited, if any? Is there any relation between “their” ethics/morality and ours? How similar/different are the emotional and social mechanisms of yore in relation to poverty, occupation, exploitation, and ethnic and class antagonisms? My intention is to bring our “distant relatives” back to life: their fears, hopes, antagonisms, and love. Shall we like or hate them? Will they embarrass us or fill us with pride? Or shall we just feel sympathy for them all? The languages our protagonists use in the film are Latin and a synthesised Illyrian, as imagined by linguists, which means that the actors will learn their texts by heart. The idea is for all leading roles to have professional cast, but a number of characters and extras will be played by untrained actors, particularly the roles of Illyrians and Roman legionaries. I see my characters like Pasolini would see his; they need to be authentic in their own right, with their specific gestures, facial expressions, and looks. We must believe that they are from those times, and this is imperative in the casting for this film. ILLYRICVM, I’d like to point this out, is not a film of dialogue but atmosphere and circumstance. The setting will be the northern part of Mount Velebit - wildlife and landscape unspoiled by man are not only historically authentic but also have a great potential in terms of photography, interpretation, and atmosphere, which is why I see Velebit as an important protagonist in the film. I see ILLYRICVM as a film of cold colours, more value (lightness)-oriented than chromatic, and in the high-contrast range. The image texture I’m after can be compared to the one obtained with a 16mm film. However, we plan to shoot it with several digital cameras. The script and narration are linear so all the scenes happen within the “ergonomic” reach of the protagonist shepherd Volsus. This approach determines camera movement in respect to the set. A case in point would be the use of the camera in Hitchcock’s *Rear Window*. The sets should be truthful reconstructions of authentic environ-

ment as determined by archaeological and ethnological evidence. This includes proportions, materials, and appearance. As the story is set in the year 36 BC; Roman conquerors have not yet started constructing great stone buildings or roads but are using the existing paths and available building materials - wood, hay, and dry stone in particular. As for costume design and appearance of the Illyrian characters, they too are reconstructions of garments and props rooted in scientific evidence and made of natural and authentic materials and paints, from jewellery, hairstyles and headgear to tattoos. In line with the concept, music is limited to singing and playing by the protagonists. There is no background music to underline an event, create an atmosphere, denote tension, or imply an emotion. The same goes for the sounds: they are authentic to the location with all the noise that comes with the natural environment. The intention of the film is to take the viewers on a journey through time, make them voyeurs and witnesses of times long gone, witnesses of distant historical moments that presumably occurred at the same place where they are now recreated. I would love to be able to refer to some local filmmaking tradition when it comes to Classical age, but there is none. Instead I will have to resort to cinematic references and associations with films such as Pasolini’s *Oedipus Rex* and *Decameron*, N. W. Rezn’s *Valhalla Rising*, A. Proshkin’s *The Horde*, and Nils Gaup’s *Pathfinder*. ILLYRICVM does not want to entertain but intrigue the viewer. Spark an emotion. How? With a bit of cinematic defamiliarisation seasoned with some tangy brutality and poetry.

PRODUCER’S STATEMENT

To attempt a story set in 36 BC is certainly intriguing, but not the least bit rational if you belong to a, viewed from the global perspective, tiny market. In the case of ILLYRICVM, however, the challenge was irresistible. Our primary attraction to the project did not come from the fact that no such film has ever been

made in our entire region, nor from a complete lack of depiction of Illyrians in the history of film, nor even the very sizable fan following that historical productions internationally have. No, the attraction for us came from the idea that human nature conditions human action, regardless of cultural heritage, customs, education, or context. The barbaric Volsus, just like the enviably organized and educated Romans, ultimately act based on the principles of their own natures, with the context of civilization being of secondary importance in their most important actions. What makes us barbaric and what makes us civilized is a theme that's just as hot, if not hotter, in the 21st century as it was in 36 BC. That's what brought us to this story and made us accept all the obstacles caused by the complexity of the project as natural parts of the process. The filmmaker, with a pedigree of numerous award-winning animated films, has chosen a live-action form as inherent to his theme. After years of research and consultation with experts, we have achieved a mature draft of the script and first significant funding –meaning that we're probably only half-way there. We require partners with the same belief in this story; partners who will help the world of Volsus come to life, who will work with us to turn this project into a feature ready for its audience. We trust in its international potential –both the significance of its theme and the uniqueness of the project convince us of the story's universal character. Reconstructing a period of history seldom seen from the viewpoint of barbaric tribes is an ambitious task, but a study of the human nature, the qualities of relationships between people, whether they belong to the same or a vastly different social circle, is just as difficult. ILLYRICVM takes on both challenges, and we're ready to accept them

COMPANY PROFILE

KINORAMA is Croatian production company specialized for production of feature films, founded in Zagreb in 2003. Our permanent

staff consists of seven people, four of them producers. Kinorama has produced 19 feature-length films, some of which co-productions, more than 20 of shorts and 2 TV series. Some films were among top hits in cinemas, and all of them were screened at numerous festivals around the world, winning more than hundred awards. Latest film in Kinorama's production ZVIZDAN / THE HIGH SUN directed by Dalibor Matanić was included in the official competition program "Un Certain Regard" of the 68th Cannes Film Festival 2015, winning the Jury Prize afterwards. At the moment, Kinorama has two new films to be presented to the audience and eight new projects in different stages of development. Kinorama's artistic team is composed of established authors and debutants alike. We are always in search for new talents and new ideas, and we believe that particular attitude, together with great persistence in development, is what has made us one of the most productive production companies in Croatia in the last two years.

Norika Sefa

XK

LOOKING FOR VENERA

A timid young girl must revolt against her patriarchal family in order to understand her best friend, who for the first time has a boyfriend.

Director
Norika Sefa

Producer
Belina Jano

Production company
Animated Society

Approx. budget of the project
437.000 €

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Festival Scope
CHEERS
<https://pro.festivalscope.com/film/cheers>
FLUTTER
<https://pro.festivalscope.com/film/flutter>

Attending the market
Norika Sefa, Belina Jano

DIRECTOR'S BIOGRAPHY

Norika Sefa, born in Kosovo. She studied Dramaturgy and Scriptwriting at the University of Prishtina. She finished a professional year on Directing at the European Film College in Denmark. She holds an MFA from FAMU (after winning a scholarship program from Cinematography Centre of Kosovo- CCK).

As dramaturge, she wrote 5 theatre plays, most of them interactive/multimedia. She wrote and directed short films like: CHEERS, FLUTTER, MOVE, INGREDIENTS and WITHIN which brought awards and participations at: DokuFest; Tirana Film Festival; Pravo Ljudski Film Festival; Make-Dox; SEF Zadar, Aarhus Independent Pixels; Saga Film Festival Sweden and several other festivals. She has also taken part in workshops like Nisi-Masa; Active-Creative Documentary School and Euphoria Borealis.

As film critic, she has written reviews and essays for different festivals, magazines and was part of Common Ground Film Critics - Visegrad Fund. Norika currently develops her first feature: LOOKING FOR VENERA, which got the 1st award at the MIDPOINT script development workshop and was selected to participate in the EAST-WEEK developing workshop (Trieste Film Festival).



PRODUCER'S BIOGRAPHY

Belina Jano was born in Durrës, Albania. She has finished the bachelor studies for Business Management and Marketing by State University of New York and holds a master in Producing for Film.

During the past 5 years, she lectured Movie Production at Marubi Film Academy in Tirana, and Media Production at AAB University in Pristina, Kosovo.

Having the desire to experiment in the home country she jumped from working on Television, to partnering up with Red Production, with main offices in Belgrade, Serbia, where she has been holding the role of Producer for over 4 years, working so in different commercials for clients such as Vodafone, OTE TV, Raiffeisen Bank, etc.

Belina has worked as post-production and VFX, producer, in big budget projects such as IRON CLAD BATTLE FOR BLOOD 2 from director Jonathan English, DARK SUMMER, directed by Paul Solet, and many other small film, TV and commercial projects.

In 2013, she attended Robert Bosch Stiftung, with a feature documentary project titled THE GIRL WHO BECAME A BOY.

In 2015, Belina produced two documentaries, in co-production with LoupeProduktion, Germany, which aired on arte in France and Germany. In 2014, Belina founded Animated Society.

SYNOPSIS

VENERA (16) lives in a small town in Kosovo. In a conservative family. Her father is constantly railing against his sinkhole, having no job and trying to sell the wood work he does in the garden; mother, a housewife, only cares to keep his order; grandma demands care and Venera has not much to share with her two younger brothers. DORINA (17) is the closest person she has, a friend and a sister for her; with whom she spends time at school, after school and anytime when duties at home are done.

When Dorina starts to like LUM (23), the lace that tie the two friends gets loose. In the meanwhile the protests in defense of sovereignty have grown all over the country, teachers go in strike, and now there is no school. Venera is missing Dorina but Dorina is up to something new. When the two girls meet, Venera learns Dorina is no longer a virgin. Venera reproaches her "He's fooling with you, you are too young!", but Dorina needs Venera; she can't be seen alone with a man in this town. Venera covers her from the family, joins her in the spot where she meets Lum and hides in the corners where they stop to kiss. It all seems stupid for Venera, Dorina has changed a lot.

Venera tries to stop Dorina from these risky hiding games and Dorina complains she doesn't understand her; Venera is clearly curious, but she won't accept to be used. Once Venera is again left alone in the middle of the night, she can't take it anymore and girls end up in a confrontation that brings them apart.

In desperation, Venera approaches her mother and inquires her about men. Mother doesn't make it easy and leaves Venera with answers she finds absurd, primitive. She quarrels her mother. Things at home become dense and unable to deal with the absence of Dorina, Venera looks for a new crowd. One day she follows NOL (18), the son of a family friend and whom her father always praises. He enjoys being with her, Venera doesn't find him interesting, but she uses him to get to the group. Venera meets people and now she has friends around, but having to adapt to them is bringing more problems home.

Venera has changed and rules become harsher. Since she won't give up, she must leave the house. With no place to go, vulnerable, Venera finds herself in Nol's room, close enough to him

- the guy her father praised; an act of revolt, both fun and tragic. A room below, grown ups are focused on the loud TV, a bigger protest is announced, government will sign on border demarcation and they will give lands away. Only Venera carries an enthusiasm, to share her secret with Dorina. Enthusiasm breaks once she finds out Dorina is given; a decision also made by the others. Venera fights for her friend to not give in, but Dorina is not willing to revolt. With no other choice but to accept the loss of her friend, Venera is left with her awaked crave for freedom and the will to pursue it.

DIRECTOR'S STATEMENT

Couple of years ago I was part of a movement in Kosovo that organized film screenings and readings. One day, the father of one of the participants, a young girl from a small town, followed her to find out what she was doing in Pristina. He came and said to us: "It's not time for books or knowledge, I can't afford that. All my daughter needs it's a blanket and food".

This film is based on moments like those. It's a personal exploration-reaction derived into the circumstance of "Venera": a young Kosovar girl trapped between the conservative mentality of her parents and the impulse of a post war generation not knowing how to deal with globalization; a big issue for a country like Kosovo, where youth is about 70% of population.

For me, this is a great excuse to explore my fascination on how young people have to act old and wise in order to take responsibilities, but never have space to grow for their own.

Venera enters into a volatile stage of life while having to bare her feckless patriarchal family. Her best friend falls in love, tapping into the sexual appetites of Venera, who's closest role model is her submissive mother: a woman that finds shame even on kissing in front of the children. This film is driven by youth, so the challenge was then to keep the subtleness of such a character - and her journey - without losing the nuances of cruelty that come from the adult

world, to hold moments of deep despair and lace them with charm.

The idea is to bring a story with the texture of an authentic experience: I opt for a candid filming style that connects with the concept of 'real time', in order to give the spectators a strong feeling of being close witness of what's happening on the screen. Spontaneous dialogues as a possibility to grasp a mentality and make something significant out of the ordinary.

PRODUCER'S STATEMENT

After reading the synopsis of LOOKING FOR VENERA the main feeling about it was of something similarly experienced, very important to talk about. The subject of adolescence is a delicate and very complex one, due to conservative environments like the one Norika and I were raised in.

The script is written from good psychological and social observations on the everyday life of a young girl, who wants to explore and understand the world on her own. At the same time, it describes sharply issues that still remain such strong taboos for our parents, which makes everything much complicated.

First step will be to apply for main funds at the Kosovo Cinematography Center, which previously supported Norika as director. We're in the search for producers willing to be part of a project that goes beyond the Kosovar audience, since it opens a window to a youth who's emotion are not generated through technology, a place where the 4 or 5 cafes of the square are the real social media.

