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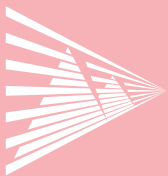
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CO-PRO MARKET PROJECT BOOK

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THE ANATOLIAN PANTHER



Two zoologists search for the extinct panther in the depths of Anatolia. The photo of a shining pair of eyes in a forest leads them to unknown paths full of secrets, suspicion and wishes

Director: Orçun Köksal

Writer: Orçun Köksal

Producer: Alara Hamamcioglu, Arda Çiltepe

Estimated production budget:

600.000,00 EUR

Financing in place:

130.000,00 EUR

Production timeline:

- Financing beginning of 2018 - March 2020
- Final script to be delivered by end of 2019
- Pre-production-5 months until August 2020
- Shooting September 2020

Looking for at CineLink

Co-production Market:

German and French co-producers, Romanian co-producer, French sales agent

Production Company's contact details:

VIGO FILM YAPIMCILIK A.Ş.

Katip Çelebi Mahallesi Anadolu Sokak 23/4
34433 Beyoğlu Istanbul, Turkey

Phone: +90 212 243 45 63

info@vigofilm.com

www.vigofilm.com

ATTENDING THE MARKET:



6 Orçun Köksal



Alara Hamamcioglu



Arda Çiltepe

SYNOPSIS:

VEYSEL and EMRE, two zoologists writing their doctoral thesis on the extinct Anatolian panther, search for traces of it in the foresty depths of Anatolia. Two friends belong to two different worlds with their own worldview. VEYSEL grew up in rural area surrounded by the authentic Anatolian culture. Eager to find this legendary creature transformed into a folk myth over the years, he believes the panther is something beyond an animal and their quest is a search for something Anatolian people have lost in the past and are still looking for. In fact, he has a secret stimulating his desire to think this way and to find the panther. EMRE is a sceptic with views on his own. He feels belonging neither to modern life nor to traditional one. For him, seeing an Anatolian Panther wouldn't have a meaning other than the fact that it still exists. Only the idea of encountering and photographing the Anatolian Panther absent since the last forty years excites him. Is this passionate urge a wish? One evening, the cameras they have placed capture an image. A shining pair of eyes in the forest the dark silhouette of a big cat... If they're to prove the cat in the photograph is the Anatolian Panther, they will get state funding and launch a large project for preserving the panther's species. Yet, they can't prove the image belongs to it. The panther taxidermies in the rooms of every bureaucrat surprise and disturbs two friends. What leaves them perplexed is why this living creature so mythicized couldn't survive while the panther sculptures in the squares of the cities are erected like democracy monuments and the taxidermies decorate offices. The secret Veysel finds out and shares with Emre, while on the road, changes both of them. Now, Emre is the one who gathers them together in order to continue their journey. Will searching for something non-existent destroy them, too? What does forest hide? What did Emre wish for?

DIRECTOR'S STATEMENT:

THE ANATOLIAN PANTHER is a road movie which starts as a search for a panther and turns into a search for spirituality. It goes through a road with secrets, doubts and wishes...

The Panther is a creature identified with Anatolia. It became a legend among the people after it had become extinct in Turkey's fauna in the recent past. When I questioned our collective memory, I realized the fate of the Anatolian Panther was not much different from ours. The processes our country went through, the loss of the character of Anatolia, our traditions, heritage and culture coincided with the period in which the Anatolian Panther became extinct. In fact, the Anatolian Panther was the most powerful manifestation of our inability to protect a legacy bequeathed to us.

I put myself in the place of the two zoologists looking for the Panther. I traced my culture and the land I

have lost by becoming Attar's thirty birds searching for Simurgh in one of them; and Thomas the Agnostic who had not believed Jesus' resurrection before he poked his finger in his wound, in the other. The Anatolian poet Rumi says, You are what you seek. Who are you?

PRODUCER'S STATEMENT:

Our relationship with Orçun Köksal begun with his oeuvre as the co-scriptwriter of 'Yumurta', 'Süt' and 'Bal' by Semih Kaplanoğlu, all of which were premiered in A list festivals (Cannes, Berlinale, Venice) and the last of which the film was awarded with the Golden Bear. The Anatolian Panther, his directorial debut, is a story of two men in pursuit of a mystery that captivates them in the depths of Anatolia. We were impressed by its poetic approach to spirituality, something already perceptible in Orçun's scripts, and the clarity of his vision apropos landscapes. We are hoping to have the final script by the end of 2019, to share with potential partners. The project was already granted the production funding of the Ministry of Culture of Turkey. We are envisioning the film to be an international co-production between two or more European partners. Furthermore, we are open to potential partners from the Balkan region. We are planning to start the principal photography in the late 2020.

DIRECTOR'S BIOGRAPHY:

ORÇUN KÖKSAL was born in Izmir in 1978. In 2003, he studied Fine Arts in Mimar Sinan University. In the same year, he took scenario lessons from the directors Ersin Pertan and Artun Yeres. From 2005 to 2010, he took part in Semih Kaplanoğlu's BAL/HONEY (60th Berlinale - Best Film Golden Bear Award), SÜT/MILK and YUMURTA/EGG films as a co-writer. He also worked in the production department of these films and played a mineworker in SÜT/MILK. In 2007, he won the Golden Orange Award for Best Screenplay at 44th Antalya Golden Orange Film Festival with the film, YUMURTA. In the same year, he won the Mahmut Tali Öngören Best Screenplay Award in 40th SIYAD Awards (Screen Writers Association Awards) with the film, YUMURTA. From 2010 to 2015, he worked on TV formats and TV series. In 2018, he shot his short film, TAYY/COEXISTING. In 2019, he was granted support of the General Directorate of Cinema to shot his feature film ANADOLU PARSİ/THE ANATOLIAN PANTHER. In 2019 he established Varyant Film.

DIRECTOR'S FILMOGRAPHY:

EGG (Feature, 2007, co-writer)
MILK (Feature, 2008, co-writer)
HONEY (Feature, 2010, co-writer)

PRODUCER'S BIOGRAPHY

ARDA ÇILTEPE co-produced METEORS (dir. Gürcan Keltek, 2017, Locarno Festival's Filmmakers of the 3 CineLink Project Book 2019 Present) and GULYABANI (dir. Gürcan Keltek, 2018, Locarno Festival's Signs of Life). He produced The PILLAR OF SALT (dir. Burak Çevik, 2018, Berlinale Forum). Besides studying master's degree in film at Hamburg Fine Arts University in the class of Angela Schanelec, he's the producer of Gürcan Keltek's next feature project-in-development NEW DAWN FADES, which participated Cinefondation L'Atelier at Cannes Film Festival in 2018 and the producer of Mustafa Emin Büyük Coşkun and Semih Gülen's debut project-in-development ATHLETE, awarded with a Special Mention for Eurimages Co-Production Development Award at Transilvania Pitch Stop. ALARA HAMAMCIOĞLU graduated from Boğaziçi University where she majored in Sociology and minored in Film Studies. She studied in University of Washington as an exchange student. The short films she produced

premiered at Palm Springs, Locarno, Sarajevo and Istanbul. She worked in the production of various TV series and features within Netflix and Ay Yapım.

COMPANY PROFILE:

VIGO FILM is a film production company based in Istanbul. It develops, produces and co-produces art-house feature films, documentaries and shorts for cinema. Looking for projects with distinct and daring directorial style by new and established directors, Vigo Film aims to make way for new voices of filmmaking.

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DEATH OF THE LITTLE MATCH GIRL



The story of a pathologist, a returnee to an Croatian island, who gets involved in the investigation of the mysterious murder of a Romanian prostitute.

Director: Goran Kulenović
Writer: Goran Kulenović, Zoran Ferić
Producer: Ivor Hadžiabdić, Antun Bahat

Estimated production budget:
 911.140,00 EUR
Financing in place:
 567.687,00 EUR

Production timeline:

- Start of shooting: 1. 11. 2020
- End of post production: 20. 4. 2021

**Looking for at CineLink
 Co-production Market:**
 Co-producer, Sales agent

Director's previous work on Festival Scope:
 PLAY ME A LOVE SONG

Production Company's contact details:
 LIVADA PRODUKCIJA D.O.O
 Zavrtnica 17, 10000 Zagreb, Croatia
 Phone: +385 91 48 18 407

ATTENDING THE MARKET:



10 Antun Bahat



Goran Kulenović



Ivor Hadžiabdić

SYNOPSIS:

After a number of years, newly divorced pathologist FER0 returns during an overcast Autumn to the island of Rab, where he had spent most of childhood alongside his father, following his mother's death. Fero comes for the funeral of his friend GLOBUS' daughter, but soon – via his chief of police friend MUNGOS – he gets indrawn into the investigation into the death of a Romanian prostitute. While Fero and Mungos are trying to discover the killer among their island acquaintances, and the circle of suspects quickly broadens, a shadow of a big mistake from their youth looms over them ever more. Fero renews contact with FRANKA, his unrealised island love, who is now in a relationship with an older writer. Precisely because of ghosts from the past Fero is forced to take up the investigation by himself. The conclusion is shocking and unexpected, with Fero's role not ending with the discovery of who did it – Mungos asks him to falsify the autopsy report and save the murderer from punishment...

DIRECTOR'S STATEMENT:

The screenplay of the movie DEATH OF THE LITTLE MATCH GIRL originates from Zoran Ferić's multi-award-winning and multi-translated novel of the same title. But the story of a pathologist – a returnee to an island, who gets involved in the investigation of the mysterious murder of a Romanian prostitute - is so much more than just a Mediterranean thriller. Besides the investigation - its crime genre base - there are many more layers to the screenplay: from intimate character dramas to the motives of friendship, unredeemed sins from the past, love unfulfilled, hatred and revenge. In addition, a small-town microcosm is displayed along with a discreet social criticism of the milieu. Ferić's macabre, darkly humorous or mystical bizarreness serves as a captivating bonus together with the subtle shifts in genre (from psychological thriller, drama, absurd comedy, horror and nostalgia). All of these will be organically integrated into this essentially realistic movie by attaching the audience to the characters from the start and thus drawing them fully into the tense story. Those are the methods I successfully used in my movies ROCK BOTTOM and PLAY ME A LOVE SONG and in my drama-series BLACK AND WHITE WORLD.

Another strength of this movie will be its particular atmosphere which will be built partly by using the aforementioned bizarre details and powerful scenes (a child's funeral, an exorcism in a madhouse, a mutilated body on a beautiful beach, mysterious 'grey people'), and partly by directorial and cinematographic treatments such as dreary photography, the use of slightly uncomposed long-lens shots that create the feeling of discomfort and by the insertion of atmospheric, surprising shots (e.g., a scarecrow doll rocking on the wind). Finally, the very location (an island, isolated from the

outside world by war and weather conditions) will also add to the atmosphere through its powerful scenery. To achieve the desired effect, I have chosen Croatian cinematography's finest visual creatives - DOP Mirko Pivčević and set designer Željka Burić - as my closest associates. To do justice to the multidimensional characters of the movie, they will be portrayed by charismatic, inner life actors.

As the Croatian Audio-Visual Centre has recognized the potential of this tense and multi-layered thriller, I believe that the further involvement of creative and financial forces from the region would result in a movie that will resonate not only with domestic and European viewers, but also with audiences, festival organizers, movie and television distributors worldwide.

PRODUCER'S STATEMENT:

DEATH OF THE LITTLE MATCH GIRL was supported by Croatian Audio Visual Centre (script development, project development and feature film production), and with pre-sale to Croatian national television (HRT) with total funding of 567.687,00 EUR. Film is based on the novel by Zoran Ferić DEATH OF THE LITTLE MATCH GIRL, which was published in several languages, and won multiple prizes. Script was written with great enthusiasm by Zoran Ferić and experienced director and screenwriter Goran Kulenović, who came up with the original idea to adapt this novel. During project development, the script was guided towards thriller genre, which in our opinion, now has both commercial potential, and festival potential especially as a crowd pleaser. It is important to point out that regarding the film genre, the look and feel of the film is based on depressive and mysterious island Rab during 1992 war in Croatia. Because of the complexity of the wanted atmosphere in the film director of photography Mirko Pivčević and art director Željka Burić are involved from the first days of pre-production in design and details. We are currently at the stage of additional financing of the film and pre-production for the shoot, which is scheduled for November, 2020.

DIRECTOR'S BIOGRAPHY:

Goran Kulenović was born in 1971 in Zagreb, Croatia, Yugoslavia. He is a director and writer, known for 24 SATA (2002), PJEVAJTE NEŠTO LJUBAVNO (2007), BITANGE I PRINCEZE(2005-2010) and CRNO-BIJELI SVIJET (2015).

DIRECTOR'S FILMOGRAPHY:

BLACK & WHITE WORLD (TV Series, 2015)
PLAY ME A LOVE SONG (Feature, 2007)
24 HOURS (Feature, 2002)

PRODUCER'S BIOGRAPHY

ANTUN BAHAT From 1998-2001 worked at Continental film as a head of sales in video games department.

From 2000-2002, as a light and sound technician in Zagreb theatre Mala scena. From 2001-2007 on Osor musical festival (one of four national musical festivals) as an assistant director. From 2006 works at Livada produkcija as a producer and occasionally video editor.

IVOR HADŽIABDIĆ works as CEO in Livada produkcija. Animated films dubbing for Disney, Sony, 20th Century Fox, Universal, HRT and other smaller clients. Radio and Television commercials production for agencies BBDO, Bruketa&Žinić, Grey, Mccanna, ZOO, Proximity, and their clients UNIQA, Hrvatski Telekom, Ožujsko, Kaufland, Podravka, Ina, Badel, Karlovačko and many others.

Production and development of children's TV series Boz. Production and development of drama series Fantastic 10 backed up by HAVC (in 2012 by Television series development fund), Co-producer of feature documentary film HIP HOP STORIES FROM CROATIA, co-producer feature film FRONT PAGE MIDGETS (2018) producer of TV show Vertigo 2 for HRT.

COMPANY PROFILE:

LIVADA PRODUKCIJA d.o.o. is a production company founded in 2005. with offices and studios in Zagreb, Croatia and Belgrade, Serbia. We are specialized in all aspects of audio and video production from adaptations and dubbing to full production services. We closely cooperate with a team of certified professionals consisting of actors, music composers, writers, film directors and sound engineers, as well as experts specializing in , the arts and the recording industry.



Robert is a driving examiner. His life turns upside down when one of his examinees, the political activist Julia Polgar refuses to pay him the usual bribery money for getting her driver's licence.

Director: Mihály Schwechtje
Writer: Mihály Schwechtje
Producer: Genovéva Petrovits

Estimated production budget:
 1.100.000,00 EUR
Financing in place:
 330.000,00 EUR

Production timeline:

- Financing - TBC 2020 August
- Pre-production August - February 2021
- Shooting: March - April 2021

Looking for at CineLink
Co-production Market:
 Co-producers from CEE Region
 and Germany

Director's previous work on Festival Scope:
 HOPE YOU'LL DIE NEXT TIME :-)

Production Company's contact details:
 KINO ALFA
 Wass Albert tér 11, Budapest 1148, Hungary
 Phone:+ 36 205015531

ATTENDING THE MARKET:



13 Genovéva Petrovits



Mihály Schwechtje

SYNOPSIS:

ROBERT is a driving examiner. He is a happy ordinary man, living from easy money which he accepts from his driving students. Because in Hungary, if you want to be sure to get a driving licence you have to pay down your examiner and your instructor too. Robert's stable partner in crime is PETER, the pervert instructor who is more than happy to teach nervous young teenage girls in his car. Things are going this way until they meet JULIA, the political activist. She is one of Peter's imagined girlfriends in his pervert fantasies. Of course, he has no chance with Julia. The day of the exam, Julia is refusing to pay them off. The girl, when she hears the bribery offer, she does a sound recording of the conversation. After her threaten, the two men try to grab her phone to stop her from further steps. A ridiculous fight is starting. Julia is scratching and shouting and tries everything to defend herself, but accidentally Peter knocks her down, so she faints. The offensive couple don't know what to do with the girl and put her into the back of the car and they drive her to Robert's flat. When she wakes up, she treats them as petty loser kidnappers. This accusation shocks the two men, so they just let the girl go, out of panic. Peter leaves too. Robert stays alone and is persuaded that the police will show up shortly. But nobody comes. He switches on his laptop and sees Julia's picture on the screen. She is reported as a missing person, suspected as a victim of the corrupt government. The declaration is made by a certain GABOR, leader of the movement she belongs to. We find out that Julia was investigating earlier a corruption case. Robert has got afraid. He does not think that the activist's leader is right. He is persuaded that they had injured Julia too hard, so she must have died on her way home. He decides to start an investigation on his own in order to find out what has happened. The second act of the story is his investigation. What he finds out is that his friend Peter is the one who has locked Julia in, because of his obsession towards her. When he arrives to this point, Julia has already escaped and left. Only some of her traces witnessed her previous captivity. At this point of the story, the audience already knows about this kidnapping and the girl's escape too, as we have followed Julia's point of view when she escaped from her captivity to Gabor to report about what has happened to her. Gabor is disappointed to find out that the government has nothing to do with her disappearance. But it has just happened because of two petty loser. The movement became extremely popular since Julia's disappearance and Gabor wants to keep this popularity strong, so he decides to lock Julia again until the elections which approach. Robert gradually becomes obsessed by the girl and her political views, as he watches her speeches on youtube in the evenings. In the last act, Robert saves Julia from her second captivity and wants to demonstrate her that he has changed towards society's moral values. In the last scene, Robert and Julia sit together in the car. Julia is resisting. She is saying, that Robert has to go to prison because of his early guilts. She does not want him to hope to escape the rules of the law, only because he has saved her. In the dark, in the middle of the road, a figure stands their way. Peter standing there with a gun in his hand. He wants Julia. They start a ridiculous fight. Robert goes out to discuss the situation with his friend. Meanwhile, Julia opens

the back door and gets out of the car in the dark. Peter wants the girl and shoots Robert on her leg. Julia then hit Peter's head with a piece of wood. Julia is driving the car. The injured Robert is sitting next to him. In the back of the car there is Peter unconscious. History repeats itself.

DIRECTOR'S STATEMENT:

The idea of DEMOCRACY WORK IN PROGRESS has started with an observation. People in Hungary need to pay off their instructor and examiner to be sure to have their driving licence. But why this phenomenon is accepted by everyone?

PRODUCER'S STATEMENT:

We believe that this film project is a very actual description of today's Hungary's actual people. I would like to make it as a co-production as a minority Hungarian film as for the moment I am sceptical about the Hungarian Film Funds own interest in the film. The project has been awarded with Eurimages co-production development award at Transilvania Film Festival.

DIRECTOR'S BIOGRAPHY:

MIHÁLY SCHWECHTJE is a Hungarian director who has made several award-winning short films before making his first feature film. In his recent projects he is especially interested in our current society's problems. His characters are victims of the modern society. His first feature film talks about the young victims of cyberbullying. He is currently working on the development of his second feature film project. He started working on the development thanks to the Berlin based Nipkow Programme. He is also holding a PHD in Arts at the University of Theater and Film Arts Budapest. His doctoral thesis is about finding a methodology to teach auteurs of films. Mihály was also directing the series IN TREATMENT for the Hungarian HBO and is now working on a theatre play entitled THE LEGACY.

DIRECTOR'S FILMOGRAPHY:

HOPE YOU'LL DIE NEXT TIME (Feature, 2018, HU)
 READY OR NOT (Short, 2018, HU)
 THE PENGUIN CONSTRUCTION (Short, 2013, HU)

PRODUCER'S BIOGRAPHY:

GENOVÉVA PETROVITS is a producer and cultural manager. She has studied also French language and literature. She is currently working as a production manager, producer and cultural manager.

COMPANY PROFILE:

KINO ALFA is the production company set by Genovéva Petrovits and Mihály Schwechtje. It aims to bring Hungarian talent's projects to the European market.

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FOREVER HOLD YOUR PEACE

MN/RS



Dragana gives up marrying Momo two days before the date. His dangerously stubborn father forces the disastrous wedding into happening.

Director: Ivan Marinović

Writer: Ivan Marinović

Producer: Marija Stojanović, Ivan Marinović

Co-Production Company:

SENSE Production (RS)

Estimated production budget:

820.000,00 EUR

Financing in place:

35.000,00 EUR

Production timeline:

- Final script to be delivered by the second half of 2019
- Fundraising in 2019 and 2020
- Pre-production - 3 months, starting from February 2021

- Production - 2 months starting from May 2021

Looking for at CineLink

Co-production Market:

French, German, Italian and Albanian co-producers, Sales agents

Director's previous work on Festival Scope:

THE BLACK PIN

Production Company's contact details:

ADRIATIC WESTERN

Zelenika 36, Herceg Novi, Montenegro

Phone: +382 69 469 314

adriatic.western@gmail.com

ATTENDING THE MARKET:



SYNOPSIS:

Two days before the wedding on the idyllic Montenegrin peninsula, DRAGANA the bride said she would not do it. Even if everything is ready and everyone is invited. The soul seeking she went through is painful, uncompromising and overwhelming. MOMO, the meek but narrow-minded groom can do little about it. LESO, the merciless patriarch of groom's family, offers this to the rebellious bride - do the bloody wedding, act it out, and then go wherever you want the next day. She accepts. But the groom still hopes she will stay. A traditional wedding includes a series of absurd steps, done by playful friends and family members, soaked in alcohol, followed by gunfire and dynamite. The suffering bride and groom have to survive the farcical event, which keeps bringing worst of their personal fears and anxieties into play. And some revelations that open up along the way will seriously threaten the decisions they made. Throughout this already intense event, Dragana will face all of her fears by facing the people she had so many prejudices about. She will also come to realize that the life she knew so far, along with the life she dreamed of, is far more falls from all the plane love and kindness she is now being offered.

DIRECTOR'S STATEMENT:

Some years ago, a wedding on my Montenegrin homeland peninsula went horribly wrong. The bride decided right before the D-day, that she would not do it. She agreed to stay for the event and leave the next day. A VHS tape of this wedding gave me fascinating insights into characters, customs, absurdities, madness and alcoholic delirium. All the guests consciously participated in the nonsense. And this got under my skin. We go against all reason more often than we would like to admit.

The film will be an ensemble piece, focused on the bride, the groom and his father. Story fluctuates between intense dialogue scenes, and big set pieces in which the wedding becomes a character in itself. The emotionally complex ending brings ambivalence to the surface. Family is a complicated organism shifting and changing through time. Their attempts to hold it together and not fall apart will create an emotional gut punch that will hopefully linger within the audience, after all the inevitable laughs.