We consider CineLink Co-Production Market is a great opportunity to explore agreements (co-production, sales, distribution) with European companies interested in projects that touch subjects as identity and sovereignty, being these of total relevance nowadays. We also believe that co-production will give chances to the local industry of Kosovo to gain more international experience and grow.

COMPANY PROFILE

ANIMATED SOCIETY, founded by Belina Jano in 2014, manages and creates artistic film projects, documentaries, and animations. Implements and creates activities such as exhibitions, installations, etc., which have in their contents pieces of value of everyday life.

Animated society has been producing animated tv spots for MAD TV. In 2015 Animated society co-produced two documentaries for Albania who aired in April 2016 on ARTE France and Germany.

Animated Society is in pre-production of a short movie, 12 episodes animated TV series and has a close collaboration with the national film archive in producing postcards from images of movies filmed during communism.

LOOKING FOR VENERA is the first feature movie for Animated Society.

Andrea Štaka

HR / CH

MARE

Mare (37) lives with her husband and four children near the airport in Dubrovnik. In the morning, when she's alone at home, Mare watches the planes taking off. One day a man moves in next door. They become acquainted, enjoy each other's company, and fall in love. Mare embarks on a journey into a parallel universe that has little to do with her everyday life.

Director

Andrea Štaka

Producer

Andrea Štaka (HR), Thomas Imbach (CH)

Production company

Okofilm Productions

Approx. budget of the project

1.500.000 €

Financing in place

-

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Festival Scope

CURE - THE LIFE OF ANOTHER

<https://pro.festivalscope.com/film/cure-the-life-of-another>

Attending the market

Andrea Štaka

DIRECTOR'S BIOGRAPHY

Andrea Štaka (born 1973) lives in Zurich. She graduated from the MFA film program at the School of Visual Arts in Zurich. Her previous films *HOTEL BELGRAD* and *YUGODIVAS* have brought her great recognition at film festivals such as Locarno and Sundance and have won several awards. Both films were nominated for Best Film at the Swiss Film Awards and theatrically released in Switzerland. In 2005 Andrea Štaka received a NYSCA Individual Artist Grant (New York State Council on the Arts). *FRAULEIN* is her first feature film. It won the Golden Leopard at the Locarno Film Festival, the Heart of Sarajevo and the Swiss Film Award for Best Script. In 2007 Andrea Štaka founded Okofilm Productions in Zurich together with director and producer Thomas Imbach. She is a member of the European Film Academy.



PRODUCER'S BIOGRAPHY

Thomas Imbach (*1962) is an independent filmmaker in Zürich. From 1987 to 2007, he produced films through his company Bachim Film. In 2007 he and Andrea Štaka founded Okofilm Productions. He has been awarded several prizes at home and abroad. His inimitable style is already evident in his very first films, *WELL DONE* (1994) and *GHETTO* (1997). With his mixture of *cinéma vérité* camerawork and sequences of extremely fast cuts, he explores the territory between feature film and documentary. Since *HAPPINESS IS A WARM GUN*, he continues to pursue these interests in feature films with passionate, uncompromising direction.

SYNOPSIS

MARE (37) lives near the airport in Dubrovnik. She has four children. Her husband is a security guard at the airport. In the morning after everybody has left the house and she's hung up the laundry, Mare lights up a cigarette and wistfully dreaming, she watches the airplanes take off and disappear into the distance. No one around her is really aware of how she feels. It never occurs to her husband or children to think about who she is or what she wants. She gardens, cooks, raises the children, sleeps with her husband, makes the beds, feeds the cat—and watches the airplanes.

One day a man moves in next door. He has found a job at a riding school nearby. He will be living near the airport until the season begins and will then go back north to rejoin his family. Mare and *GORAN* meet. He helps carry her heavy groceries home from the store; she helps him plant a few tomatoes in front of his house. She cooks some warm food for him and he is grateful. The inevitable happens. They sleep together. They have no ulterior motives. Mare loves her husband and Goran is not an adven-

turer. They start seeing each other more often, sleeping together and enjoying each other's company. For Mare it's a world that runs parallel to her daily life. She doesn't feel guilty. The children don't notice, her husband doesn't ask any questions, and she continues to look after her family. But she no longer spends as much time gazing in longing at the airplanes. Once she drops by the riding school where Goran is working and she rides a horse for the first time in her life. She feels incredibly free. He asks her if she would go away with him. She laughs and says, of course! The season is about to begin and Goran will soon go back north again.

DIRECTOR & PRODUCER'S STATEMENT

My cousin has four children. I've often seen her standing on the porch, smoking and watching the planes take off. I help her in the garden. She knows more about plants than I do. We talk about our family and about when we were young. We laugh and dream together. I like her children and her husband and she loves being immersed in another world when I am visiting. We are very different and yet we have a lot in common. In Croatia we also have the saying that blood is thicker than water.

Konavle has always been my emotional home. My father, grandfather, and grandmother are buried there. The landscape is beautiful, raw and wild. When the sun sets in the west, bathing everything in orange light, I feel as if I am between Provence and southwestern Turkey. I sharpen my gaze and start looking for fairy hair, the silvery grass that is typical of this region.

Konavle was ravaged in 1992 – 93 during the war in Croatia because it is on the border between Croatia and what was then Serbian Montenegro. It was a no man's land where people disappeared and villages were destroyed. Until recently, there were still visible traces of the conflict. They say young people aren't

interested in the war anymore. The signals sent out by the airport and tourism are loud and clear and they are making this poor region aware of the Western world.

The war is not yet explicit in this treatment but it will be given more emphasis in the development of one or both of the two male protagonists.

The Croatian actress Marija Škaričić, who has had leading roles in *DAS FRÄULEIN* and *CURE – THE LIFE OF ANOTHER*, is another inspiration and driving force behind this film. She will play Mare. She is talented, powerful, courageous, and impassioned. I developed Mare's character with her in mind.

Proposed procedure

The 30-page treatment forms the basis of the story which will be further developed in collaboration with the actors.

Intense rehearsals are planned for autumn, 2016, with the three protagonists, Mare, Duro and Gore. We will cast the two latter roles in September with renowned Croatian and Bosnian actors.

The storyline is simple but the reactions of the characters are ambivalent, emotional, unexpected, and also raw. Following the workshop with the actors, we will flesh out the treatment with some of the improvised dialogue.

The detailed treatment will then become basis of the film itself and will also be submitted for financing. The reduced content means that MARE can be shot as a low-budget film with a small crew, an intimate atmosphere, only a few locations, and substantial time and space for elaborating on the characters and the story. During rehearsals and shooting, the three actors will live as neighbors in a semi-documentary setting that will contribute to their work.

I would like to take advantage of the skills of cameraman Erol Zubčević: he has the experience and flexibility to work with a handheld

camera as well as handling lighting and the close physical presence of the actors, as in *LIFE OF AN IRON PICKER* or *CHILDREN OF SARAJEVO*.

Other references:

Bridges of Madison County, Clint Eastwood
Wanda, Barbara Loden

Ossessione, Luchino Visconti

COMPANY PROFILE

OKOFILM PRODUCTIONS GmbH was founded 2007 by internationally acclaimed directors Andrea Štaka and Thomas Imbach. The company produces artistically ambitious feature films, originating from Switzerland, but made with the intention to reach international audiences. We target our films at major film festivals and theatrical arthouse audiences across the globe. We work with likeminded companies and co-producers already working successfully with this vision: Coop99 (Barbara Albert, Antonin Svoboda) in Vienna, Živa Productions (Leon Lucev, Damir Ibrahimović, Jamila Zbanić) in Zagreb, Deblokada in Sarajevo, Sciapode (Emilie Blézat) in Paris and Komplizen Film (Maren Ade, Jonas Dornbach) in Berlin.

Current projects in development are: MARE (WT), 100', by Andrea Štaka, SCHÖN/LOVELY (WT), 90', by Andrea Štaka

Projects in preproduction are: GLAUBENBERG, 95', by Thomas Imbach

WHO'S SLOVAK IN SARAJEVO?



PETER BADAČ
PRODUCER
BFILM



STANO DANČIAK
CONTENT DEVELOPER,
SCRIPTWRITER, SCRIPT
EDITOR
MARKIZA GROUP



JANA DUDKOVÁ
FILM JOURNALIST, FILM
CRITIC, EXPERT ON
SLOVAK AND BALKAN
CINEMA



DANKA KRASNOHORSKA
PRODUCER
ARTICHOKE



JURAJ KRASNOHORSKY
PRODUCER
ARTICHOKE



EVA KRIŽKOVÁ
INDEPENDENT FILM
DISTRIBUTOR,
ACQUISITIONS
FILMTOPIA



KATARÍNA KRNÁČOVÁ
PRODUCER
SILVERART



MONIKA MIKUŠOVÁ
TV, ACQUISITIONS
RADIO AND TELEVISION
SLOVAKIA



IMELDA SELKOVÁ
FILM PROMOTION AGENT
NATIONAL CINEMATOGRAPHIC
CENTRE, SLOVAK FILM INSTITUTE



ALEXANDRA STRELKOVÁ
HEAD OF FILM PROMOTION
NATIONAL CINEMATOGRAPHIC
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INSTITUTE



MARKO ŠKOP
WRITER,
DIRECTOR, PRODUCER
ARTILERIA



JAKUB VIKTORÍN
PRODUCER
NUTPRODUKČIA,
VISEGRAD FILM FORUM

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Konstantinos Antonopoulos

GR

MEMORIES FROM THE FUTURE

In an absurd future, Sol discovers his wife has an affair with a memory. Can he re-claim her? A dystopian comedy about love in the past tense.

Writer

Konstantinos Antonopoulos, Thomas Kasselas

Director

Konstantinos Antonopoulos

Producer

Fani Skartouli

Production company

Kipoi (The Gardens)

Approx. budget of the project

670.000 €

Financing in place

52.000 €

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Festival Scope

MEMORIES FROM THE FUTURE

LEA <https://pro.festivalscope.com/film/lea>

OUR LEAD GUITARIST

<https://pro.festivalscope.com/film/our-lead-guitarist>

Attending the market

Konstantinos Antonopoulos, Fani Skartouli

DIRECTOR'S BIOGRAPHY

Konstantinos Antonopoulos was born in 1984, in Athens, Greece. He studied film directing at Columbia University in New York, from where he received his Master of Fine Arts with Honours. In the US he worked as an editor in narrative films TYCO PARKS THE CAR, documentaries ON MEDITATION and advertisements (Lotus Wei, Lululemon). He directed six short films, of which LEA (2013) won the Honorary Distinction at Athens International Film Festival and WITHOUT GLASSES (2009) won the Special Award at Drama Film Festival. He returned to Greece, where he directed the documentary series BEYOND SILICON VALLEY (2014), GREEKS GONE WEST (2015) and INSIDER'S GUIDE (2016, currently in post-production). He also directed advertisements (Horizon App) and music videos (Inner Ear Records). He was the editor of the US feature film MY FIRST KISS AND THE PEOPLE INVOLVED (2016), directed by Luigi Campi, and co-wrote the screenplay of the feature film SYMPTOM (2015), directed by Angelos Frantzis. He teaches filmmaking at the Onassis Cultural Centre. He believes in patience.



PRODUCER'S BIOGRAPHY

Fani Skartouli is a film producer and a lawyer. Following her legal studies in Paris, she worked with law firms in Brussels, Paris and Athens in the fields of Intellectual Property rights and Employment law. She is regularly advising production companies in the course of their film-making process. She was part of the production team of SYMPTOM (2015), selected by Thessaloniki International Film Festival, Torino Film Festival and Istanbul Film Festival, and VIRUS, a co-production between Greece, France and Latvia, currently in production. She was the post-production co-coordinator of the documentary series GREEKS GONE WEST (2015), the associate producer of short film FLOWERS AND BOTTOMS (2016) and the executive producer of our lead guitarist (2013). She manages the production company Kipoi and frequently collaborates with various Athens-based film producers.

SYNOPSIS

Athens in an absurd, dystopian future. Abandoned buildings, frequent power black-outs, scarcity of goods — a sense of bleakness and instability. Surprisingly, people seem fully adjusted to this reality: they survive, work, fall in love and die similarly to any other time. This is a comedy after all.

SOL (40) works at the Archeological Agency: the official institution for excavating, studying and archiving past Memories, found in the form of Stones, deep underground. Sol uses the excavated stones to re-live — as if in a dream — fragments from the lives of people who existed in the distant past. These memories are interpreted and archived in an attempt to recollect the long forgotten human history. In contrast to its ambitious cause, the Agency is a neglected state institution, plagued by bureaucracy and corruption, hostile to Sol's scientific pursuits. Sol and his wife IRIS (40) have grown tired of their relationship. They've agreed on a tempo-

rary pause but still live under the same roof, along with their 5-year-old daughter.

Sol suspects Iris has started a new relationship. He spies on her, only to discover she keeps visiting a restaurant that shelters an illegal memory market in its basement. There, Iris experiences the memories of woman named ELENI, who lived in the 21st century and shared a passionate relationship with a man named CHRISTOS. Re-living Eleni's memories, Iris experiences Christos' love and tenderness.

Sol cannot contain his jealousy. He locates some memories of Christos in the Archeological Agency's archive and secretly starts re-living Christos' relationship with Eleni — only to feel humiliatingly inferior to Christos' charismatic personality as a spouse. Sol senses an urge to claim Iris back and save their marriage.

To sabotage his wife's memory affair, Sol declares war against the illegal memory market, stirring a fragile status quo and making enemies inside the corrupt Archeological Agency.

Attempting to re-charm Iris, Sol starts imitating Christos' romantic behaviour. His initial success will begin to fade as he discovers that, far from being perfect, Christos and Eleni's relationship slowly disintegrates, in a similar way to his. Can he escape their end?

Struggling to connect the dots between two worlds, Sol will realize that even when love ends, it can take different forms and shapes and endure in time. Not unlike a stone.

DIRECTOR'S STATEMENT

The story of MEMORIES FROM THE FUTURE emerged from two intertwined personal experiences.

The first was relocating to Athens, after living abroad, to find myself in a city from a dystopian future. Exhausted by an obscure crisis and trapped inside a decadent urban landscape, a whole society was desperately searching for identity, a historical meaning to hold onto.

Simultaneously, I was experiencing the end of a long relationship, unwillingly exploring a territory where love and hate co-existed and fed on each other. I wanted to understand why two people who've connected so profoundly couldn't exist together anymore. Why do we end up hating the very things that made us fall in love in the first place?

I looked for answers in the romantic comedies of Woody Allen, the relationship films of John Cassavetes and the human surrealism of Luis Buñuel, Charlie Kaufman and Jorge Luis Borges. I ended up with a sci-fi comedy that deals with our life today. Our experience of living in a state of permanent emergency. Our escapism through observing the lives of others. Our struggle to love and be loved the way we intend to. Using black and non-sensual humour, the film constantly punctuates the funny side of human failure.

The film's world is not technological nor futuristic but simply absurd. We want to document a dystopian future that already exists in our present: in real locations and real objects.

Our goal is to create an intimate, hand-made, dystopian comedy that warmly embraces the human paradox.

PRODUCER'S STATEMENT

I had already worked with Konstantinos on documentary and narrative projects, when he introduced me to the initial concept of MEMORIES FROM THE FUTURE. I instantly connected with the story. The delicate portraying of relationship dynamics, the dreamlike nature of memories and the shifting chronology of the plot reminded me of LAST YEAR IN MARIENBAD. The idea to use aspects of the real world in order to create a dystopian, yet familiar, environment, made me think of ALPHAVILLE.

MEMORIES FROM THE FUTURE is equal parts romantic comedy, relationship drama and sci-fi. This cross-genre nature grants the film a high potential to reach a wider audience.

The screenplay is on its first draft, coming from

a third draft of the treatment. Having already applied for national funding, we are now looking for co-production partners able to raise international funding and true creative collaborators, interested in becoming artistically engaged in the project.

COMPANY PROFILE

KIPOI (the Gardens) is an Athens-based production company focusing on auteur films and original theater plays. It has produced the feature film SYMPTOM (2015), directed by Angelos Frantzis, (Thessaloniki International Film Festival, Torino Film Festival, Instabul Film Festival) and the theatrical play "Happy Days in the Grey Gardens" (2013), directed by Katia Goulioni. The feature film VIRUS, by Angelos Frantzis, a co-production between Greece, Russia, Latvia and France is currently in production.

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Siniša Vidović, Dinko Draganović

AT

MILF

After an amateur porn of his mother got exposed, 17yearold Damir goes on a journey of rage and revenge, only to discover the truth about his family.

Director

Siniša Vidović, Dinko Draganović

Producer

Markus Fischer

Production company

Fischer Film

Approx. budget of the project

1.301.320 €

Financing in place

Austrian Film Institute
ORF Film/Television Agreement
Film Funds Vienna
Gov. Upper Austria
Linz Kultur

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Festival Scope

DADDY'S PRIDE BY DINKO DRAGANOVIĆ
<https://pro.festivalscope.com/film/daddy-s-pride>
KORIDA BY SINIŠA VIDOVIĆ
<https://pro.festivalscope.com/film/korida-1>

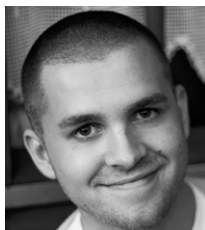
Attending the market

Siniša Vidović, Dinko Draganović,
Markus Fischer

DIRECTOR'S BIOGRAPHY

Siniša Vidović was born in 1979 in Rijeka (Croatia) and came to Austria 20 years ago. He successfully completed the film & video studies at the University of Art Linz in 2008 and is now head of the advertising film production FORAFILM. His first feature length film KORIDA, a cinema Documentary about Bosnian bull-fights, had its Premiere in January 2016 and already won three prizes: HBO Adria Award & Work in Progress, Digital Cube Award at the "Docu Rogh Cut Boutique" of the Sarajevo Film Festival, as well as the Local Artist Award at the Crossing Europe Filmfestival 2016.

Dinko Draganović was born in 1988 in Bihac (Bosnia and Herzegovina) and lives in Austria since 1992. In 2011 he successfully completed the Bachelor studies, Time-based and interactive Media at the University of Art Linz. Next to some short films and music videos, he directed mainly advertisement film productions for TV, cinema and the web. Furthermore he works in the concept development.



PRODUCER'S BIOGRAPHY

With this company, it is Markus Fischer's goal to develop and produce Austrian films by well-known filmmakers, as well as by young and talented writers, directors and artists. Markus Fischer is a member of the AAFP - Association of Austrian Film Producers, and of the Association of the Audiovisual and Film Industry Austria, an organization of the Motion Picture Industry.

SYNOPSIS

17 year old introvert DAMIR works as a waiter trainee in a noble restaurant. With mother DIJANA and little sister HANA he is living in a small flat in Linz (Austria), where he is condemned to play the head of the family, since his father ELVIS is in Bosnia to look after his sick old man. From time to time Elvis shows up in Linz to collect his early retirement money. Shop assistant Dijana is preoccupied with the preparations for Damir's 18th birthday celebration, even though he seems to have no interest in the upcoming event with almost 200 guests. Damir finds diversion with workmate Mia and his clique FATIH, STEFAN and DINO, where everything revolves around partying, girls, sex and pornography. Secretly filmed videos of their occasional onenightstands are handled as trophies within their clique.

But everything changes when Damir discovers an amateur video, which shows his mother having sex with some random guy. Inflamed with rage Damir tries to avoid her and runs away from home, temporarily moving to his father's older brother, uncle SALE. Days later Damir finds out that the guy from the video is MICHAEL, a work colleague of his mother. Convinced by his best friend, Damir decides to follow Michael to his home and take revenge. Covered with masks Damir and Fatih attack Michael as he gets out of his car and hit him with an iron bar on the back of his head, rendering him immobile right away. Panicked Damir runs home and tries to find his

passport in the middle of the night, where he runs into Dijana. A heavy argument unfolds, where Damir tells his mother that he knows about her and Michael and leaves her open-mouthed. The next morning Damir is sitting on a bus heading down south to snowy Bosnia. There he discovers that another woman is living at his fathers Bosnian residence. She is supposed to be the professional caretaker of Damir's grandfather. Elvis takes Damir to hunting trips and drinking sessions with his friends. Damir enjoys the trips at first, until one night he sees drunken Elvis as he makes a grab at the caretaker.

Meanwhile in Austria, Dijana pays Michael a visit at the hospital and confronts him about the video, which he promised to delete. Michael, who still likes Dijana, tries to make excuses and blames his friends for uploading the video. In Bosnia the conflict reaches a peak when Elvis and his hunter friends invite Damir to a brothel as a birthday present. Damir freaks out, yells at his father, letting him know that his wife is fucking around in Austria and accusing him for loitering down here. Elvis explains that he and Dijana have separated months ago something Damir didn't realize until now. The next day Damir heads back home to clear things up with his mother, who managed to singlehandedly mount the big birthday party. Dijana tries to make Damir understand that in their community it would be impossible to have a divorce. If they did it, she fears that they would be shunned by many. It was just the easier solution.

On the day of the celebration everything seems fine. To Dijana's delight, Damir shows up with his friends and Elvis is there as well. He and Dijana are acting as the perfect couple in front of the guests and the Balkan community. While the festivities are in full play, Damir is foaming with rage as he observes the ridiculous act his parents put on in front of the guests. He drunkenly climbs the stage, takes the microphone and unmaskes his parents in front of all the guests.

Damir tells them that they don't have to fool anyone, there is nothing to hide or lie about anymore. Some guests are shocked, some are leaving the hall, others think it's a funny show-piece. Dijana and Elvis are rattled, they are not sure how to react. Suddenly the music starts to play, Damir's friends take over the dance floor and other young people are joining them. Some of the elder guests also start to dance, others are still uncertain. Dijana and Elvis are impelled by Damir's little sister to join. The young generation has taken over. It is clear that they won't let the oppressive rules of the older ones dictate their lives. They are the future.

DIRECTOR'S STATEMENT

The project MILF started with the question "How does a teenager react, when he finds a sex video of his mother in the Internet?". Of course there is no general answer for it, but we are interested in the reaction of a specific teenager. One that has been born and raised in Austria, but who comes from an Ex-Yugoslavia community – a milieu, which has not, or only rarely been shown in Austrian film productions. The film is about a topic, which found equally little attention in movies before: youth and pornography. We want to show the effect, which pornography has on the love life of teenagers. And furthermore, we want to question how a boy deals with the irony of faith – when he has to realize, that something, he and his buddies usually find "hot", has become his biggest problem. The main character Damir has been raised in a community, where pride and reputation of a family are more important than anything else. This is the reason, why for Damir the emergence of this video is something like a ticking time bomb, which he strives to disarm as soon as possible. Within the family, the mother Dijana plays a significant role: She is the foundation of the family and she is the one, who tries to keep them together. At the same time her action is the trigger, which could lead to the destruction of the family bonds. We explored the question:

How does the fight of a woman look like, who is captured by the shackles of such a community? Our film is also about the masks, that people wear, in order to keep up appearances. And asks the question what happens, when those people get unmasked? MILF is, especially today, in the century of the Internet, where contents are spread faster and topics like cyber-mobbing are more present than ever, an explosive, and moreover, relevant story, which is contemporary and needs to be told now. We want to make a film, which brings us not only possible attention and festival appearances, but which helps us to further develop our creative abilities and to gain experiences in film making. Because we want to give a strong first impression with our debut, we need all the help that we can get and would be very happy, if you share this thought with us.

PRODUCER'S STATEMENT

The Austrian Film Institute and the Government of Upper Austria supported the project development of MILF with 40.000 €.

The writers are currently working together with the dramatic adviser Senad Halilbašić on a new version of the script. The main characters are casted, we have LOIs from Edita Malovčić (mother Dijana), Leon Lučev (father Elvis) and Emir Hadžihafizbegović (uncle Sale). Damir and his clique have been recruited in different castings in the Yugoslav community in Linz.

The creative team

Our writers/directors are highly motivated, well trained young filmmakers.

Siniša Vidović has been recently awarded for his debut documentation KORIDA in Sarajevo in the Docu Rough Cut Boutique with two prizes and at the Crossing Europe Film festival Linz with the Local Artists Award. Next to the directors, Sorin Dragoi is a guarantor for the artistic and technical success of the production. Sorin Dragoi is an excellent DoP from Romania who currently lives and works in Germany and Paris and holds a teaching position at the University of Art and

Industrial Design in Linz.

The financing We plan a classical newcomer film with a budget of about 1.300.000 €.

The main financing is supposed to come from funding of the Austrian Film Institute, the ORF Film/Television-Agreement, the Film Funds Vienna and the Government of Upper Austria. The Government of Upper Austria has already made a commitment to support our project with 140.000 €. Furthermore we strive to get 20% top financing throughout an international coproduction or co-financing.

MILF is a well-written, felicitous examination of gender roles, gender stereotypes, and the male self-concept of a young man with migration background. It's a classical coming-of-age drama, established in a Bosnian-Austrian world, full of conflicts, sex, cool sayings, and dull fears of the future.