PRODUCER'S STATEMENT:

FOREVER HOLD YOUR PEACE is a vivid drama, put under a veil of comic elements very well known to the audience who watched and loved the previous film of the director, The Black Pin. I met Ivan at Sarajevo Talents and not so long after we made his debut together. Ivan had a clear vision about what kind of film he wanted to make, this vision was followed by authors and the amazing cast, so the film became a success and was presented in over 45 festivals around the world. After receiving funds for development in Montenegro and being a part of Script East Program, our new project kicked off internationally when receiving a Krzysztof

Kieślowski ScripTeast Award 2019 for the Best Eastern European Script. FOREVER HOLD YOUR PEACE is a story of many things - mentality, family, lovers. It is an ongoing game of bittersweet. Even though put in a local environment, it is treated as a universal struggle of people having a fear of not belonging in a certain place.

DIRECTOR'S BIOGRAPHY:

IVAN MARINOVIĆ is a multi-award-winning Montenegrin director, screenwriter and producer known for the film THE BLACK PIN. He graduated in industrial design at the Politecnico di Milano University in 2007 and received a master's degree in film directing at FAMU in 2011. His feature debut THE BLACK PIN premiered in 2016 at the Sarajevo Film Festival's Competition program. The film featured at over 45 international and regional festivals, where it won ten awards. The film was also a Montenegrin Oscar candidate for 86th Academy Awards. Ivan is a co-writer of HBO Adria show THE ISLAND, which is currently in development. He was a guest lecturer at FAMU Academy, FIOFA Institute in Ohrid, and at Chapman University in California. FOREVER HOLD YOUR PEACE is his sophomore feature film.

DIRECTOR'S FILMOGRAPHY:

THE BLACK PIN (Feature, 2016)

PRODUCER'S BIOGRAPHY

MARIJA STOJANOVIĆ is a producer based in Belgrade, Serbia and is a part of SENSE Production team since 2012, where she is developing several fiction projects. She studied film and TV production at the Faculty of Dramatic Arts in Belgrade. For over a decade she has been working as a freelance film professional on many Serbian and international film and TV projects. Education also includes: Sarajevo Talents and Pack and Pitch 2013; SOFA School of Film Agents in Poland 2014; EuroDOC Training for documentary producers; MAIA Training program for producers 2017; Midpoint Intensive Serbia 2018. She is a participant in EAVE Producers Workshop in 2019. She is a co-founder of Filmkultura Association for Education in Audiovisual Culture and coordinator of its programs.

COMPANY PROFILE:

ADRIATIC WESTERN is a company from Herceg Novi, Montenegro specialized in film and video production. In the last seven years, it has produced several films including an internationally-awarded film The Black Pin by Ivan Marinović (Official Competition Sarajevo Film Festival, Santa Barbara International Film Festival, Official Competition Kinopavasaris Vilnius, Faro D'argento Otranto Film Fund Festival, Special Mention Montevideo International Film Festival, Best Actor Valletta Film Festival, Best Film Šif Kragujevac). Among the significant projects there is a feature film All Alone by Bobo Jelčić (Defense and Protection, 2013, Berlinale Panorama, awards: 7 Golden Arenas in Pula, Heart of Sarajevo for the leading role) in co-production with Spiritus Movens from Zagreb.

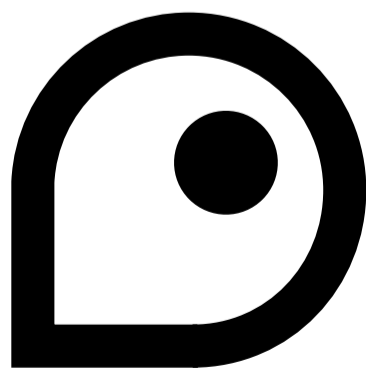
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FROST



A female police detective goes in a search for a missing girl to a region famous for black magic and strong pagan female heritage.

Director: Pavle Vučković

Writer: Pavle Vučković

Producer: Stefan Mladenović

Estimated production budget:

1.122.520,00 EUR

Financing in place:

378.881,00 EUR

Production timeline:

- August - December 2019: Applying for co-production funding
- February 2020: Applying to the Eurimages
- June - July 2020: Shooting, 6 weeks
- August - September 2020: Editing, 8 weeks
- October - November 2020: Sound post-production
- September - November 2020: VFX
- December 2020:
- Additional color grading and Mastering.

Looking for at CineLink

Co-production Market:

French, German, Croatian, Romanian, Canadian co-producers, sales agents, financiers, VOD platforms representatives (Amazon, Netflix, HBO)

Director's previous work on Festival Scope:

RUN RABIT RUN

PANAMA

Production Company's contact details:

PLAN 9

Dr. Ivana Ribara 65

Belgrade 110170, Serbia

office@plan9.rs

ATTENDING THE MARKET:



Stefan Mladenović



Pavle Vučković

SYNOPSIS:

Few weeks after her father's funeral, a police detective MIRJANA (33, tomboy) goes to a small town to investigate the disappearance of young girl ADELA who was temporarily residing there to study local tradition. Rational Mirjana soon suspects that locals are using their irrational, pagan beliefs to hide something they did to Adela. To stop her investigation someone puts marks of witchcraft in Mirjana's room. Although Mirjana does not believe in black magic, strange things start to happen to her. One night she follows a mysterious woman into the forest and she finds a big, shed snakeskin with black scales. The skin is so big it could envelop grown human being. In Adela's hotel room, Mirjana reads in a book of local myths about a dragon that finds lovers among humans. Although she gets news from Belgrade that Adela was found in a terrible psychological state, Mirjana stays in Topolice to find out what really happened to Adela. Her investigation becomes more irrational and she soon realizes that she is on the trace of a mythical being. One night Mirjana becomes dragon's mistress. The dragon has its way with her in the shape of Adela. The dragon fulfills Mirjana mentally and physically. She does not feel lonely anymore. The dragon gives her bliss, but when it is gone, it leaves a painful emptiness. A government agent finds Mirjana and gives her the dagger to kill the dragon. Only she can do it now because the dragon trusts her. Next time the dragon takes her up to its nest in the mountains. Being aware that the dragon is giving her an illusion and afraid of the freedom and part of herself that the dragon revealed to her, Mirjana kills Adela-the dragon, but she gets hurt too. In the morning, Mirjana goes down the mountain with a bloody wound on her belly. Looking at the frozen nature around her, she realizes that the legend is true – when the dragon dies, nature dies too, and the frost comes before its time.

DIRECTOR'S STATEMENT:

FROST is a modern version of an east Serbian myth about a dragon that takes human shape and finds a lover among humans. This myth ends with the death of the dragon, and I felt this killing of a dragon as a metaphorical killing of a mythical and spiritual part of human life. FROST gives us a story about the dangers of not believing and not having myths anymore. That is why it is important to make this film in the form of a contemporary mythological fairy tale, to make a film that will touch us like a myth and will give us a mystical experience. FROST is also interesting as a female version of a dragon-slayer story, but in Frost, the dragon is a symbol of nature, freedom and inner strength. Mirjana, a woman who took over the male role of a hero, is given a choice to kill the dragon/myth or not. Mirjana's detective investigation considers our laws of logic, our contemporary

outlook, our relationship with nature, religion, supernatural, and our relationship with ourselves.

PRODUCER'S STATEMENT:

FROST is based on a myth from East Serbia, it gives us the story through a poetic fantasy and detective genre. Thus, the audience will enter the exotic content of a Balkan tale through a familiar genre template - Balkans' stylized folklore will give the movie an exotic appeal to its visual aspect. Coming from a purely logical word, Mirjana's rational investigation descends into the spiritual one and FROST is about an interior search, as much as it is a crime investigation story. This mixture of psychological and fantasy film makes FROST ideal to be attractive for both arthouse and box office cinema-goers. Dragon's presentation in FROST is the clearest example for the way Balkans myths will be presented. Dragon is a universal being, appearing in almost all world mythologies, in that way the audience will have a familiar image which, on the other hand, will not be presented like dragons in Hollywood films. Technically it will sure be made well, but it will be treated differently, lyrically, through framing, camera angles, and sound. Unlike most films, where fantasy is in the front and fascinates with its appearance, in FROST it will be in the background, treated lyrically and magically. In FROST, the fantastic and the dragon appear in clues, in a thriller tension, in anticipation... it should leave us with a mystical experience. Fairytale element will not only appeal with its content and technical realization but mostly with the way this content is presented and implemented. It will be an art-house approach to the dragon and fantasy film genre in general. We received the support of Media Development Fund as of Eurimages Co-Production Development Fund (Eurimages Development Award granted at Transylvania Pitch Stop in 2018). In Serbia, we received script and project development support from Serbian national film fund. In May 2019 we also received Film Center Serbia's Production support. The director Pavle Vuckovic already had success on various world festivals, he had had three films presented at the Cannes Film Festival, therefore there is a strong possibility that one way to reach the broad audience will be through some A class festival. The second way is surely the fantasy thriller genre of the film which will definitely be attractive to a broad audience, no matter the language, especially now, when the audience is used to watch foreign films on streaming platforms.

DIRECTOR'S BIOGRAPHY:

PAVLE VUČKOVIĆ is born in 1982 in Belgrade, Serbia. Finished Faculty of Drama Arts in Belgrade, Film and TV Directing department. Twice awarded at the Cinefondation competition of Cannes Film Festival for short films RUN RABBIT RUN (2003) and MINUS (2007). RUN RABBIT run was shown in various festivals

such as Pusan Film Festival, Cottbus Film Festival, Mar del Plata, Kiev, Milano... Film is in the collection of the Museum of Modern Art New York (MoMA) and was shown in Centre Georges Pompidou in Paris and in London Tate Modern. Apart short films, he is making music videos, commercials and TV shows. Worked on TV show on B92 Mile VS transition. His first feature film PANAMA was premiered in Cannes Film Festival 2015 Official Selection-Special Screenings section. PANAMA was sold around the world: Germany, UK, South Korea, Japan, Ukraine...

DIRECTOR'S FILMOGRAPHY:

PANAMA (Feature, 2015, RS)

RUN RABIT RUN (Short, 2003, RS)

MINUS (Short, 2007, RS)

PRODUCER'S BIOGRAPHY

STEFAN MLADENOVIĆ was born in 1977 in Prizren. In 2003, he graduated from the Faculty of Philology in Belgrade, Department of Serbian Language and Literature. In 2008, he started film production and as a producer, he participated in various film projects.

COMPANY PROFILE:

PLAN 9 (name Collapse Films until February 2016) is a production company from Belgrade, Serbia. It is founded in 2009 and its aim is to produce films, TV series and music videos. It is founded by Pavle Vučković. Plan 9 produced feature PANAMA, directed by Pavle Vučković and produced by Tatjana Žeželj Gojković which had premiered in Cannes Film Festival, 2015. Panama was distributed to 15 countries. In Serbia, it had 22.000 viewers. Plan 9 has also produced music videos and short films like EMERGENCY EXIT directed by Vladimir Tagić was in Official Competition in Clermont-Ferrand, 2015. PLOT by Pavle Vuckovic was premiered at Busan International Film Festival, 2012. Kinopavasaris Vilnius, Faro D'argento Otranto Film Fund Festival, Special Mention Montevideo International Film Festival, Best Actor Valletta Film Festival, Best Film Šif Kragujevac). Among the significant projects there is a feature film All Alone by Bobo Jelčić (Defense and Protection, 2013, Berlinale Panorama, awards: 7 Golden Arenas in Pula, Heart of Sarajevo for the leading role) in co-production with Spiritus Movens from Zagreb.