COMPANY PROFILE

FISCHER FILMS produces films of all kinds, for use in movies, TV, B2B, or the World Wide Web. We handle all projects with the same enthusiasm and attention.

Our goal is to put together the ideal package for each project. This applies to our films for cinema and television as well as for our partners and customers in the area of PR & marketing film, advertising, and our work for institutions and art. Each film earned an intensive examination of the concept and script, choosing the best creative minds and talents and the use of appropriate means.

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Maja Weiss

SI

MY NAME IS DAMIAN

17-years old rebellious transgender boy Damian spends his days fighting with his parents and heavy partying with friends. Then he meets Nela, a girl who not only helps him discover his talents but also encourages him to make his own choices.

Director
Maja Weiss

Producer
Danijel Hočevar

Production company
Vertigo

Approx. budget of the project
1.500.000 €

Financing in place
Creative Europe - MEDIA for
project development – 50.000 €
Slovenian Film Center for project development
– 20.000 €
Vertigo own investment -
deferral in the development – 30.000 €

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Festival Scope
GUARDIAN OF THE FRONTIER
<https://pro.festivalscope.com/film/guardian-of-the-frontier>

Attending the market
Danijel Hočevar, Maja Weiss, Suzana Tratnik



DIRECTOR'S BIOGRAPHY

Maja Weiss was born 1965 in Novo mesto, Slovenia (than part of Yugoslavia). Graduated as Film and TV director at AGRFT (Academy for theatre, radio, film and television) in Ljubljana, Slovenia.

She worked as an assistant director at several feature films, and as free-lance scriptwriter and director of fiction and documentary films at RTV Slovenia and different independent film production companies. She directed several feature films and feature documentaries, all of them presented and awarded at international and domestic film festivals.

Maja also co-founded two independent production companies Bela Film and Zavod Maja Weiss, which co-produced the most of her films since 1998. She has also been the President of the Slovenian Filmmakers Association from 2005 – 2007.

Selected filmography:

BOY – A BLOOD-BROTHER OF DEATH (feature documentary, 1992, Festival of Slovenian Films 1992: Best Film award, Leipzig Dok Film Fest 1992: Silver Dove and Egon-Erwin Kirsch Prize); THE ROAD OF FRATERNITY AND UNITY (feature

documentary, 1999, IDFA Amsterdam 1999: Nominated for Silver Wolf award); NUBA – PURE PEOPLE (feature documentary, 2000 Graz Mountain and Adventure Film Festival 2000: Camera Alpin in Gold

- Telluride Film Festival 2001: Best Cultural Documentary award); GUARDIAN OF THE FRONTIER (feature, 2002, Berlinale 2002, Panorama: Manfred Salzgeber award for the most innovative film, Festival of Slovenian Films 2002: Best Director award, European Film Awards 2002: Nominated for Discovery / Fassbinder award (Best first feature film award);

WRITER'S BIOGRAPHY

Suzana Tratnik was born in 1963 in Murska Sobota, in Slovenia. She obtained her BA in sociology from the Faculty of Social Sciences at the University of Ljubljana, and her MA in gender anthropology from the Institutum Studiorum Humanitatis in Ljubljana, where she lives and works as a writer, translator, and publicist.

She published six collections of short stories: Pod ničlo (Bellow Zero, 1997), Na svojem dvorišču (In One's Own Backyard, 2003), Vzporednice (Parallels, 2005), Česa nisem nikoli razumela na vlaku (Things I've Never Understood on the Train, 2008), Dva svetova (Two Worlds, 2010), and Rezervat (Reservation, 2012), two novels: Ime mi je Damjan (My Name is Damian, 2001) and Tretji svet (Third World, 2007), the children's picture book Zafuškana Ganca (The Hany Rattie, 2010), as well as a monodrama Ime mi je Damjan (My Name is Damjan, 2002), a radio play Lep dan še naprej (Have a Nice Day, 2012), and two expertises: one on the lesbian movement in Slovenia, and another on lesbian literature.

She received the national Prešeren Foundation Award for Literature in 2007. Her books and short stories have been translated in about twenty languages, while she herself has translated several books of British and American fiction,

and plays, including works from authors such as Judith Butler, Adrienne Rich, Leslie Feinberg, Michael Cunningham, Jackie Kay, Mary Dorcey, Katy Watson, Ian McEwan, Dennis Cooper, and Truman Capote.

PRODUCER'S BIOGRAPHY

In his professional career as a producer, Danijel has produced or co-produced more than 40 feature films, as well as more than 10 documentaries and 50 short films and TV production, among which the most well-known are AN EPISODE IN THE LIFE OF THE IRON PICKER by Danis Tanović (Berlinale 2013: 2 Silver Bears, Shortlisted for Foreign language Oscar); CIRCLES by Srdan Golubović (Sundance 2013: Special Jury Award, Berlinale 2013: Ecumenical Prize); WOMAN WHO BRUSHED OFF HER TEARS by Teona Mitevska (Berlin IFF Panorama Special 2012), Alexandrians by Metod Pevec (feature doc, Trieste FF 2012 Best documentary award), SLOVENIAN GIRL by Damjan Kozole (Toronto IFF 2009, Les Arcs FF: Best Actress Award, Sales in more than 40 territories); SPARE PARTS by Damjan Kozole (Berlinale Competition 2003), BREAD AND MILK by Jan Cvitkovič (Venice 2001: Lion of the Future)...

Danijel has been selected among Variety's Ten Producers To Watch in 2001. He is a voting member of European Film Academy and since 2011 the president of the Association of Slovenian Film Producers. He is also, since 2005, actively involved with several European training initiatives such as EAVE (Group Leader between 2009-13), Nipkow Programme, Midpoint Central-European Script Center and Maia Workshops. He is also an advisor and member of the selection committee of When East Meets West project market since 2012.

SYNOPSIS

DAMIAN (17) is a transgender boy, who was born a girl and named VESNA, but he has always

felt like a boy. To others he might be “different”, but he likes to think of himself as “just an ordinary guy”.

One morning he’s back from the party and he has a fight with his father who does not want to accept him as his son. Damian is sent by his mother to a psychologist to overcome his aggression. He prefers to stick with his friend ROKI, a year younger straight boy who likes to party as well and dream on about a good job and a better life. Damian meets NELA (25), an open lesbian, a gay activist and a hairdresser who studies to become a social worker. She becomes not only his true psychologist but also his hope for love and understanding of himself as a transgender boy who has been destroyed because of the rejection of the others, especially his father. He is also the one who tells him that he is very good at drawing. Damian leaves home and moves in with his mates who prove to be homophobic although they knew him already as a girl in the elementary school. After losing his job Damian returns at his parents’ house where he has only one friend – his younger sister SARA (8) who have never seen him as Vesna. This time Damian really wants to go his way and become somebody, not just a blue-collar worker. But one evening he desperately returns to his old friends, gets drunk, messes up with a meaningless love affair and risks losing Nela for good. When he sees his father sexually abusing his sister Sara, he protects her and accuses him of being a child molester. His mother finally realizes the same thing was happening to Damian as a child which was the reason of his aggression. After enrolling in the art school and his family falling apart, Damian goes to the Ljubljana Pride Parade to find his lost love Nela. He tells her he’s looking for a room. He started living his own life.

DIRECTOR’S STATEMENT

The protagonist of my new film, 17-year-old Damian, is transgender - a boy, who was born as a girl. His physical attributes are completely female, though on the outside he behaves,

looks and dresses as a male, because in his soul and in his mind he feels like a boy. He claims he is perfectly normal and would like his family and everyone else to perceive him as such. However, they do not. His father has never accepted that his child is “different” and that his daughter is actually a boy “trapped in a woman’s body”. Instead, he treats him like a daughter and forces him to wear girly clothes in hope that with puberty the problem may sort out on its own. However, when “daddy’s little girl Vesna” turns 18, she officially changes her name to Damian. The film tells the story of the last few months of Damian’s cohabitation with his family (father, mother and sister Sara) in their family home until father’s intolerance of “his transgender daughter” and Damian’s teenage outbursts become insurmountable and the family finally splits. However, the end is not tragic but redemptive for all and means a fresh start. The core of the film happening, which triggers a turnaround in Damian’s chaotic and destructive adolescent behaviour, is his relationship with Nela, a hairdresser and a social work student a few years older than him. She brings faith into his life that he can make something good of his life. Nela is homosexual and a lesbian activist, and she shows him how one should fight for his rights. With Nela Damian discovers the night life at Metelkova - an alternative venue that houses all variations of sexual diversity where life is full of fun and everyone feels free and relaxed, though in a ghetto. In the final scene of the film, Damian deliberately joins the Pride Parade, which openly and honestly demonstrates otherwise hidden or suppressed otherness and all versions of “sex” in broad daylight for the “normal world” to see.

Yet their open and honest presentation still divides people as their reactions range from approval to disgust. The film is based on the novel MY NAME IS DAMIAN by Suzana Tratnik, Slovenian and internationally acclaimed writer, a lesbian and prominent activist for the rights of LGBT community. Besides the interesting pro-

tagonist Damian, it features also his best friend from childhood, Rok, who is heterosexual but idolizes Damian, and several other Damian's pals who reveal their two-faced character because of Damian's sexual diversity. Damian's painful adolescence is just a continuation of his difficult path that originates from resentment of his "otherness" by his family and by school environment. Damian deals with it by resorting to humour, which is his survival technique. He sees himself as the most ordinary and normal man of the 21st century. And his little sister Sara also perceives him as Damian, who is fun and always has time for her. I see this film as a contribution to a better understanding of sexual "otherness" and transgender specifics in modern society, which is democratic and advanced on the outside yet still full of prejudices and fears when it comes to certain sexual orientations or gender specifics. We are all born as we are, with different inborn tendencies and qualities, but we are all born free. At least for now, and in the most of Europe. We are all entitled to basic human rights. Damian was born to this world here in Slovenia – with female sexual organs and a male brain. Does he have a right to live true to his identity? He does! The story takes place today and in Ljubljana, within a few spring and summer months. Set design of the film reflects the life of the middle class in Slovenia, which is in crisis, the images resemble majority of European countries in transition. Costumes will be picturesque; Damian wears cheap brands but still looks like a young James Dean. Sound is essential as it dictates the film's atmosphere. The film will include a lot of music of today's youth, some Balkan hits, hip-hop, Eurovision songs, some Slovenian folk hits and electronic dance music. As to the genre, the film is a humorous drama. Some characters and nightlife will bring a touch of 1980s, but everything else clearly reflects the present time. It will be dynamic, based on the dialogues, without external comments by the director in the sense of some

additional vision. The only director's vision is to prepare actors and direct the movie so that viewers have the feeling that they watch real life, therefore, a documentary film, which has a charm, even glamour, but also sharpness. The film is intended for young people of 15+, and, of course, for adults.

Ruxandra Ghitescu

RO

OTTO THE BARBARIAN

Otto, a bright teenage punk, deals with the death of his girlfriend. He continues to live inhabiting the void space left by her, but in order to survive he needs to face his loss and his guilt.

Director
Ruxandra Ghitescu

Producer
Iuliana Tarnovetchi

Production Company
Alien Film

Approx. budget of the project
700.000 €

Financing in place
CNC (Romanian Film Fund) - Development Grant – 5.000 €
Creative Europe/ MEDIA Programme - Development Grant – 30.000 €
Alien Film - own investment - 42.000 €

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Attending the market
Iuliana Tarnovetchi, Ruxandra Ghitescu

DIRECTOR'S BIOGRAPHY

Ruxandra Ghitescu (born 21 July 1981, Constanta, Romania) is a Romanian visual artist and filmmaker. She is a graduate student of the Media Art School, in Karlsruhe, Germany. Ruxandra started to work in the industry in 2006 making her way up from video assist operator to script and continuity, working in present as a director on commercials and as a scriptwriter. Over the past years her short films got selected in international film festivals like Sofia, Cottbus, Cork, Transylvania IFF.

Ruxandra was a participant at Transylvania Talents 2014, Sarajevo Talents 2014 and Berlinale Talents 2015.



PRODUCER'S BIOGRAPHY

Iuliana Tarnovetchi was born in 1976 in Bucharest, Romania. Iuliana studied Psychology and entered the film business while she was still a student. Since then she has advanced through the ranks of film business by working on numerous foreign productions shot in Romania and local productions, which were highly appreciated both by the public and by the professionals, some of which awarded in prestigious festivals.

Iuliana's name has been linked with over 30 projects during her over 20 years career in the film industry. A major part of these projects are big international co-productions that were highly appreciated both by the public and the professionals, some of which awarded in prestigious festivals.