THE GREAT ADVENTURE

RO



A holiday abroad reveals that strangers are not only people who speak a different language or have different values; they can also be those you call family, those you think you know. And, at times, you can be a stranger yourself.

Director: Cecilia Ștefănescu

Writer: Cecilia Ștefănescu

Producer: Bogdan Craciun

Estimated production budget:

675.000,00 EUR

Financing in place:

60.000,00 EUR

Production timeline:

- Final script to be delivered by November 2019
- Finding a co-producer by the end of 2019
- Pre-production 2 month in the summer of 2020
- Shooting for 4 weeks in September 2020
- Final edit in spring 2021

Looking for at CineLink

Co-production Market:

Co-producer (Bulgaria or others, sales agents)

Director's previous work on Festival Scope:

MORSKI BRIZ

FERDINAND 13

Production Company's contact details:

LIBRA FILM PRODUCTIONS

52 Popa Soare, Bucharest 2, 023984, Romania,

Phone: +40213266480

office@librafilm.net

ATTENDING THE MARKET:



Bogdan Craciun



Cecilia Ștefănescu

SYNOPSIS:

LUCIA, a 35-year old woman, goes with her husband, their boy, and another couple, who are their friends, at the beach, in a Bulgarian village by the border with Romania. Delighted with the villagers' hospitality, with the places and the nice weather, the four adults and the boy seem to be spending a restful, carefree and uneventful holiday. But the newly-arrived VLADIMIR, a man who also turns out to be from Romania, spending his holiday in the small Bulgarian village, comes to perturb the stability of the group. Although ostensibly a stranger to them, he is revealed to be acquainted with Lucia, who is reluctant to acknowledge her relationship with Vladimir. Concurrently with the stranger's arrival, there is an unforeseen occurrence in the peaceful village by the sea: a local child disappears without a trace, which puts both the police and the villagers on the alert. The testimonies of the people who were the last to see the child indicate Vladimir might be involved in the disappearance. A web of guilt, half-truths and betrayals is woven around this unexpected couple, formed by Lucia and Vladimir, who at first seem not to know one another, but turn out to be connected by a common past and driven apart by the recent occurrences.

DIRECTOR'S STATEMENT:

THE GREAT ADVENTURE is the story of Lucia, a 35-year old woman, wife and mother of an eight-year old boy, Doru. Lucia goes on a holiday with her family and their friends – Cristina and Mihail – to the Bulgarian seaside village of Krapets, in a part of Bulgaria which briefly belonged to Romania between 1913 and 1940 – Southern Dobruja, or Cadrilater by its Romanian name. The area went from one country to the other and back again in arbitrary political decisions, estranged against the will of its inhabitants. A sort of every man's land where transitions have not been bloody and people have accepted the changes with apparent serenity. The scenery is rather wild: low, scattered stone houses with overgrown gardens, wooded coasts, fields of canola, wind farms. Surrounded by her family and friends, Lucia has no reason to worry, yet she is extremely agitated and lonely. Her only support is her almost neurotic love for her son. In this context, the breaking point is the appearance of Vladimir, who turns out to be her lover. Lucia is the story's main protagonist, and the camera will join her everywhere; it will not be an observation instrument, but will expose her while being in tune with her: the handheld camera will follow Lucia everywhere, translating both her outer gestures and her inner turmoil, with close medium shots and tight close-ups, alternating with extreme close-ups, like a dissection of the body of this woman, torn with the pain of rejection, who is exposed and exposes herself, through her pain, to the public eye. The plot points causing changes in Lucia's life will be filmed with a fixed camera, in wide

shots – a necessary distance which expresses Lucia's inability to make decisions regarding her desires, which estranges her from her own life.

PRODUCER'S STATEMENT:

Cecilia Stefanescu made her writing debut with the novel Love Sick, which has been published in Romania in two editions – 2002 and 2006 - then it was translated into French and was published in France by Éditions Phébus in 2006. The novel has also been made into a film with the same title, debut of director Tudor Giurgiu and produced by Libra Film, premiered at Berlinale Panorama in 2006, awarded Grand Jury Prize at Image+Nation Montreal International Film Festival, Best Actress at Pecs IFF and screened in many other festivals - and this was the beginning of our collaboration. Since then, Cecilia has written constantly and her work is praised and published outside Romania too. She also written and directed two short films – both produced by Libra Film - which revealed her talent as a filmmaker, the most recent, MORSKI BRIZ being selected in the competition of Sarajevo Film Festival as well as to other important festivals. We strongly believe Cecilia Stefanescu has great potential, she wrote a very good script which shows qualities and we are committed to produce this film, based on our track record of over 20 years as well as on our previous experience working with Cecilia. Based on the feedback we receive from different people in the industry who watched Cecilia's short film MORSKI BRIZ, also considering the success of the film, which has a similar theme and approach, we are confident we can make a good feature film out of THE GREAT ADVENTURE. We applied for production support from Romanian Film Center in June 2019 and intend to involve possible co-producers by the end of 2019. Ideally the shoot would take place late autumn 2020.

DIRECTOR'S BIOGRAPHY:

CECILIA ȘTEFĂNESCU was born in 1975 in Bucharest, Romania. She studied Literature at the Bucharest University, where she later took a master of arts degree in Theory of Literature and Comparative Literature. In 2002, she made her debut with the novel Love Sick, which has been published in three editions. The novel has been translated into French, Italian, Polish and Spanish. Her second novel, Sun Alley, was translated in English. She wrote the script for LOVE SICK (2006) - feature film, directed by Tudor Giurgiu, an adaptation based on her homonym novel. The film had the international premiere at the Berlin Film Festival, Panorama section. FERDINAND 13, a short movie, was her directorial debut. The film won the special mention in Zagreb Film Festival.

DIRECTOR'S FILMOGRAPHY:

FERDINAND 13 (Short fiction, 2017)
MORSKI BRIZ (Short fiction, 2018)

PRODUCER'S BIOGRAPHY

BOGDAN CRACIUN was born in Transilvania, Romania in 1980. Graduated Law at Lucian Blaga University of Sibiu in 2002. Started working with Libra Film Productions team in Bucharest, in 2007, first as a production assistant, then location manager, line producer and became producer within the company in 2013. Participated in different positions of the production team in a lot of projects that Libra produced like Fanny Ardant's directorial debut CENDRE & SANG that premiered at Cannes in 2009, Eran Riklis' MISSION OF THE HR MANAGER, awarded Piazza Grande – public award at Locarno in 2010. He produced the short film SUPERMAN, SPIDERMAN OR BATMAN by Tudor Giurgiu, which was awarded Best European Short Film in 2013, by EFA. He was the Executive Producer of THE JAPANESE DOG, Tudor Cristian Giurgiu's feature film debut that premiered in San Sebastian IFF in 2013. Graduated EAVE Producers Workshop in 2015 with the Tudor Giurgiu PARKING, a Romanian-Spanish-Czech co-production, shot in Spain in 2017 and selected in Shanghai IFF 2019. Bogdan is also the Romanian co-producer of Alberto Fasulo's second feature Menocchio, an Italian –Romanian co-production selected in the Official Competition of Locarno IFF in 2018.

COMPANY PROFILE:

LIBRA FILM is an independent film/TV production company founded in 1994, having a focus on producing feature films, but shorts and documentaries as well. In 2004, Libra produced the award-winning documentary GREAT COMMUNIST BANK ROBBERY, by Alexandru Solomon, co-production with Les Films D'Ici (France) with support of Eurimages. In 2006 Libra was behind the local box-office hit LOVE SICK, by Tudor Giurgiu, which had its world premiere at Berlinale, in Panorama. Libra was also the Romanian partner for Kornél Mundruczó's Cannes 2008 competition film DELTA, awarded with FIPRESCI award and then co-produced the directorial debut of actress Fanny Ardant, ASHES AND BLOOM. Most recent titles are MOROMETII 2, a local box office hit by Stere Gulea that premiered in Thessaloniki in 2018, and PARKING, by Tudor Giurgiu, a Romanian-Spanish-Czech co-production set to be released in the Autumn of 2019.

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THE HAPPIEST MAN IN THE WORLD or LESSONS IN LOVE



Imagine after a trauma having to face your nemesis looking at him directly in the eyes. Imagine after a traumatic experience meeting your enemy, sitting besides, and perhaps even...

Director: Teona Strugar Mitevska

Writer: Elma Tataragić,
Teona Strugar Mitevska

Producer: Labina Mitevska

Estimated production budget:

1.140.000,00 EUR

Financing in place:

240.000,00 EUR

Production timeline:

- Preparations 2019 -2020
- Shooting September 2020
- Postproduction January - June 2021

Looking for at CineLink

Co-production Market:

Co-producers, sales agents

Production Company's contact details:

SISTERS AND BROTHER MITEVSKI
PRODUCTION

F. Ruzvelt 4-38

1000 Skopje; North Macedonia

info@sistersandbrothermitevski.com

ATTENDING THE MARKET:



Labina Mitevska



Teona Strugar Mitevska

SYNOPSIS:

Imagine after a trauma, a horrible trauma, having to face your nemesis, and to look at him directly in the eyes. And then, there is a hotel, a room, and group of people looking for love, locked for a day in the same space, forced to deal with one another no matter the circumstances. And then, there is a secret, a secret of an unimaginable crime.... Imagine after a traumatic experience meeting your enemy, sitting besides, searching for humanness in him... and within.

ASJA is a 40-year-old single woman living in Sarajevo and she feels her biological clock is ticking. She ends up spending her Saturday on a dating event with many others looking for love and, ultimately, happiness. She is matched with ZORAN, a 43-year-old banker. However, Zoran is not looking for love, but forgiveness. He is there to meet his first war victim, as he was a soldier during the war, he was shooting at the city from the opposite side. Under those awkward circumstances he meets his victim – Asja, who he have had shot back in 1993. Now, they both have to relive the pain, to face the repeating trauma of war, crime, punishment and to search for forgiveness together. THE HAPPIEST MAN IN THE WORLD or LESSONS IN LOVE poses many existential questions: How to live with war? Is there life after war? Is there love after war? Is there death after war? When war stops?

DIRECTOR'S STATEMENT:

What defines us: our ethnicity, religion, gender?! What divide us or unite us?! This is a story about precariousness of life, and the chance encounters bringing unexpectedly together the aggressor and the victim, reviving painful past; this is a story of impossible connections, love and absurdity of a situation. The film starts as a funny, humor driven excursion and develops into a mountain of experiences and emotions. I am passionate about the uniqueness, even improbability of the situation and how to best develop it without ever appearing fake or pretentious. The natural rhythm will be primordial and it is tightly connected to the techniques of human inquiry used while seeking for truth after violence and is filled with the raw emotion that spills from within. I see this film as a symphony of dance-like choreographed movement unpacking the layers of emotions with specific mise en scène organization, structured and layered, so it slowly involves the viewer on a deeper level to the point of sentiment of vertigo like state. Location is essential: an 80's style hotel, a large room, and then there is the injured city of Sarajevo, a testament of open wounds and past pains and presence of agony revived on daily bases, suppressed and overcome to allow for possibility of living.

PRODUCER'S STATEMENT:

This story was told to me many years ago and took us just the same time to find the right way to tell it since we decided to develop the script. I also believe that the time has come for us, as a production company to tell stories that go beyond the territorial restrictions of our native land, but still with strong connection to link us to the locality of the film and all that it entails. As the creative team of Elma Tataragic as scriptwriter and Teona has been proved successful and I am certain we can venture in this direction confidently. This is a story that looks at war, pain, the scars from the physical and emotional injuries from a different perspective, not the one of the victim only but also of a fighter and a survivor side, and this is important to avoid sentimentalism and to allow for multidimensional perspective to be adopted to tell a complex human story. It has become greatly important for me as of lately to have a positive message within all the persistent difficulties and stubborn injustice of the world we live in. It is for this reason I insist on the humor aspect of the story which when treated correctly can be a great asset to a heavy film such as this and help it deliver the difficult message easier. I am also excited to make a film and cooperate on a regional level, as we are ex-Yugoslavs and have to deal with that fact for good or for bad, at least to accept it in order to overcome it and to search for possibilities for conviviality.

DIRECTOR'S BIOGRAPHY:

TEONA STRUGAR MITEVSKA was born in 1974 in an artistic family in Skopje, Macedonia. She studied at M.F.A program in film at the Tisch School of Arts, New York University. She made her debut in 2001 with the short film VETA that opened in Berlin. From Rotterdam with the first film Teona 'moved' to Berlin becoming regular in Panorama, and with the last film was selected for the competition. Her films have won a number of awards worldwide.

DIRECTOR'S FILMOGRAPHY:

HOW I KILLED A SAINT (Feature, 2004)
I AM FROM TITOV VELES (Feature, 2007)
THE WOMAN WHO BRUSHED OFF HER TEARS (Feature, 2012)
TERESA AND I (Documentary, 2013)
WHEN THE DAY HAD NO NAME (Feature, 2017)
GOD EXISTS, HER NAME IS PETRUNIJA (Feature, 2019)

PRODUCER'S BIOGRAPHY

LABINA MITEVSKA started her acting career as a teenager in 1993, in Golden Lion awarded BEFORE THE RAIN. In 2001, Labina, her sister Teona and their brother Vuk established the production company SISTERS AND BROTHER MITEVSKI. All their films are complex and successful European co-production and have been

regularly supported by various funds and Eurimages. In 2016 they started a series of co-productions, first in Cristi Puiu's *SIERA NEVADA*, in 2017 in Damjan Kozole's *NIGHT LIFE* and in 2018 Nuri Bilge Ceylan's *THE WILD PEAR TREE*. In 2019 their fifth feature film directed by Teona *GOD EXISTS HER NAME IS PETRUNYA* premiered at Berlin FF, competition and won the Ecumenical Jury award and the Guild Prize. *Petrunija* has incredible worldwide distribution in over 35 countries. The short animation *EDNA* by Vuk opened in Krakow this year where it was awarded with the nomination for EFA awards and has its regional premier at Sarajevo FF.

COMPANY PROFILE:

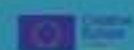
SISTERS AND BROTHER MITEVSKI is a family run production company based in Macedonia. Siblings Labina, Teona and Vuk successfully launched their company in 2001. The company produced short, feature, documentary and animation films that won numerous awards on festivals worldwide. All their feature films are complex and successful European co-production projects and has been supported by European funds and are regularly supported by Eurimages. In 2018 they co-produced the last film of Nuri Bilge Ceylan, *THE WILD PEAR TREE* and *SIERANEVADA* by Cristi Puiu. In 2019 at Berlin Film Festival in main competition, successfully launched the new film by Teona S. Mitevaska *GOD EXISTS, HER NAME IS PETRUNIJA* where it won two prestigious awards: Ecumenical Jury Prize and Guild Film Prize.



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A HOPE



Umut (35), a famous actor of Turkish origin living in Germany, has to confront his past and has a reckoning with his mother when she comes to Germany after twenty years of mutual resentment.

Director: Ümit Köreken

Writer: Nursen Çetin Köreken, Ümit Köreken

Producer: Nursen Çetin Köreken,
Ümit Köreken

Estimated production budget:

518.000,00 EUR

Financing in place:

264.615,38 EUR

Production timeline:

- Final script to be delivered in October 2019
- Financing: October 2019 - March 2020
- Pre-production: March - August 2020
- Production: August - September 2020
- Post Production: September 2020 - January 2021

Looking for at CineLink

Co-production Market:

Meeting with producers for co-production opportunities;

Meeting with world sales agents and distributors;

Meeting with television representatives.

Director's previous work on Festival Scope:

BLUE BICYCLE

Production Company's contact details:

DRAMAYAPIM FILM MEDYA

Mecidiyeköy mah. Cemal Sahir Sok. 29/27
34387 Şişli – İstanbul, Turkey

info@dramayapim.com

ATTENDING THE MARKET:



Nursen Çetin Köreken



Ümit Köreken

SYNOPSIS:

UMUT grew up introverted and lonely due to irreconcilable differences between his parents. When he feels under stress, Cyclopes, only he can see, calls him to the places. He can only relax with his handmade puppets' impersonations. This created in him strong observation ability and acting skill. At the age of fifteen, he participates in school theatre auditions. His role in Chekhov's play, Seagull, causes significant changes in his worldview. As he gets interested in arts, the gap between him and his surrounding deepens. At the time a drama school invites him for entrance exam, his construction worker father dies. The family council and his mother plan a future for UMUT as they see fit. Later on, his uncle who lives in Germany takes UMUT with him.

Despite being subjected to anti-immigrant attitudes, Umut, who has been in Germany for twenty years, becomes an important actor. Umut's girlfriend, play director ADELA (45) contributed a great deal to this success. UMUT is nominated for the best actor award. The ceremony will be in three days. Umut receives a phone call from his uncle. His uncle had to stay in Hungary due to a car malfunction and has some unexpected news for Umut. His MS patient mother, whom Umut has not spoken for twenty years, is coming to Germany for treatment. The routine of Umut, who has been very angry with his mother since his childhood and has not had any contact with her except several occasional phone calls, suddenly gets upside down.

DIRECTOR'S STATEMENT:

In a story spanning over twenty years, the story and the emotion will easily reach the audience when a contrast is created in terms of space, art direction, continuity, emotional integrity, and flow. We will see Umut's age periods, fifteen and thirty-five, in parallel setup. Therefore, selection of actors has considerable importance. Fifteen-year-old Umut, scrawny, introverted, weaker than his peers, will transform to a heavily built, extroverted, and a handsome man. However, fear, inconsistency, insecurity, being isolated and rejected, being marginalized will continue to exist. Until his estranged mother suddenly turns up after twenty-five years.... That meeting will be the general conflict of the movie. When they meet, the following question will arise: Will Umut overcome the ongoing vicious circle, and exhibit the courage needed for change and transformation? I plan to express two different periods in different color tones. We will use dark green, dark yellow, and brown for the age of fifteen. Blue and grey tones will dominate thirty-five-year period. When the conflict intensifies, blue tones will turn into a more depressive dark blue color.

Different camera styles will be preferred for both periods. For the age fifteen, a moving camera will be used at children's eye level to accompany their emotional ups and downs. For the age thirty-five, a more stable, slow

moving, stylized camera movements will be used. The differences will be more pronounced.

The style will show the connection between the present and the past. Traces of the past shape our perspective of the world. To have a healthy self, our essential emotional and physical needs have to be catered by parents. If these needs are not met in timely, adequate, and stable manner, deep emotional and spiritual hurts develop in our ego. Most of the time, a person is not aware that he/she can change those feelings. Even though thirty-five-year-old Umut is a successful actor in terms of his career, he is in a vicious cycle. Regardless how successful he is, he will continue to lead an anxious life if he does not break this vicious cycle. The movie will focus on Umut's struggle of breaking the cycle, getting closer to his self, and existing in adult relationships

PRODUCER'S STATEMENT:

We started working on the financial aspect of A HOPE in May 2018. The project received production support from Culture and Tourism Ministry General Directorate of Cinema. In 2018, following the ministry support, we participated in Bosphorus Film Festival Bosphorus Film Lab Pitching Platform and received Turkish Radio Television (TRT) Co-Production Award. Therefore, TRT involved in the project as co-producer.

50 percent of the story takes place in Turkey and 50 percent in Germany. Our location scouting for Turkey continues. As soon as the shooting location is determined, we will start to talk to local venues for support. We will get financial support from local resources and sponsors. We contacted several production companies for the German part of the movie. We plan to have shot the film in Berlin, Hamburg, and Munich. We established our funding strategy accordingly. We have not conducted a study for German locations yet. As soon as we agree with a co-producer, we will start.

We would like our project to be achieved through co-production process. As a production company that wants to produce films in international standards, we attach great importance to creative contributions of our co-producers. We will talk with world sales agents about our project to see how and whom we can cooperate. We will apply to Eurimages in January 2020 as soon as appropriate co-production conditions are established. Our first feature film BLUE BICYCLE had its world premiere in Berlin Film Festival Generation KPlus. Supported by many national and international funds, BLUE BICYCLE has been shown at the leading film festival around the world including the USA, India, and Scandinavian countries, Canada, Balkans, Middle East, Europa and China and received very important awards. Our goal for A Hope is to have the world premiere at a leading film festival and then to meet with the audience in many different film festivals around the world. Filming will take place in August-September 2020 in Turkey and Germany. Therefore, we will have enough time for development and to find financing in both

Turkey and co-production countries. We will work in harmony with our partners at these stages. Having people to recognize and remember their own resources through A Hope will be the bond we will establish with the audience. Since A Hope will be a psychological film that tells a story both about childhood and adulthood, we aim to reach 13+ audiences.

DIRECTOR'S BIOGRAPHY:

ÜMIT KÖREKEN was born in Akşehir in 1978. He studied Business Administration in university. He has been writing radio plays, short plays, stage plays, short stories, memoirs and scenarios. His plays and stories are published in many different outlets. His first book is published in 2011. He received film production training in 2011. He wrote and directed the Turkish-German co-production feature film BLUE BICYCLE. The film participated in more than thirty national and international film festivals, including Berlin Film Festival and won many awards including the best film and best director. He is married and has two children.

DIRECTOR'S FILMOGRAPHY:

MUHAMMED ALI (Documentary, 2019, TR)
BLUE BICYCLE (Feature, 2016, TR)

PRODUCER'S BIOGRAPHY:

NURSEN ÇETİN KÖREKEN was born in Bulgaria in 1981. She studied Turkish Language and Literature, and Tourism and Hotel Management in college. She has been developing radio plays, stage plays, and scenarios since 2007. After 2010, she focused on film production. She published her first book in 2011. She wrote and produced the Turkish-German co-production feature film BLUE BICYCLE. The film participated in more than thirty national and international film festival, including Berlin Film Festival, and won many awards, including the best film. She is married and has two children.

COMPANY PROFILE:

DRAMAYAPIM FILM MEDYA was established by Ümit Köreken and Nursen Çetin Köreken in order to produce fresh and dynamic international projects. Since 2006, DramaYapım Film Medya aimed to create international projects related to children, youth and family issues.