In 2011 she decided to move on and established a new company, Alien Film. Alien Film is now one developing and producing projects in all areas of the business: feature films, short films, animation and new media offering also services for runway productions.

SYNOPSIS

Set in the outskirts of Bucharest, the story follows OTTO, a 17 year old boy, a punk with a huge mohawk, as he is involved in the social services investigation of his girlfriend LAURA's, death. Caught in a circle created by his parents, his grandfather and Laura's mother, Otto seems to be a ticking bomb. Laura is still part of his life through the video recordings that Otto edits and changes constantly. COSTIN, the social worker, breaks into Otto's environment and challenges Otto's beliefs and his way of thinking. During the investigation, Otto is forced to face his own feelings and guilt.

DIRECTOR'S STATEMENT

This story comes from feeling lost in front of the future. As a teenager the time expends in

a continuous present with no perspective on what comes next. Becoming an adult is nobody's dream while growing up. Because the future is not a premise, there is nothing to loose.

A steady camera will follow Otto around almost as if documenting his life keeping the constant impression of presence. The off framing, uneasy, long shots will increase the tension while visceral camera shots will underline the main character's hidden feelings. The end of a shot will be pushed to the edge of understanding of the functionality of the cut, stressing the viewer in being caught in the moment, not being able to trick time. It is a world of adolescents in which I plan to show misplacement and deconstruction, visual destruction of the grown-ups by not centering them in frame, or having them off camera.

The visual language will surpass neorealism as the story will be revealed in two layers of the narrative: the video diary footage and the present day that will interweave in an organic edit. The punk music played by Otto will externalize his inner feelings and bring a fresh and personal tone to the film.

The loneliness of the characters is underlined by the settings of a post industrial metropolis of Bucharest. The film is a psychological drama with the tone of a thriller.

PRODUCER'S STATEMENT

Alien Film confirms the involvement in the feature film OTTO THE BARBARIAN written and to be directed by Ruxandra Ghiteșcu. We are completely excited about her new feature project and convinced of its international appeal, thanks to a creative, fresh perspective and solid writing.

Alien Film has a historical collaboration with Ruxandra Ghiteșcu, in fact a series of fulfilling projects and successes. The company produced her latest short film, ANA IS COMING BACK (that travels now the festivals' circuit worldwide), but

we had previously worked together for several other projects, such as the short film SNIPER'S NEST 0068 (2014) or the feature film EASTERN BUSINESS (2016), where Ruxandra was part of the directorial team. Alien Film is certain that her debut feature film, OTTO THE BARBARIAN, has a potential to reach wide audiences and bring forward relevant topics such as coming of age, generation gap or adolescents' troubling thoughts that are valid and authentic, regardless of territory.

Alien Film is so convinced of Ruxandra's talent and perseverance in filmmaking that we constantly supporting her short or feature film projects in all the production stages. Hence the company already helped raising development grants for OTTO THE BARBARIAN from the Romanian Center of Cinematography (CNC) and MEDIA Programme in 2014. The project was also selected for Baltic Co-production Market in 2015 and Berlinale Script Station 2016. While accessing different options to close the film's financing, the company also keeps advancing with some of pre-production process, like actors' and locations' scouting.

COMPANY PROFILE

ALIEN FILM is a well-established production company located in Bucharest, Romania. The company is specialized in a wide range of development, production and post-production services for cinema, TV and commercials, including consultancy and management for film, television and other AV productions. Alien Film is able to work across all media platforms, providing a multitude of services to accommodate the production needs, from assembling the crew and location scouting to set construction and visual effects.

In the same time Alien Film had nurtured its own projects (feature films, short films, animation and new media). One of the company's main goals is to discover new talents, writers and directors, with whom to develop and pro-

duce high quality projects suited both for the local and international markets. So far, Alien Film's portfolio so far includes 10 short films, 3 co-produced feature films and many commercials already on air.

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Nikola Ležaić

RS

THE RELIGION OF NIGHT WALKS

Jovan is a Yugoslav engineer working on the construction of the first wind farm in Iran in 1983. His wife Sanja and son Luka are visiting him after a long separation.

Director

Nikola Ležaić

Producer

Jelena Mitrović, Nikola Ležaić

Production company

Film House Bas Celik, PR QČe

Approx. budget of the project

2.050.000 €

Financing in place

450.000 €

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Festival Scope

TILVA ROSH

<https://pro.festivalscope.com/film/tilva-rosh>

Attending the market

Nikola Ležaić, Jelena Mitrović



DIRECTOR'S BIOGRAPHY

Nikola Ležaić is born in 1981, he's a film writer/director/producer based in Belgrade, Serbia. He graduated film directing on the Faculty of dramatic arts in Belgrade, where he works as an assistant professor. His directorial debut *TILVA ROŠ* is one of the most successful Serbian features of the last decade, it premiered in Sarajevo and Locarno film festivals. In Sarajevo it won the main prize. It was screened in Rotterdam, Warsaw, Buenos Aires, Miami, San Francisco, and over 40 other film festivals, and it won over twenty awards around the world. It was nominated for the best debut at 2011 EFA Awards. In 2014 Nikola produced *THE DISOBEDIENT*, feature film that premiered in Sundance and Rotterdam film festivals. He directed one of the stories of the international online omnibus *THE DEVIL'S TOY*, created by the Canadian Film Board. Directed over a hundred music and commercial videos. Interested in off-topic stories that don't fit anywhere.

PRODUCER'S BIOGRAPHY

Jelena Mitrović, Belgrade, Yugoslavia (now Serbia), 1977. She graduated Film and TV production at the Academy of Dramatic Arts in Belgrade. Her debut as a producer was *THE TRAP*, (2007), director Srdan Golubović. Film premiered at Berlinale, section Forum. It won more than 20 international film awards (e.g. Gran Prix at Sofia Film Festival, Best Director at Wiesbaden Film Festival, Grand Prix at Cars International Film Festival) and was screened at numerous festivals (e.g. Toronto, Karlovy Vary, London, Copenhagen, Helsinki, Reykjavik, Palm Springs...) *THE TRAP* was also shortlisted for the Oscar for the Best Foreign Language Film. She produced

following films: THE LIFE AND DEATH OF PORNO GANG (2009, director Mladen Đorđević), BESA (2010, director Srđjan Karanović), THE WOMAN WITH A BROKEN NOSE (2010, director Srđan Koljević), documentary MILA SEEKING SENIDA (2010, director Robert Zuber), CLIP (2012, director Maja Miloš) that won Tiger Award at 2012 Rotterdam International Film Festival, short animated film RABBITLAND directed by Nikola Majdak and Ana Nedeljković that won Crystal Bear at 2013 Berlinale, section Generation 14+. Her latest feature film CIRCLES directed by Srđan Golubović had its World premiere in 2013. Sundance Film Festival, World Dramatic Competition and won Special Jury Prize, film had its European premiere at Berlinale, section Forum where it received Prize of Ecumenical Jury. She collaborated as a co-producer on the following films: THE STAR (2002 director Marina Abramovic), DESTRICED, segment BALKAN EROTIC EPIC (2006, director Marina Abramovic part of the film "Destricted" directed by Matthew Barney, Gaspar Noe, Larry Clark and M. Abramovic), DONKEY (2009., director Antonio Nuic), SLOVENIAN GIRL (2009, director Damjan Kozole), STATE OF SHOCK (2011., director Andrej Kosak). She was awarded "Discovery Award" at Cottbus Film Festival in 2007 for her achievement in the field of production for THE TRAP. In 2010 she was selected for Producer's on the Move at 2010 Cannes International Film Festival. She works as Professor of Film Production at the Faculty of Dramatic Arts, Belgrade. In 2012 she became a member of European Film Academy.

SYNOPSIS

IRAN 1983, a workers' camp near Strait of Hormuz. JOVAN (36), a Yugoslav, is one of the head engineers working for VINDTECH, a Danish company making Iran's first windfarm. He's working there for six months already. The first turbine has just been risen, but its blades brake immediately. All the blades have a flaw and the company needs a new shipment. Iran is under

sanctions, so they have to find a way to import the blades again. JENS (40), company manager, tells Jovan to take his vacation till the blades arrive. Jovan doesn't want to leave, cause the blades could arrive before he returns. He calls his wife SANJA (34), who's in Belgrade, tells her he is not allowed to go, and offers her to come with their son LUKA (11) to Iran. Others bring their families too, and Iran-Iraq war is too far to worry. Sanja has no real choice. Upon their arrival, Luka realizes that he mixed his suitcase with some other kid from the plane. Jovan promises that he's going to help him find it the next day, but forgets about it and leaves to work in the morning. Sanja and Luka start searching for the suitcase by themselves realizing that this is not going to be a real family reunion. At work, Jovan meets RON (45), a Swiss-American businessman and Red Crescent representative who he thinks could help them import the blades. Jovan calls Ron to the dinner party at Jens' to talk. After finding a suitcase, Jovan, Sanja and Luka arrive at Jens' dinner party. There are other kids, but Luka gets interested in Jens' daughter DOT (12), and tries to make a contact, but she doesn't care. Ron arrives and Jovan explains that Ron could import the blades legally through his Swiss company, but FARID (45), Iranian official and practically Vindtech employer, doesn't trust him and leaves. Jens is angry at Jovan for calling Ron without his knowledge. SARA (37), Jens' wife, is happy that Sanja came to Iran instead of Jovan going home like Jens told him. Sanja's shocked but she acts as if nothing's wrong. Later, Sanja fights with Jovan about his lie, which he denies and says that the project is collapsing and that no one cares except for him, and Sanja says that their marriage is collapsing too. She kicks him out so Jovan has to sleep in the car. The next day, torn between his family and the job he feels the urge to finish, Jovan once again tries to persuade Jens to accept Ron's offer but Jens rejects. While climbing the hill above the camp, kids realize that there's a sea not far away, but they're told it's banned to

go there. When Jovan comes back home Sanja acts like nothing happened, which makes Jovan even more frustrated. Jovan spots the kids coming back from the hill. Jovan grounds Luka and forbids him to play with other kids. After that he lies to Sanja that Jens assigned him to follow the shipment, so he'll be away for a few days and rants out. Jovan sneaks in the Jens' office, puts a company seal on the Ron's contract, finds Ron, gives him the forged contract and says he's going with him. That night Jovan and Ron's convoy get on a cargo ship heading to Jebel Ali harbor in Dubai, Luka sneaks out to meet Dot and his friends and persuades them to go to the forbidden beach, and Sanja is trying to figure whether she really wants another child with Jovan like they agreed to have after he returns.

In a swirling cause of action throwing them from love to near-death experiences, before reuniting like a family, all three will have to reunite with themselves first and rethink their own priorities.

DIRECTOR'S STATEMENT

My dad actually did worked in Iran in 1983 as an engineer, and he later told me a lot of stories about that time. Back then I was a one year old baby, so I don't remember how my mom got through that period, but I always felt a bit strange about it - he was there working a tough job at the tough place at the tough time, earning money for his family, but at the same time, he was away. Later, in my teens, when Yugoslavia had sanctions, a lot of dads used to go to countries like Libya, Algeria, Iran, Iraq again to provide for their families, my father was once again one of them, so I remember that period quite well, I was at the same time proud of him and I hated cause he's away. He's quite down to earth guy, he was there on a mission to finish the job and come back home, but I heard a lot of stories how some of the families broke apart during those times. So I started thinking about the priorities, and trying to think what would happen if it was a different guy over there in Iran in 1983, quite different than my dad, a guy who gets absorbed by his job, and who has no connection to the world

while he's working, like I have a tendency to be sometimes. While thinking about this imaginary guy, I could clearly see a big, fat conflict within his family. How can you be a dreamer 24/7, get sucked in the spiral of your own work completely and still have a family to back you up? It's not a question just for one movie, it's a question for a lifetime, really. I have this huge love for the 80s, everything about the period, I guess because they remind me of my childhood too much, so in a way, I'm forced to speak partly from the kid's perspective too. Kids see and understand family relations much easier than their parents, they're not biased, they see things much more simple. But I guess the hard part of every growing up is learning about our parents' flaws, learning that parents are just humans, and that they are not perfect, which probably means we are not perfect either. This is I guess, the first "bummer" the kids cope with. On the other hand, kids tend to find fun in the most extraordinary circumstances, even in war, under sanctions, in a desert, on the North Pole, kids are the most adaptable species. I actually remember the NATO bombing of Yugoslavia as fun time, not because the war is funny, but cause I was a kid, and kids adapt and have fun. On the other hand, that's the thing about THE RELIGION OF NIGHT WALKS - it deals with serious subjects but it's not a dramatic hammer, it should be treated in a realistic, humorous, non-overdramatic way, like if Ken Loach directed "The Mosquito Coast". Having a capacity to laugh in a serious situation is a huge quality, cause you get the whole other, deeper perspective on things, and for me that's crucial. There is something hippie about wind farms - using renewable sources, caring about your surroundings, actually, a lot of wind farm pioneers were hippies who wanted to be independent from the government electricity. When I was a kid I had a feeling that my country gets all the western trends with some kind of a few year delay. It annoyed me at first but later I learned to love those delays, because we knew what's going on in western countries at the moment it made me feel like I know what's waiting for me in a few

years, like I know the future. So I like the idea of having this hippie echo in Iran in 1983, almost 15 years later. Like the former hippies just continued their journey to the east and ended up there, and we all know what's going to happen later.