Köprü Bridge

IKSV İSTANBUL
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MEETINGS ON THE BRIDGE

April / 2020

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Meetings on the Bridge (MoB) showcases projects and films from Turkey and its neighbouring countries with the objective of initiating the first steps for future collaborations among filmmakers from the region and Europe.

MOB WORKSHOPS ARE

- Film Development Workshop
- Neighbours Platform
- Work in Progress
- Short Film Workshop
- Trailer Workshop

For more information: <http://film.iksv.org/en/meetings-on-the-bridge>



LIKE A LIMBLESS TREE

TR/RS/DE



When terminally ill Refik gives a sum of money to his Syrian refugee carer, just before the Eid gathering she disappears, leaving her kids behind with him. The aftermath exposes the fault lines in Refik's family's relationships.

Director: Tunç Davut

Writer: Sinem Altındağ, Tunç Davut

Producer: Sinem Altındağ

Co-Production Company:

NANA 143 (RS), ARTHOOD FILMS (DE)

Estimated production budget:

989.878,00 EUR

Financing in place:

586.599,00 EUR

Production timeline:

- Final script to be delivered by the end of 2019
- Fundraising till May 2020
- Pre-production - 8 weeks starting from March 2020
- Production - 6 weeks from May 2020

Looking for at CineLink

Co-production Market:

We are looking for co-producers, financing, pre-sales, distributors, sales agents.

Director's previous work on Festival Scope:

ENTANGLEMENT

Production Company's contact details:

TEKHNE FILM

Münir Ertegün 17, İstanbul 34674, Turkey

Phone: +90 216 310 95 00

ATTENDING THE MARKET:



Sinem Altındağ



Tunç Davut

SYNOPSIS:

NALAN is afraid of getting into trouble when she sees REFIK interacting with shady-looking men and follows him to the beach where the refugee boat sank off. As he is preparing for the upcoming Eid to announce his diagnosis to his children, Gülizar vanishes, leaving the boys behind with Refik. Refik's son, İHSAN(45), has been lately visiting him more often. Totally ignorant about Gülizar's absence, he insists on his father to sign over the family land in the village to start a new business. Refik's decision to broach the subject with his daughters makes him furious. As Eid approaches Refik's daughters show up, finding him worried sick by Gülizar's disappearance. NALAN (35) seems to be attentive about her father's worries and helps him find her. Their search leads them to Basmane, a refugee district in Izmir. Nalan is afraid of getting into trouble when she sees Refik interacting with shady-looking men and follows him to a beach where refugees are being rescued from a sinking boat. What he tells Refik is that Gülizar came back to pick up the boys, but has now left for good. Refik knows his son is lying. During a visit to the cemetery on the first day of Eid, Refik's children see the newly dug grave and for the first time contemplate their father's death. Long buried disagreements resurface. Refik's older daughter, AYHAN(43) opposes to transfer the family land into İhsan's name. The discovery that their sacrificial sheep is pregnant and can't be slaughtered adds to the taut atmosphere. Refik leaves to find the Syrian boys.

DIRECTOR'S STATEMENT:

At the time I first conceived the project, Turkey had already become a new home to four million Syrian refugees and there was ongoing crisis as society adjusted to this 'sudden' change. Predictably, reactions were not always positive. Syrians were traveling from one end of the country to the other to stay alive; hundreds of people were losing their lives as they crossed borders in the hope of getting to Europe. How much did we really care about these people as they vanished into thin air, only to end up in unmarked graves because no one knew their names? Their demise was like an act of suicide in the middle of a busy street that no one seemed to notice. But why? Why don't we notice? Is it because we lack the strength, time and inclination to take interest in anyone who falls outside the confines of our own lives? Or is it our general infelicity? Do we think negligence make us happier person? Is ignorance really a bliss? Or is it because the old Chinese curse "May you live in interesting times" has already found us? Where do our responsibilities begin and where do they end? I am trying to ask these questions throughout the film and give a panoramic view of the current Turkish society through a mid-class family dealing with a lost Syrian refugee woman who left her two kids behind with them. A conventional old man, Refik who is terminally ill, gives a sum of money to his Syrian refugee carer and she disappears. Refik sets out to find the woman with the help of his children and aftermath

exposes the fault lines in the family's relationship and their perception of the other. The film will be a social drama, and a bit different from my first film in dwelling more in the narrative development and tensions among the characters. The smooth tone of the film, which defines the mood of our dying protagonist, is interrupted by cropped up arguments between the family members, and their irony. After these blow ups psychologically tense and loaded atmosphere clings in the air. At the end, I want the film to give a bit bitter taste and a dominant feeling that in recent times we all are stuck somehow in our little worlds, daily life of survival and selfishness. The most important thing to achieve for me is to reveal the great relief which comes from helping, loving someone without thinking the consequences. Because I believe this is the way a human can reach eternity. The style of storytelling is strongly realistic which will never go into melodrama or sentimentalism. The camerawork will be fluid with no rush but stylistic. As with my first film, I plan to set up the scenes largely as long takes. In this case, my motivation is twofold. Firstly, it will allow me to convey the emotional and intellectual shifts in the characters with seamless realism. Secondly, I believe it will emphasize how fundamental a concern for Refik the idea of time wasted or time running out is. Equally, I want to portray the refugees as realistically as possible, at their most natural vulnerable and realistic. I feel this is the way to understand a people who in a sense are dying -albeit not like Refik- and who will almost certainly die in a country not of their birth. The story takes place in Izmir, the third biggest city of Turkey, the coastal Aegean town with beautiful green rural parts. The main locations are mostly in the city and in a nearby village. Both the realistic storytelling and the intention to reveal the protagonist's unseen tragedy will define the color. It will be a subtle dramatic tone not warm but rather cold. Lighting will be natural.

PRODUCER'S STATEMENT:

After a fruitful and successful collaboration with Tunç Davut on his first film ENTANGLEMENT, we are looking forward to taking up new challenges with LIKE A LIMBLESS TREE. I like his meticulous and stylistic approach to cinematic articulation, his smooth way of giving the characters' dilemma. I would love to work with him throughout his artistic journey. LIKE A LIMBLESS TREE is a family drama which is about love and communication both within the family and with the ones that seem to be an outsider. It is about refugees, being out of place; one of the most striking problems of our time. For me, the clever thing in this story is that the themes are very strong/harsh but the narrative style is proportionally very daily, proposing an anatomy for my country. The constant talking of family members versus the protagonist's semi-articulate communication with the refugees touches today's human relations. The tragicomic events presented with irony reveals the deadlock of the characters. It is the kind of realism in the art of cinema I like.

DIRECTOR'S BIOGRAPHY:

Tunç Davut studied Cinema and Television in Eskişehir and Istanbul. His career in the film and media industry to date includes several made-for-TV series and commercials. One of his works, Kınalı Kuzular (Hennaed Lambs), about Gallipoli Campaign, created for Turkish Radio & Television are acknowledged as one of the best documental films in Turkey and awarded by RTGD (Turkish Association of Radio Television Journalists). His first feature film ENTANGLEMENT had its world premiere in 21. Sarajevo Film Festival. Since then, the film has been invited to several other international film festivals. It has been awarded as the Best First Feature by 22. Festival International Cinéma Méditerranéen Tétouan and Mr. Davut has been awarded as the Best Director by the South European Film Festival. He is currently the Head of the Society of Cinematographic Work Creators and lectures at Anadolu University.

DIRECTOR'S FILMOGRAPHY:

ENTANGLEMENT (Feature, 2015, TR)

PRODUCER'S BIOGRAPHY:

Graduated from Boğaziçi University Mechanical Engineering Department in 2008, Sinem Altındağ has worked as R&D Project Consultant. In 2012, aiming to make high-profile, director driven independent films, she established TEKHNE FILM with Tunç Davut. As a producer, her first feature film ENTANGLEMENT

celebrated its world premiere in 21st Sarajevo Film Festival Official Competition. Since then the film has been invited to several other international film festivals such as 37th CINEMED Festival International Du Cinéma Méditerranéen De Montpellier, 35th Istanbul Film Festival. It has been awarded as the Best First Feature by 22nd Festival International Cinéma Méditerranéen Tétouan and Tunç Davut, the director of the film has been awarded as the Best Director by the South European Film Festival. At the moment, she is working on her second feature LIKE A LIMBLESS TREE as both producer and screenwriter. She participated Talents Sarajevo Producers Summit in 2018. She is an alumna of Berlinale Talents and a member of EWA.

COMPANY PROFILE:

TEKHNE FILM, founded in 2012, is an internationally oriented, independent film production company of Istanbul, Turkey. As the name suggests, the company is dedicated to develop, produce and co-produce unique, author-driven feature films of high quality content. With its experienced team, the company also provides finance development and production services for both domestic and foreign companies willing to shoot in Turkey.

MIGNON



A coming of age story of two girls in the 90's department store that unfolds into an unexpected game of power.

Director: Sofia Georgovassili

Writer: Sofia Georgovassili

Producer: Vasilis Chrysanthopoulos,
Irina Andreea Malcea

Co-Production Company:

Luna Film (RO)

Estimated production budget:

910.670,00 EUR

Financing in place:

27.170,00 EUR

Production timeline:

- Final script to be delivered by end of 2019
- Financing until July 2020
- Pre-production - 2 months, starting from July 2020
- Principal Photography set for September 2020

Looking for at CineLink

Co-production Market:

Financiers - production companies: all territories excluding Greece and Romania, preference to France, Belgium, Germany, Balkan countries

Sales Agents: all territories

Distributors: all territories, excluding Greece and Romania.

Director's previous work on Festival Scope:

PREPARATION

Production Company's contact details:

PLAYS2PLACE

Zoodochou Pigis 43, 106 81, Athens, Greece

Phone: +302130445753

info@plays2place.gr

www.plays2place.com

ATTENDING THE MARKET:



SYNOPSIS:

The story unfolds within the timeframe of a day, in the city of Athens. The year is 1997, at the pinnacle of Greek economic growth. A lively adolescent, ANNA, hangs out with her best friend FANI, and visit MIGNON, the biggest and most popular department store in Athens where they will also later meet Anna's mother, ISIDORA for shopping. Isidora, a 40-year-old woman, is a modern housewife of that period. Married to an absent husband, she lives a somewhat empty personal life. She is a typical middle-class 'perfect' consumer, who makes up for her lack of personal adventure by redecorating her house on the credit card. When Anna and Fani arrive at the store, are enjoying the overwhelming atmosphere a lot. They are in a cheerful mood, strolling around the corridors and teasing the customers. At some point, they challenge each other to steal something. Anna is very good at shoplifting and FANI follows her steps, but a staff member catches them. A security guard takes them to a room at the mezzanine floor away from customers' eyes. He asks them to wait there. A bit later, Isidora also enters the store and wanders around, waiting to meet her daughter Anna. Back in the room a staff member, named Pantelis, questions Anna and Fani for their acts. He insists on having the full details and asks them to do things like removing all of their earrings and takes polaroid mug shots of them. He claims this is store policy. The two girls come up against a twisted interrogation that is orchestrated by the store owner named L. Tension in the room slowly escalates, as the two men pushing the limits of interrogation a step further. The solution to their committed transgression will come after Isidora is notified of their 'arrest'. L. stepping on Isidora's feelings of embarrassment, threatens her that the store will have formal charges pressed against the girls, unless she pays a big compensation. Isidora does so and the girls are released. When they exit the room, the girls face Isidora's harsh feelings about the incident. The shopping trip has come to an end at a great emotional cost for all three of them.