THE RELIGION OF NIGHT WALKS is in fact the name of the music demo album made by a group of my friends on which I collaborated with a few songs 15 years ago. We had these long night walks at the time. There is something sacred about a night walk, everything's quiet and you can actually hear your own thoughts more clearly, process what you learned and sometimes make important decisions. And when it comes to family and relations, sometimes that's all we need.

PRODUCER'S STATEMENT

Based on the success of his debut film TILVA ROSH that was nominated for Best Debut Film by European Film Academy, I can say that Nikola Ležaić belongs to a fine company of one of the most talented filmmakers of younger generation in Serbia and this part of Europe. TILVA ROSH premiered in Sarajevo and Locarno film festivals in 2010. Travelled to more than 60 festivals and won awards around the world. It was successfully sold by USA World sale's company Visit films to more than 20 countries and became a cult movie for the younger generations in Serbia and EX-Yu region. I helped Nikola with his first film TILVA ROSH and sadly because of the situation with funding in Serbia, I was unable to apply with his project as his producer because I was already engaged in feature film CLIP, directed by Maja Miloš. At that time it was impossible to get money for two projects at the same competition. I'm very happy that now we can finally work together on his new film, as we are not only colleagues that are working together on the Faculty of Dramatic Arts, but also longtime friends.

If we describe his first feature TILVA ROSH as a film about friendship in reflection of a society that is in the context of transition completely rotten, THE RELIGION OF NIGHT WALKS is a beautiful, some kind of autobiographical film about childhood and growing up in a special environ-

ment and family and problems that all happy or sad families have and need to cope with in special conditions. It's warm, funny and very sad at the same time. I very much like the way that Nikola wants to tell this story in a classical story telling way, leaning on the aesthetics of films from the seventies and eighties. Because it has humor, emotion, adventure and by this it is very atypical compared to art-house cinema of today... As a producer I'm very eager to see something a bit different in the sea of art house films that mostly, with extraordinary exceptions, pretty much look the same. Nikola is both script writer and director on this film and we plan to engage international authors crew as it is natural and stems from the script that is spoken in English, Danish, Russian, Serbian, Farsi and Hebrew. We need strong partners that will help us with this as the quality cast and crew are very important for this film. I believe that this story is universal and that we can attract co-producers from Europe and possibly from Asia. I also believe that the film will have great potential for distribution and festival life.

COMPANY PROFILE

FILM HOUSE BAŠ ČELIK was established in 1998.

By 2016 we have produced and co-produced fourteen feature films, several documentaries and short films. Our productions include feature film THE TRAP directed by Srdan Golubović, that premiered at 2007 Berlinale Forum, film won 22 international awards and was short listed for the Best Foreign Film Oscar, feature film CLIP directed by Maja Miloš that won Tiger Award at 2012 Rotterdam IFF, short animated film RABBITLAND directed by Nikola Majdak and Ana Nedeljković that won Crystal Bear at 2013 Berlinale, section Generation 14+.

Our last feature film CIRCLES directed by Srdan Golubović had its World premiere in 2013 Sundance Film Festival, World Dramatic Competition and won Special Jury Prize, film had its European premiere at Berlinale Forum where it received Prize of Ecumenical Jury.

Francisco Ohem

MX

TITO'S LOST MARIACHIS

A road movie that follows two mariachis travelling through Mexico and the former Yugoslavia in search of Yu-Mex music.

Director

Francisco Ohem

Producer

Marta Núñez Puerto

Production company

Dedo Gordo

Approx. budget of the project

274.611 €

Financing in place

IMCINE Development Award - DocsDF
(Mexican cash award for development) -
3.214,64 €

Chemistry Award - DocsDF

(Mexican postproduction company award
for postproducing the teaser - 2.373,89 €

Flaherty-IMCINE Award - FIGC (cash award
for Flaherty Seminar in NY) - 1.978,24 €

Válvula Films Award - FIGC (Chilenean
postproduction company award for color
correction and deliveries) - 18.298,71 €

COFIEJ (Fund from Jalisco Film Commission) -
86.547,97 €

Contact info

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Attending the market

Francisco Ohem

DIRECTOR'S BIOGRAPHY

Francisco Ohem is a Mexican director, editor and writer. His short film Año Conejo was selected by Morbido Film Festival. He also directed the documentary short film CHRISTIAN GONZÁLEZ, EL REY DEL VIDEOHOME. For TV, he directed three seasons of CONTRACAMPO, a weekly film show for Foro TV (Televisa) interviewing for 30 episodes each season actors and directors like Michael Haneke, Ken Loach, David Cronenberg, Peter Greenaway, Wes Anderson, Hirokazu Koreeda, Marion Cotillard, Juliette Binoche and Cate Blanchett amongst others. He directed more than 30 cultural TV short segments for Television Azteca's coverage of the Brasil 2014 soccer World Cup.

He has been editor in ETERNAL YOUTH, a documentary by Nico Bongiovanni; postproducer in THE WELL, a film by Michael Rowe and in SONEROS SON, a documentary by Jorge Curioca; first assistant director in Plan Sexenal, a film by Santiago Cendejas; editor assistant in COME OUT AND PLAY, and second camera in LA ULTIMA PELÍCULA, by Raya Martin and Mark Pearson. He also worked for three years as postproducer for Canana, one of Latin America's top production and distribution companies.

PRODUCER'S BIOGRAPHY

Producer and writer Marta Núñez Puerto has been part of Canana, one of Latin America's top production companies and independent distributors, since 2009. Born in Jerez de la Frontera, Spain, she is executive producer and line producer for *THE CHOSEN ONES*, David Pablo's new film which premiered in *Un Certain Regard* in Cannes 2015 and which won five Arieles (including the Golden Ariel for Best Film), the Script Award in Latin Beat Film Festival and the Jury Award in Belgrade Film Festival. She partnered with Gael García Bernal to produce *THE EMPTY CLASSROOM*, a compilation of short films directed by ten outstanding Latin American directors (Lucrecia Martel, Pablo Stoll, Pablo Fendrik, Nicolás Pereda, Tatiana Huezo, Eryk Rocha, Flavia Castro, Daniel and Diego Vega, Carlos Gaviria and Mariana Chenillo) which premiered at the 2015 FICG and which was selected at SXSW, BAFICI and SANFIC; as well as the shorts and the TV program *THE INVISIBLES*, completed in 2010. She was an associate producer on the 2013 film, *WHO IS DAYANI CRISTAL?*, a documentary directed by Marc Silver that won several prizes at film festivals like Sundance and Abu Dhabi. She was line producer for Michael Rowe's film of 2013, *THE WELL*, and for *ZAMA* (in Mexico) Lucrecia Martel's latest film. She is a partner in production company, Dedo Gordo, where she has produced the documentary *Soneros Son*, directed by Jorge Curioca, premiered in *Ambulante* 2016. Núñez Puerto has served as director of the post-production grant program offered by Cuauhtémoc Moctezuma *Ambulante*. Her essay, *Nocturno del Hueco*, is included in the book, *El muerto era yo*, published in the Spanish house *Esto no es Berlín* and in the Mexican house *Calygramma*. She was awarded the Lazarillo Prize for her book, *El país donde habitan las cigüeñas*.

SYNOPSIS

In 1952, Yugoslavia fell in love with a Mexican film called *A DAY OF LIFE* (*Jedan dan života*) inspiring a generation to arm themselves with guitars and sombreros to create Yu-Mex music. *TITO'S LOST MARIACHIS* is a musical road movie that tells in a tragicomic tone the story of a country that no longer exists (Yugoslavia) and one that may have never existed (Mexico as seen through its classic cinema). The main plot follows Ivan Androjić, a Croatian military musician by trade but a mariachi by heart, as he travels with his mariachi friend Panchito Medrano, from Mexico to the Balkans looking for the trail left by Mexican music and for two legends of Yugoslav music: Slavko Perović & Nikola Karović. Traveling from Croatia to Serbia, by way of Slovenia and Bosnia-Herzegovina, they meet diverse characters, who with songs and stories paint a portrait of life in Tito's Yugoslavia; what kept them together and what caused its violent demise.

Along the road Ivan and Panchito must confront their past with their present, one a former Yugoslavian and now a Croatian with fresh memories of the war, the other a Mexican recently deported after ten years of living illegally in the US. Together they must find out if mariachi music still holds the power to unite these confronted experiences.

At the end of their travel they meet Slavko and Nikola; one a Serbian medic who taught himself how to play mariachi music by obsessively watching Mexican films, the other a Montenegrin navy sailor who by a stroke of luck became Tito's favorite singer, performing for countless presidents and celebrities. Both now in their eighties have dedicated their lives to the music of a country they have never visited. With this in mind Ivan and Panchito invite them to come to the Annual International Encounter of Mariachi Music in Mexico.

The secondary plot is composed of fragments of

THE SOMBRERO COMRADES, a mockumentary based on true facts narrated by filmmaker and hardline Yugoslavian communist Goran Sieberić. Produced during the eighties by the state television, this is a work of propaganda that exalts, during a time of crisis, the values of the communist regime, exploiting a nostalgic look at the post-war era, when Mexican movies and Yu-Mex music first appeared. Under this pretext, they go on a cultural expedition to Mexico, in search for the story behind its greatest film: A DAY OF LIFE. Once in Mexico they find a reality very different to the one they expected, the film industry is in decadence and the director of the film, "El Indio" Fernández, is but a shadow of his former self. The tone of exaltation starts to crumble ending on a bitter note when Goran's final speech is interrupted because someone has recorded over it a football match between Dynamo Zagreb and Belgrade Red Stars that ends in a horrible riot. Many consider this the symbolic beginning of the Yugoslav wars.

DIRECTOR'S STATEMENT

The first time I saw the cover for a Ljubomir Milić LP, I had a very strange feeling of familiarity. Yes, the sombrero and the moustache were there, but the name and the language on the cover were off. From what parallel dimension had this Mexican alien come from? As I came to find later on Milić was not some eccentric musician, but a famous singer of a once popular genre of music in the former Yugoslavia. The weirdness I had felt had a name: Yu-Mex. This musical and cultural phenomenon, unknown in Mexico and barely studied in the countries of the former Yugoslavia, born of a love story between Tito's Yugoslavia and the Golden Age of Mexican Cinema.

Due to my parents' imposition, I used to listen to concert music, opera, jazz, blues and rock. But there was one exception to this strict rule: traveling. In every trip by car we inevitably ran out of radio stations and ended up hunting any station and listening to the endless variations of popular music. It was like opening a treasure

chest to my virgin ears. This led me many years later to Yu-Mex; which is also the history of Yugoslavia, its cinephile commander Tito, and whoever came up with the idea to use Mexican cinema as a secret weapon against the Stalinist influence.

I must confess that for most of my life I've felt like a Mexican under suspicion... What is it to be Mexican? I'm no good at making alburas (puns); I hit the soccer ball with the face; I'm not a dancer; despite being heterosexual I'm not a macho, and I only like my tacos with flour tortillas. My intention with TITO'S LOST MARIACHIS is to come closer to the clichés and myths that Mexico and the former Yugoslavia have between them as an opportunity for both cultures to find a mirror to look at each other. The story of Yu-Mex is the story of how Yugoslavia borrowed some elements from the Mexican identity and used it to start bringing together its own ethnically divided people while creating its own identity of brotherhood and unity.

PRODUCER'S STATEMENT

TITO'S LOST MARIACHIS is about Yu-Mex music, rather unknown in Mexico and in the world. The Yu-Mex created a cultural link between two distant regions such as Mexico and the former Yugoslavia through something as universal as music and film.

TITO'S LOST MARIACHIS has already been pitched in the following markets: Plataforma MX of DocsForum - DocsDF 2015 where it won the IMCINE Development Award and the Chemistry Award; and in the Coproduction Forum of the Festival Internacional de Cine de Guadalajara 2016 where it won the Valvula Films Award and the Flaherty-IMCINE Award. The good reception we had in these Co-production Forums confirmed us the enthusiasm generated by the project and its international potential.

Due to the characteristics of the project we have looked for an international co-production structure since an early stage. Mike Downey from F&AME has joined the project as English coproducer and our potential coproducers

from the former Yugoslavia are the following production companies: Propeler Film (Croatia), E-motion Film (Slovenia), Baš Čelik (Serbia) and Sektor Film (Macedonia). All of them are very experienced on international coproductions. Since Tito's Lost Mariachis will be shoot in both Mexico and ExYugoslavia, the international coproduction is very natural. It will facilitate the production of the film and it will strength its international reach.

I have been part of Canana, one of the most important independent producer in Latin America, since 2009. My experience in films like THE CHOSEN ONES, by David Pablos; ZAMA, by Lucrecia Martel, and WHO IS DAYANI CRISTAL?, by Marc Silver, all international co-productions, as well as in THE EMPTY CLASSROOM, a collective film directed by ten outstanding Latin American directors; have been fundamental to value the importance of consolidating an international coproduction. We have just got a fund from Jalisco Film Commission and we are awaiting the results of the Croatian fund HAVC with Propeler Films and of the Mexican fund FOPROCINE, both results will come out in November. So far we have secured 41% of the budget. We plan to film in Mexico in December and in March in the former Yugoslavia.

I was hooked by this original documentary because it has a touch of fiction and comedy and a unique, fresh, playful and a historical deep approach. I expect TITO'S LOST MARIACHIS to be an eccentric, amusing and fascinating film, that makes us reflect on the past and the present we live in.

COMPANY PROFILE

RÍO LEJOS is a Mexican company founded in 2011 by Jorge Curioca and León Plascencia Ñol. Río Lejos combines the production company Dedo Gordo, the publishing house filodecaballos and the communication agency 2 Tipos Móviles. Dedo Gordo was born in 2007 in Madrid (Spain) and extended operations to Mexico in 2009. Producer Marta Núñez Puerto joins Dedo Gordo in 2013. The name Dedo Gordo means thumb.

The thumb is an essential part of the evolution because, thanks to it, the human being was able to use tools and to apply more strength and precision with the hands. The thumb also symbolizes positivity and approval. That's the heart of Dedo Gordo: transformation, precision and positivity.

Dedo Gordo has mainly produced documentaries, like Soneros Son, which has just been released in Mexico in Ambulante Film Festival 2016; A la vuelta de la esquina, premiered at Documenta Madrid 2011; Soñadoras, released in Imágenes del Sur 2012; the documentary short-film Insomnes, winner of the First Prize of Audiovisual Creativity in Navarra Encounters 2005 and premiered at the Gijon Film Festival 2005 and presented at the Cervantes Institute of New York in 2006, and six short films produced with the support of CONACULTA in 2015 and 2016. Dedo Gordo is currently developing the documentary TIRESIAS in Oaxaca, winner of the prize Guys Fx Platform MX - DocsDF 2015, and producing the documentary TITO'S LOST MARIACHIS, winner of IMCINE-Flaherty Development Award and Valvula Postproduction Award at FIGG Coproduction Meeting 2016 and IMCINE Development Award and Chemistry Award at Plataforma MX – DocsDF 2015.

Paulina del Paso

MX

SKIN DEEP

Ana moves to Mexico City where her innocence is threatened by her sexual awakening, a nightmarish experience of guilt and pleasure with a light at the end of the tunnel.

Director

Paulina del Paso

PRODUCERS

Elisa Miller, Samara Ibrahim, Leandro Córdova

PRODUCTION COMPANY

Molinera Cine

ESTIMATED BUDGET –

716.000 €

FINANCING IN PLACE –

70.000 €

IMCINE Screenplay writing Fund – 4.000 €

CTT Prize, Los Cabos Film Festival – 59.000 € in equipment

Gabriel Figueroa Film Fund, Los Cabos Film Festival – 7.000 €

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ATTENDING MARKET

Paulina del Paso

DIRECTOR'S BIOGRAPHY

Paulina del Paso is a visual artist and filmmaker who works in documentary, experimental video, photography and installation. Graduated as film director from the Mexican film school Centro de Capacitación Cinematográfica her experimental shorts and documentaries have been shown in various national and international film festivals. Her documentary *THE WARRIOR* won the Re-New Media Grant (known before as the Rockefeller grant) along with the Gucci Ambulante award for postproduction and Best documentary at the Zanate Festival of Documentary Cinema. Paulina has directed and co-edited more than 8 documentaries for television and various TV spots. As editor, apart from editing all her own work, Paulina has edited documentaries features such as *ABOUT SARAH* by Elisa Miller, the multi award winning *THE TINIEST PLACE* by Tatiana Huezco, amongst others. Paulina lives and works in Mexico City, where, as a member of the SNCA (National System of Artist's and Creators) she recently presented her installation piece *TV-Frenia* in the Laboratorio Arte Alameda (a renowned Mexican Museum of contemporary Art). She is now preparing her fiction feature debut *Skin Deep*, whose script she is co-writing with the Mexican film director Elisa Miller.



PRODUCER'S BIOGRAPHY

Elisa Miller (1982, Mexico City) lives and works in Mexico City. She studied English literature in UNAM (2002-2005) and graduated from CCC (Centro de Capacitación Cinematográfica) as film director and scriptwriter with her short film ROMA in 2008. In 2007 her short film VER LLOVER was awarded with the Palm d'Or in the International Film Festival in Cannes, the Coral in Habana Film Festival, the Ariel (Film Academy in Mexico) and best short in Morelia International Film Festival. In 2010 she founded MOLINERA CINE an independent production house with which she has produced and co-produced several projects. In 2010 her first feature VETE MÁS LEJOS, ALICIA which she wrote, directed and produced, premiered in Morelia International Film Festival and internationally in Rotterdam FF nominated for the Tiger Award and screened in various festivals such as Toulouse, Sarajevo and La Habana. She has participated as a writer in the Binger Film Lab in the writer's program of 2009. Miller has been awarded with the FONCA (Mexican art fund) in 2008, Huber Bals Fund for developing a fiction feature (2007), IMCINE (Mexican film fund) writing fiction fund in 2012. In 2013 she made her first documentary: ABOUT SARAH, produced by galleries Kurimanzutto and Sadie Coles. ABOUT SARAH is an intimate portrait of the British artist Sarah Lucas. It was first screened in the Frieze Art Fair in London and premiered internationally in Rotterdam FF in January 2014. In 2014 the film EL REGRESO DEL MUERTO directed by Gustavo Gamou was completed. Elisa produced this documentary in association with Yibrán Asuad and Alejandro Duran. In October of 2015 she premiered her second feature film EL PLACER ES MIO, produced by CINEPANTERA and herself, in the Morelia International Film Festival and won the prize for best 1st or 2nd Feature Film.

SYNOPSIS

ANNA CARMINA (19) is a shy adolescent with big eyes and a pretty smile who arrives at her aunt Emma's house in Mexico City to start a new life. She plans to study but first decides to work in a bakery for a while. Aunt EMMA (70), old fashioned and very religious, is strict about the house rules and warns Anna about keeping away from men. Anna on the contrary is eager to live new experiences and has already set her eye on her boss ULYSSES (35), with whom she fantasizes as he ignores her. In the bakery her girlfriends talk about sex and men, Anna learns a thing or two and decides to lose her virginity with LEO (20) a young baker, a funny guy who has conquered her and makes her laugh. Her sexual debut is tender but not very satisfying as Leo is clumsy and comes too soon. From this moment onwards Anna changes, she starts looking and acting more like a woman and less like a girl. Pressured by his work mates that call him gay, Leo tells about sex with Anna and she overhears. Ana feels exposed. Furious she finishes her relationship with Leo who gets upset. Anna becomes the queen of cakes and jellies and Ulysses starts noticing her, he has a secret soft spot for her baking. As the weeks pass Anna's feelings for Ulysses grow stronger. For day of the dead Ulysses asks Anna to stay extra hours to help with the night shift of "pan de muerto" a special bread made for the occasion. Anna and Ulysses have passionate and somewhat kinky sex amongst the milk and flour. Anna's world takes a shift after this encounter and things are not quite the same afterwards. That same night Aunt Emma stays up all night worried and discovers a condom amongst Anna's belongings. Upon Anna's arrival Aunt Emma gets furious at Anna and ends up having a fit and praying to God to get rid of the devil that has entered into her niece's body and mind. Anna believes that she has finally conquered Ulysses that is until she discovers, a few days later, that he has given a wedding ring to BLANCA (32) one of Anna's

colleagues. Anna is upset by this news and her sexual desires get more intense as do her feelings of confusion and guilt. She channels her sexual energy in strange nightmarish dreams and fantasies and somatizes her guilt in a skin disease (psoriasis) that slowly starts to cover her whole body. On Christmas Eve, Ulysses, who is drunk, makes a pass at Anna, weak, she surrenders to his touch and ends up giving him oral sex. Leo, who has insisted to Anna they get back together, discovers them both coming out of Ulysses' office and guesses something is going on. Jealous, Leo gets into a fight with Ulysses at the Christmas party and is fired. The gossip spreads that Anna has been seducing Ulysses, literally throwing herself onto him and Anna is labeled a slut and everyone in the bakery turns' their back on her. Suddenly everything she has built starts to crumble. Anna's psoriasis gets worse and she starts to lose all self-confidence. Back home her aunt gets ill and ends up in hospital. Anna is left alone in her aunts' dark and oppressing house. Anna starts to neglect her appearance. Ulysses punishes her and sends her to the ham and sausage area where she has to deal with annoying customers. Everyone in the Bakery judges her and mistreats her. Even the guard in the bakery tries to get a blowjob off of her, because he has heard that is what she likes. Aunt Emma still in hospital gets worse everyday. The downward spiral ends with Anna leaving her job and getting totally wasted in a night club and waking up the next day in her aunt's living room and not remembering what happened the night before. That same morning her aunt dies. Anna picks up all of her aunts belongings amongst which chain and key catch her attention. Back home she discovers a small box that belonged to her aunt that fits the key, inside she discovers some erotic photographs of her aunt in her youth. Alone and overwhelmed but all the recent happenings, Anna masturbates and has her first orgasm. She experiences a spiritual kind of inner voyage and awakens the next day to find she has shed all her psoriasis. She makes

a crème caramel into which she puts 2 spoonfuls' of her dead skin and leaves the house wearing a lovely red dress. Anna looks radiant and confident. Anna arrives at the bakery where everyone is surprised to see her. She walks into Ulysses office and gives him the crème caramel he tastes it and loves it and then tries to make a pass at Anna who clearly pushes him away. Anna then proceeds to say goodbye to everyone and walks out triumphant and mingles into a crowd of people.

DIRECTOR'S STATEMENT

SKIN DEEP will be my fiction feature debut and I am excited that this rite of passage will take place by means of a film that was born from the heart and close collaboration with filmmaker Elisa Miller co-writer of the script. Together we have explored the real and imaginative universe of our lead character Ana Carmina who has incarnated some of our most personal experiences intertwined with the magic of make-believe. In this story our heroine undertakes a voyage from her loss of innocence to her discovery of carnal pleasure. It is a spiraling voyage guided by guilt, towards her darkest fantasies and sexual fears. It is a painful journey of physical and spiritual decomposition but with a light at the end of the tunnel. It is also a portrait of a hypocritical society where female sexuality is still not acknowledged. As a woman who came to live by herself in Mexico City at the age of 20, I personally experienced the judgmental stare of others. In my building the caretaker would often raise his brow when male friends came to visit me. Suddenly the feeling of freedom I so longed for and awaited in this new moment in my life was, out of the blue, invaded by a strange feeling of guilt and self-awareness of my every move regardless of not having had a religious upbringing. Along with this a certain sense of confusion seeped its' way into my blossoming sex life. Desire, experimentation and guilt all mixed together. As time went by, luckily I grew to not care, but I am still surprised by how much

weight the outside world can have on ones feelings about oneself. I have always been interested in the theme of sexuality and especially from a female point of view and the importance of liberating oneself from fear and prejudices. Mexico is a very misogynistic country with a terrifying percentage of female homicides and violence against women that go unpunished. I feel it is important to explore the theme of female sexuality as something complicated, obscure, and mysterious which can lead one through terrifying situations but which can also be a deep, extremely pleasurable and spiritual experience.