DIRECTOR'S STATEMENT:

The story is based on true events. The title of my film was also the name of the most famous and biggest department store in Greece, Minion, which was a paradise for children and adults. Everyone went there to shop and have a good time. Minion existed from the 50's and changed hands early 90's. When Minion went bankrupt in 1999, the new owner was prosecuted and tried for debt fraud. During the investigation, the police going through their documents discovered a file with a list of 4.500 names, their contacts and photos. These people had come across an amateur criminal network that was set up and orchestrated by the owner, and which operated on its own set of bizarre rules inside the store; employees doubled as para-security guards along with the owner, blackmailed the people who were caught shoplifting by interrogating, humiliating and threatening them. One of the names of that list, was mine. When I was 15 years old I had a similar

experience to what Anna and Fani, my two protagonists, are going through. The true dimensions of that experience took years to settle in. At that age an experience like that frightens and scars you – I was feeling guilt by having done something illegal and that feeling made me forget that these people actually violated my personal rights and broke their moral values. Therefore, I choose this incident as the entry point to my first feature film as I strongly believe that it has an extraordinary cinematic value both in artistic and narrative terms. The story unfolds within the timeframe of a day and at the same time my personal experience unfolds and changes within the timeframe of the film. What happened back then, in this legendary store that was a dreamland for so many 90s kids like me, can be also used as an allegory about corruption, abuse of power, moral decay and devaluation, told through a dark coming-of-age story. The event itself, is seen through the eyes of the two girls and the way they experience this awkward situation of twisted interrogation. They cannot pay the shop for the stolen goods and find themselves trapped in that room, being interrogated by two strangers. Anna and Fani are incapable to understand why these men behave in that manner and gradually they are seized by the feeling of fear. Their story is accompanied by the character of Isidora who is Anna's mother and reflects the social situation of that period. Isidora is a modern housewife whose personal lack of adventure and passion, leads her to feel alive through her ability to shop on credit cards. Her favorite store is Mignon where she is a regular customer. When Isidora is notified of her daughter's arrest, she comes across her own feelings of guilt and shame inside a store that gives her, her identity; to be a modern and respectful woman. At the end she chooses to save her reputation by opposing to her own child. What Anna and Fani experience in the story is there to show them that the game in life isn't always fair. However bleak this notion is, in my case, it made me see that this is the reality and I need to face it. In the end, I transform this, rather traumatic, experience into a cinematic challenge. I'd dare to say that this is a win. The tone of the film will draw the feelings I had back then for this incident. I am interested in exploring the dynamics of power that develop within the space of the store where blissful shopping and forceful interrogation are separated by a single partition wall. This parallel reality allows me to create a social drama and design part of it as a slow-burning psychological thriller.

PRODUCER'S STATEMENT:

MIGNON is a powerful author-driven drama, a coming-of-age story portraying two teenagers that are caught shoplifting in the biggest department store of the city of Athens and end up to live an intimidating experience that marks their adolescence. The film is set in the glossy pre-crisis environment of Athens in the 90s and its tense plot unfolds in an environment founded on the madness of consumerism and fake prosperity of the 90s that was built on advertisements that were promising Buy now, pay later and brought Europe and

especially Greece in the financial crisis of the 2010s. *MIGNON* is the first feature film by the upcoming Greek female filmmaker Sofia Georgovassili, who brings forward her own personal experience as a victim of the para-security network that was blackmailing vulnerable teenagers caught shoplifting inside the biggest department store of Athens during the 90s, to narrate a powerful and compelling cinematic debut. *MIGNON* is envisioned as a trilateral official European co-production between Greece, Romania and a prospective third country and aims to create a footprint for future successful collaboration between three distinct European film industries.

DIRECTOR'S BIOGRAPHY:

SOFIA GEORGOVASSILI is an actress and filmmaker based in Athens, Greece, where she also completed her acting studies in 2007. Her first part as a lead actress in the feature film *BLACK FIELD* by Vardis Marinakis was awarded Best Actress at Seville European Film Festival 2010. The following year she was invited to Seville EFF as a Jury member. Her latest short film *PREPARATION* had its world premiere at the Toronto Film Festival, was awarded in both Greek short film festivals (Best Newcomer Award in Drama Short Film Festival and Special Jury Mention in the Shorts Competition of Athens International Film Festival) and was screened at several international film festivals.

She was recently selected to participate with her short film *CEDAR WOLF* in the prestigious Love, Europe creative film campaign produced by Sperl+ film and co-produced by ARTE and ZDF.

MIGNON is Sofia's debut feature film. It is developed through Torino Film Lab – Script Lab 2018 and Oxbelly Directors Lab 2019 training programmes, while it was also selected to participate in Crossroads Co-Production Market (where it was awarded with CNC Special Mention), Transilvania Pitch Stop 2019 and CineLink Co-Production Market 2019 and has been awarded development funding by See Cinema Network.

DIRECTOR'S FILMOGRAPHY:

CEDAR WOLF (Short, 2018, DE)

PREPARATION (Short, 2017, GR)

PRODUCER'S BIOGRAPHY:

VASILIS CHRYSANTHOPOULOS is the co-founder and head producer of the Greek production company plays2place productions. Vasilis started his career as a producer for various companies in the film and television industry, until he co-founded plays2place productions, for which he has produced all its film projects. His credits include the award-winning festival hit *Miss Violence* (Silver Lion for Best Director and Coppa Volpi for Best Actor in Venice IFF 2013). Vasilis is a member of EAVE (European Audiovisual Entrepreneurs), EDN (European Documentary Network) and Cannes Producers Network. He is an alumnus of the training initiatives EAVE Producers Workshop, EAVE Marketing Workshop, EAVE B'est Workshop, MFI Script 2 Film Workshops and MIDPOINT TV Launch Workshop and has participated in more than 30 film co-production and pitching forums.

He was recently awarded with the Midpoint C21 Award during Sarajevo Industry Days in CineLink 2017.

IRINA MALCEA, Romania - With a background in Political Sciences, Irina starts working in cinema in 2011. Two years later, she sets up the production house Luna Film, while maintaining a strong collaboration with other Romanian companies. She produced the documentary features *TEACH* by Alex Bredea (to be completed), *I AM HERCULES* by Marius Iacob, was executive producer on Andrei Cretulescu's debut *CHARLESTON* and from the Romanian side, on the Bulgarian co-production *PALACE FOR THE PEOPLE*. She is co-producing Ines Tanovic's *THE SON* and is in post-production with the documentary *THE CHALICE* by Catalina Tesar. Irina is an EAVE Producers Workshop and PUENTES graduate. She is currently living and working in Bucharest and Brussels.

COMPANY PROFILE:

PLAYS2PLACE is a Greek production company specializing in the development and production of films, TV Series, cross-media projects and theatre performances. The company's vision is to deliver original and compelling concepts and stories by taking creative risks, discovering new talents and exploiting the opportunities of radical and innovative means. It was founded in 2008 in Athens, Greece, by the film & TV producer Vasilis Chrysanthopoulos and the theatre & cross-media projects producer Martha Bouziouri, who share respectively its managerial responsibilities and has evolved into an innovative creative hub, producing more than 20 original projects across the above sectors. The company's award-winning film department has a special focus on discovering new aspiring filmmakers and developing their first and second features. Its filmography includes the arthouse festival hit *MISS VIOLENCE* (Silver Lion for Best Director and Coppa Volpi for Best Actor in Venice IFF 2013), while its development slate includes the creative documentary *THE FOREST IN ME* by Rebecca E. Marshall (supported by Creative Europe Media) and the debut feature films of six upcoming Greek filmmakers (Aristotelis Maragkos, Sofia Georgovassili, Nikos Kallaras, Neritan Zinxhiria, Elina Fessa, Dimitris Gkotsis.). In 2016, **PLAYS2PLACE** launched its TV Series slate with the aim to deliver high-end cinematic stories for the Greek and international audience, develop a creative nest for aspiring writers, directors and producers and become a leading actor in delivering cinematic-quality series for traditional and emerging platforms in the region. Its first TV series project, *10 BULLETS*, a co-production between Greece and Serbia (BaBoon production), was supported recently by Creative Europe Media.

MOTHER MARA



Mara seems to live the perfect life until her son commits suicide. She realises this is a wake-up call and that she has to take responsibility for it.

Director: Mirjana Karanović

Writers: Mirjana Karanović, Ognjen Sviličić, Maja Pelević

Producer: Snežana van Houwelingen

Co-Production Company:

Deblokada (BA)

Estimated production budget:

980.000,00 EUR

Financing in place:

540.000,00 EUR

Production timeline:

- Preparation and shooting 2020
- Premiere: 2021

Looking for at CineLink

Co-production Market:

We are looking for co-producers and financiers

Director's previous work on Festival Scope:

A GOOD WIFE

Production Company's contact details:

THIS AND THAT PRODUCTIONS

Gavrila Principa 16/6

11000 Belgrade, Serbia

www.thisandthat.rs

ATTENDING THE MARKET:



Snezana van Houwelingen

Mirjana Karanović

SYNOPSIS:

Successful lawyer MARA lives her apparently perfect life. We meet her at the foundation stone ceremony for a new shopping centre, another job well done. During a subsequent party she organized for her well-situated friends, she receives a sashimi knife as a present. Although Mara would love that, her son NEMANJA refuses to sit with the party guests, he takes her car keys and goes out to meet with his best friend MILAN. After the party, Mara goes to sleep and is awoken by the sound of running water. She follows the trail of water to the bathroom where she finds Nemanja lying in the bathtub full of blood and next to him, the sashimi knife he used to cut his wrists. From that moment on, Mara's life turns upside down. She starts to look for the person who is responsible for her son's death. She goes to her old, working-class neighbourhood to see Milan and try to find some answers. The two of them get closer and Mara discovers Nemanja's hidden life she knew nothing about. In hope of finding the reasons that made her perfect son commit suicide, she gradually dives into a world unknown to her, a world full of trashy music, drugs and violence. She finds out that her son carried deep unfulfilled emotional needs, he vented his frustrations with violence and one-night stands, while all this time he was in love with his best friend. Devastated by this information, totally crushed she makes love with Milan, goes thru catharsis and decides to change her life.

DIRECTOR'S STATEMENT:

MARA's world falls apart when her son commits suicide in her apartment while she's peacefully asleep. However, she doesn't see or cannot see that she is partly responsible for her son's death. She realizes that she knows very little about Nemanja's real life. She cannot understand the reason for his suicide. She holds on tight to the image of the ideal, innocent young boy who was driven into killing himself by some "other, evil people". Her pursuit of the "killers" is her road to the realization that her own life is just a nicely designed smoke-screen. Once it clears up, it reveals all the horror, futility, ugliness, lies, stains, failures. Everything is out in the open. The safety nets are gone. There is nothing left between her and the truth she's been trying so hard not to see. This is the wake-up call.