PRODUCER'S STATEMENT

The first time I had the project SKIN DEEP in my hands to give my feedback on the story I had a bitter sweet sensation: I was sad to think a project like this, with such a strong visual, narrative and emotional proposal, could exist without me being a part of it. Half a year later, life brought SKIN DEEP back to me when Elisa Miller and Paulina del Paso invited me to become co-producer of this singular project that goes a step further than most conventional Mexican films which tend to repeat the same stories, with the same characters' and storytelling techniques of the last 10 years. SKIN DEEP is a film I long to see. Not only because of its different visual and narrative proposal that I mentioned before, but also because it deals, in a very unique way, with the issue of occidental male chauvinism and the way women are still mistreated and judged today in our so called "modern times" because of how we live our sexuality. In the hyper competitive and globalized world we live in, center of "new and advanced technologies" where everything moves very fast, it is unheard of that women are still criticized for the manner in which we behave in society which is always pointing a finger at us or signaling our incapacity. I personally denounce chauvinism, racism and any kind of discrimination, and this film portraits, in a subtle and elegant manner, the backward and retrograde way we still interact

discriminating by gender, not only in a work ambience but also, and most importantly, on an emotional level. The brutal honesty, intelligence and narrative sensitivity of both Paulina del Paso as creator and Elisa Miller as co-writer and co-producer, seduced me to take a leap down deep into this project. I believe there is no better filmmaker, than she who knows the story she is telling and Paulina del Paso is a woman who puts all her heart into her work and stories. She lives and loves, dreams and works. She investigates and engages in her work. She dares to paradigms and patterns. She goes all the way just as SKIN DEEP does: she scratches till her skin bleeds. These are the kind of projects I want to be a part of. I confess that I am tired of always seeing the same kind of movies, or copies of what "films should be". What I like about Skin deep is that it does not resemble any of this and that is precisely why I am betting on the film by Paulina del Paso and on her carrier as a filmmaker, carrier she has been building over time though different mediums, and this is why I wish to accompany her now and for a long time.

COMPANY PROFILE

MOLINERA CINE is the company of Cannes award winning Mexican filmmaker Elisa Miller and her passionate collaborators Samara Ibrahim and Leandro Cordova. A small independent company born out of the need and desire to finance and support new directors with a unique personal vision, in order to produce unconventional films with a solid narrative and visual proposal. Focused on creativity and experimentation Molinera Cine aims to provide the foundation that enables its chosen projects to flourish within a solid and professional ambience. Filmmaking is a collaborative art and we at Molinera Cine wish to make films that touch our deepest emotions that what makes us human regardless of our age, nationality, gender, race or social condition.

Mohamed Al Ibrahim

QA

BULL SHARK

A prominent investment banker tackles the very institution that hired him, when he learns their business practices are fraudulent.

Director

Mohamed Al Ibrahim

Producer

Bassam Al Ibrahim, Khalid Al Jaber

Production company

Innovation Films

Approx. budget of the project

1.800.000 €

Financing in place

134.000 € - private investor

Festival Scope

BIDOON

<https://pro.festivalscope.com/film/bidoon>

LOCKDOWN: RED MOON ESCAPE

<https://pro.festivalscope.com/film/lockdown-red-moon-escape>

Attending the market

Mohamed Al Ibrahim, Bassam Al Ibrahim,
Khalid Al Jaber

DIRECTOR'S BIOGRAPHY

Mohammed Al Ibrahim's 2010 narrative short **LAND OF PEARLS** screened at a number of events, including the Gulf Film Festival, the Doha Tribeca Film Festival and the Abu Dhabi Film Festival. He participated in the FEST Training Ground in Portugal. In 2013, he wrote and directed the short film **BIDOON**, which was named best short narrative at both the Abu Dhabi and Gulf Film Festivals. He is currently majoring in Film and Media at the University of California, Irvine. **BULL SHARK** is his first feature-length project.



SYNOPSIS

BULL SHARK is inspired by real events that took place during the second wave of economic growth in the GCC, from the late 1990s until 2011. At that time, a sharia-compliant standard for private investment banking allowed for the development of man-made cities and commercial projects in all GCC countries and around the world. When an up-and-coming banker gets hints of foul play from his most loyal investors, he is compelled to attempt to topple a regime stifled by greed, excess and power.

DIRECTOR'S STATEMENT

I intend to awaken audiences to a growing trend of malicious greed in the Gulf region. Behind a veil of Islamic rhetoric oozed a dark secret that represented the region's worst nightmare – man's manipulation of an economic system ordained by God. The aftermath of this era dismembered hundreds of families, sparked an attempted revolution, and led to losses in the billions of dollars. The tone will be one of looming paranoia, akin to classic film noir, with viewers' allegiances repeatedly shifting to the character seen in the best light in any given situation. Finally, the film will question whether this scheme, and in fact all schemes work through the fingers of a single powerful being, or that of a collective.



COMPANY PROFILE

INNOVATION FILMS is a film and television production company whose main vision is to create a solid film industry that exports world-class filmmaking. Past productions include the feature film LOCKDOWN: RED MOON ESCAPE, as well as several successful short films; the company also co-produced the American indie title KILLCAM. Innovation prides itself on creating and nurturing local talent, both in front of and behind the camera, and most crew members working with Innovation are local film professionals or train-


ees. We actively contribute to local expertise by having interns shadow industry professionals on set and placing trainees on commercials, and short and feature films. Innovation also conducts scriptwriting, producing and directing classes, and weekly acting workshops overseen by Academy Award nominee Scander Copti.




EAVE is one of the leading producers' training programmes in Europe with a unique network of almost 2.000 producers. Since its creation, EAVE has trained many of leading producers and created a genuinely international network through which graduates regularly co-produce with great success and exceptionally good results:


-  55% of the projects developed at the EAVE Producers Workshop get an international sales agent on board
-  23% get distributed in more than 5 territories
-  25% of the projects have a successful festival career
-  69% of the finalized projects developed at PUENTES get an international sales agent on board
-  over 84,6% of the PUENTES projects have a successful festival exposure.


EAVE's slate of programmes includes:

 **EAVE Producers Workshop:** EAVE's flagship program, focused on three intensive workshops featuring professional development through working on the development of fiction and documentary projects. The workshop is aimed at producers - both fiction and documentary - as well as professionals operating in the associated branches of the film industry.

 **EAVE+:** A four-day think tank for experienced producers to discuss company structures, management practices and new business models.

 **EAVE Marketing Workshop:** a four-day workshop focusing on the latest market trends and innovative methods of marketing, sales and audience engagement. A unique platform to discuss your project with top level marketing specialists and industry peers.

 **PUENTES - Europe / Latin America Co-Production Workshop:** Two workshops, bringing together producers from Europe and Latin America to work together on their projects with leading experts, potential financiers, distributors and sales agents from both continents.

 **Ties That Bind - Asia/Europe Co-Production Workshop:** Two workshops, bringing together producers from Europe and Asia to work together on their projects with leading experts, potential financiers, distributors and sales agents and extend their networks.

Upcoming deadlines:

-  **EAVE Producers Workshop:** September 16, 2016
-  **EAVE Marketing Workshop:** September 30, 2016

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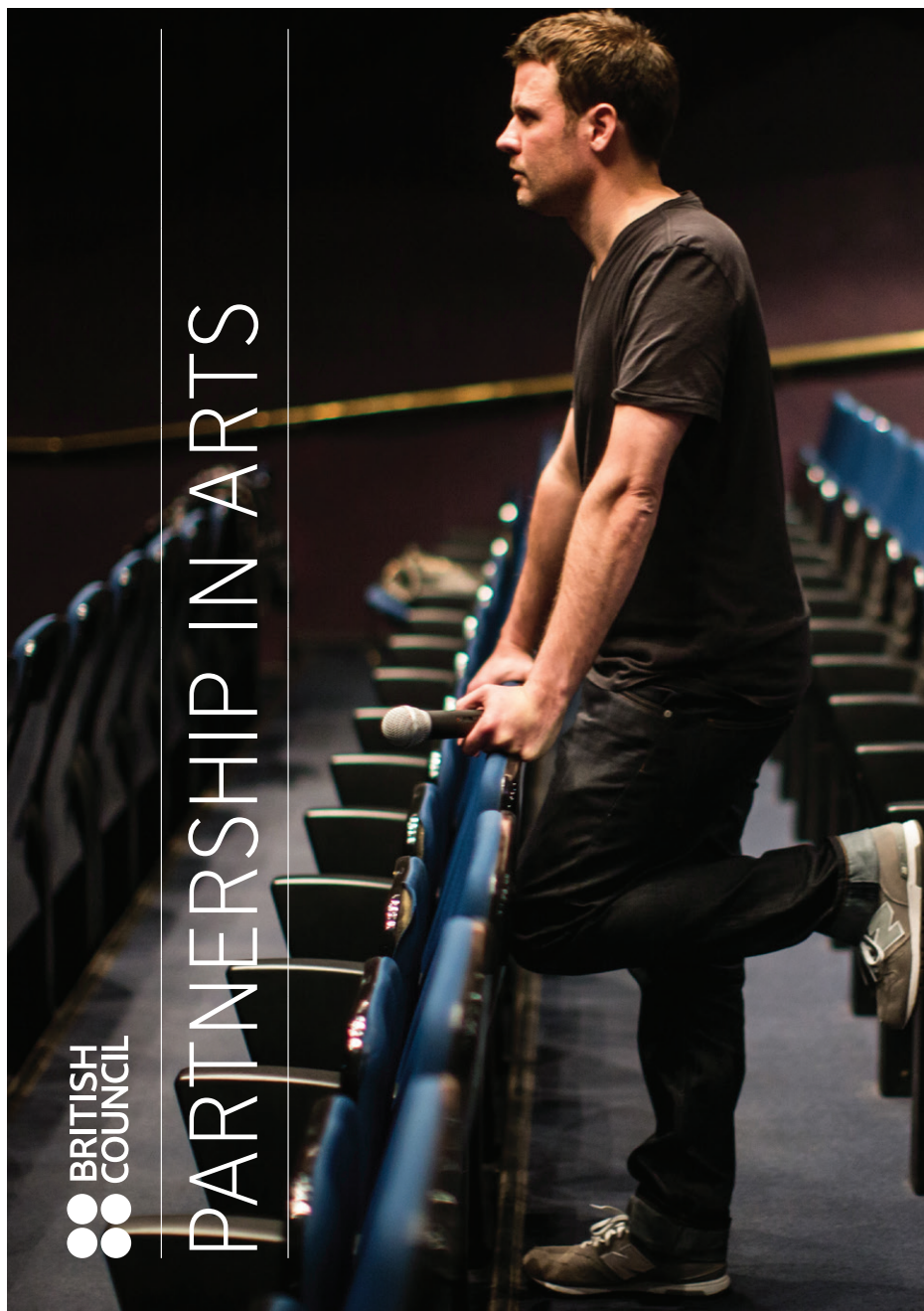
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"Oh, Jerry, don't ask for the moon.
We have the stars."

Bette Davis in Now, Voyager, 1942



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Doha Film Institute congratulates its Grants recipients selected to participate in the CineLink Co-Production Market at the 2016 Sarajevo Film Festival:



'Bull Shark' by Mohammed Al Ibrahim
Feature Narrative / Qatar, Bahrain, USA / Spring Grant 2016



'One of These Days' by Nadim Tabet
Feature Narrative / Lebanon, Qatar / Spring Grant 2012

Doha Film Institute's Grants Programme is dedicated to supporting first- and second-time filmmakers from around the world. For more information www.dohafilminstitute.com/financing/grants/guidelines

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The Netherlands Film Festival presents:

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HFM Co-Production Platform features pitches, one-on-one meetings, work-in-progress, conferences and digital video library. The upcoming edition will introduce a new project support initiative, BoostNL, organized in collaboration with IFFR.

**For more information
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**NL FILM
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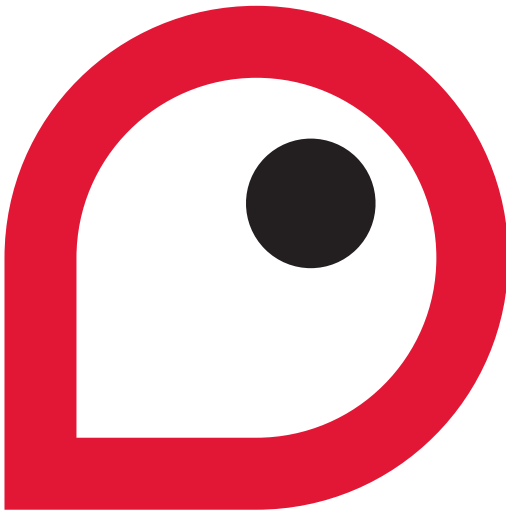


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