In this film, I'd like to focus on this road to the downfall and the subsequent awakening. I believe that her horrible defeat, guilt and tragedy are a brutal way to pull her out of the shadows where she tried to hide. When she spends some time with her son's best friend Milan, she realizes how little she knew, or was afraid to know, her own child. Revealing the truth about her son's real personality is a painful process, forcing her to face her own life and emptiness she's been dragging along with her. For me, this is a story about emotional opening up, about leaving the realm of suppressed, hidden

emotions, so common to the people in the Balkans. However, this is also a universal story. All around us we see that people don't share their emotions easily, they hesitate to talk about the way they feel. Especially when it comes to fear, insecurity, need for love and acceptance. Emotions are an unknown and dangerous area where you may show weakness. Therefore, often it takes a tragedy to make someone aware of the loss. Ultimately, Mara's road is a road to life. She underwent a change.

PRODUCER'S STATEMENT:

When Mirjana Karanović asked me to produce her first film *A GOOD WIFE* in 2012, I felt it as a great honor and responsibility. It was an obligation towards someone with a career of more than 40 years in professional acting, having worked with every single producer in the region and still choosing me, a 27-year-old producer at the time, to deliver her debut film. After the successful release of her debut film, we both looked forward to continue together in our next project. I remember Mirjana giving me the text of the play she was about to direct in a theatre in Bosnia and Herzegovina, right before the premiere of *A GOOD WIFE* at Sundance. She was so passionate about the play, that it inspired her to write the script for *MOTHER MARA*.

I am highly motivated to bring a story that focuses on a failed cross generation dialogue and the vacuum of unanswered questions left behind a suicide.

So far the project received production support from Film Center Serbia, development support from MEDIA Creative Europe and minority co-productions support in Bosnia and Herzegovina.

DIRECTOR'S BIOGRAPHY:

MIRJANA KARANOVIĆ is a Serbian actress known for many important roles in former Yugoslav films. She made her screen debut in 1980 film *PETRIA'S WREATH* by Srđan Karanović. World fame came with the role of the mother in Emir Kusturica's *WHEN FATHER WAS AWAY ON BUSINESS*. One of her most memorable roles was the one of Esmā in *GRBAVICA*, directed by Jasmila Žbanić (Golden Bear Award for Best Film at the Berlinale). For this performance, Mirjana Karanović has won a number of awards at festivals and a nomination for the European Film Academy Award 2006. She appeared in Andrea Štaka's film *DAS FRAULEIN* (Grand Prix at Locarno Film Festival, Heart of Sarajevo Award) and Darko Lungulov's film *HERE AND THERE* (The Best New York Narrative at Tribeca film festival). In 2008 she won the Winning Freedom Award, an award presented to a woman whose work promotes and affirms the principles of human rights, rule of law, democracy and tolerance in society. *A GOOD WIFE* was Mirjana's directing debut, co-written by Stevan Filipović. She also plays the leading role in the film. It premiered at Sundance in 2016.

DIRECTOR'S FILMOGRAPHY:

A GOOD WIFE (Feature, 2016)

PRODUCER'S BIOGRAPHY:

SNEŽANA VAN HOUWELINGEN graduated Film Production at the Academy of Arts in Belgrade. She is a graduate of the EAVE Producers program in 2011. Snežana has produced many internationally acclaimed fiction films and documentaries. Most recent are A GOOD WIFE by Mirjana Karanović (Sundance 2016), MONUMENT TO MICHAEL JACKSON supported by Eurimages and Media as well as BATTERY MAN, a feature documentary sold to over 10 worldwide broadcasters and IN THE DARK, a feature documentary which premiered at the IDFA. Snežana also produced a 40 episode TV show MORNING CHANGES EVERYTHING that aired on RTS. While a Board member of Belgrade FEST, Snežana launched the Industry Program FEST FORWARD and created a co-production market WOMEN IN FILM in 2014. She participated in Producers on The Move in Cannes in 2015. She has been teaching Film Production at FMK, the Faculty of Media and Communications in Belgrade. She is currently in post-production of Dušan Milić's film DARKLING, a co-production between Serbia, Denmark, Italy, Greece and Bulgaria, supported by Eurimages and Media Creative Europe. She also has two TV shows and two films in the stage of development and financing.

COMPANY PROFILE:

Belgrade-based THIS AND THAT PRODUCTIONS was founded in 2008 by a group of young producers and filmmakers to produce high quality socially-engaged feature and creative documentary films. The team has attended many training schools and events including EAVE, Producers on the move, Producer's network, American Film Institute, etc. Most of the films are

made as international co-productions and have won a number of international awards. Recent films are A GOOD WIFE by Mirjana Karanović (co-pro: Bosnia and Herzegovina and Croatia, Premiere: Sundance 2016), MONUMENT TO MICHAEL JACKSON by Darko Lungulov (co-pro: Germany, Macedonia and Croatia, supported by Media and Eurimages) and documentary film IN THE DARK by Goran Stankovic (supported by Idfa Berta fund, P: IDFA 2014). This and That has recently produced the critically acclaimed and commercially successful TV show MORNING CHANGES EVERYTHING (2018), that premiered at the Sarajevo Film Festival and was broadcasted on RTS the National Television of Serbia. This and That currently has two films in the phase of financing, MOTHER MARA by Mirjana Karanović, supported by Film Center Serbia, Bosnian Film Center and MEDIA Creative Europe Fund and BLACK RIVER, by Goran Stanković, supported by Film Center Serbia. The film DARKLING, directed by Dušan Milić, a co-production between Serbia, Denmark, Bulgaria, Italy and Greece, funded by MEDIA Creative Europe is currently in post-production. THE DIARY OF DIANA B. a docu-fiction has just been released while ASYMMETRY a fiction feature is about to be completed. Both are directed by female first time directors.



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PULA



A spark of life will be awakened in Mahir, a 28-year-old refugee from Bosnia by UNA, a 16-year-old girl from Pula, who is intuitively drawn by his dark, mysterious appearance.

Writer: Ivan Turković-Krnjak
Director: Andrej Korovljev
Producer: Dijana Mlađenović

Estimated production budget:

550.000,00 EUR

Financing in place:

27.500,00 EUR

Production timeline:

- Final script to be delivered by end of 2019;
- Fundraising in the first half of 2020;
- Pre-production - 3 months, starting from March 2020;
- Production - 3 months from June or September 2020.

Looking for at CineLink Co-production

Market:

Regional, Austrian or German co-producer, sales agents

Director's previous work on Festival Scope:

THE YEARS OF RUST

Production company's contact details:

KINEMATOGRAF

Nova Ves 18, Zagreb 10000, Croatia

info@kinematograf.hr

www.kinematograf.hr

ATTENDING THE MARKET:



Dijana Mlađenović



Andrej Korovljev



Ivan Turković-Krnjak

SYNOPSIS:

It is 1995. MAHIR is a 28-year-old refugee from Bosnia, with unknown history, living in the hotel Pula, modified into a refugee center. While the other refugees try to overcome war traumas socializing and talking, he is mostly alone, distracted. A spark of life comes when UNA, a 16-year-old girl from Pula, is drawn to him. She lives with 8-year old brother IGOR and a neglectful mother FRANKA, a real estate manager, with whom she has nonfunctional, complicated relationship after her father left to Italy. Mahir and Una start a secret love affair. Una introduces Mahir to her friends at her best friend's birthday party and most of them disapprove of their relationship. That night, Una takes Mahir to an abandoned villa, they make love, and Mahir moves into their secret love spot. New, better life for Mahir will be undermined by VAHIDA, a woman from his past, who came to Pula believing that Mahir knows what happened to her loved ones in the war. Not willing to face the past, Mahir says that he doesn't know her. Mahir steals money from the cafe where he works. He asks Una to leave Pula. Una realizes that she cannot plan a future with a man she does not know. That night, while he is looking for Una, Mahir is intercepted by a guy who is in love with Una and a couple of his friends. The teenagers beat up Mahir senseless. He ends up in Pula Hospital and then returns to Pula Hotel. Vahida finds him there. Humiliated, sick, paralyzed, Mahir admits that everyone from their village is dead, not saying why he was the only one who stayed alive. That night, he goes to the seashore on crutches and kills himself by drowning. The next morning, Una found out that he was dead. Two months later, Una was still looking for answers, trying to find Vahida, with no success. That day, Una admits to Marina that she was pregnant, buys a bus ticket to Padua and leaves quietly in the night. While the bus is leaving the bus station, Una is determined, despite the unknown future.

DIRECTOR'S STATEMENT:

The project PULA is a love story and it does not represent any statement about the 1990s and a life lived in a way that should never happen again. My balcony in Pula overlooks the ex-military barracks which were populated by people who lost everything they had. Mahir must have also slept in one of those rooms. Just below the Hotel Pula, we, the kids back then, were sunbathing and listening to punk music, while Mahir and people like him were looking for a minimum dignity in a foreign and alien environment. This is a story about them. Mahir is an enigma that draws us into the story in which we will never learn the end, a story that will get under the skin, which we would sense by his perceptual experience and which we do not want to illustrate plastically. Although 16-years old Una was subtle and complex from the beginning, we deepened her relationship

with her mother, her little brother, her schoolmates and lovers so that the climax of her relationship with her surroundings, and in the end also her doomed relationship with Mahir, was layered and dramatically founded. With the motif of Vahida and the secret of the past, which seemed interesting as a device for Mahir's final breakdown, we revealed the character and the motivation. Vahida is a ghost from the past that will return them into the black dead sea of the sea surrounding Pula in the 1990s. From the visual point of view, just like the narrative, the film should follow the spirit of the age. The stylised reality bordering the pretended documentarism, is a photographic, scenographic and the setting strategy that this story requires. The audience should have the feeling of presence in the realistic scenes located in the historic period and they must identify with it in order to put the story in his perception into life. A story like this requires precisely chosen cast. The audience must trust into our actors, they must be true both in their interpretation and in their slang and dialect. In order to trust in them, and thus in the story itself, the actors must be skilled in transformation, to show the affinity towards intensive emotional situations. The choice of crew will be extended to the whole region, so we can find the people who closely match the characterisation and fresh and less exploited faces.

PRODUCER'S STATEMENT:

This is a film that has a specific potential for our modern cinematography. It lies in a fact that the town of Pula can be a special character. Equal to its human partners. These Pula peculiarities, in the people's mindset, customs, dialogue, locations, will tend to transform into the character of the town. But not as a passive, toponymic participant, just the opposite. Pula can have a detrimental role in Mahir's death. That semi-welcoming, semi-hospitality can get into even worse turn. That closed nature and that active area of xenophobia can drive Mahir into suicide. And there lies Pula's responsibility. In such a way, Pula becomes a living character. Not just a mere, although specific, location. The director and the producer both grew up in Pula and have very vivid memories about Pula at that time. And they can certainly draw the project into direction of the characterisation of the town.

DIRECTOR'S BIOGRAPHY:

ANDREJ KOROVLEJ was born in 1970. in the city of Pula, Croatia. He studied machinery in Zagreb and moved to London, UK to study Film and Television at Westminster University. After the studies he moved back to Croatia where he started to work professionally. The main domain of his commercial work is advertising. He has directed hundreds of ads nationally and internationally for many prominent clients. His artistic work includes short films, music videos and documentaries. His docs were awarded several times and shown

around the globe. He is currently working on feature length documentary and preparing first fiction feature. He is selector of short film at Motovun Film Festival and a member of Croatian Guild of Film Directors.

DIRECTOR'S FILMOGRAPHY:

THE YEARS OF RUST (Documentary, 2000)

BECAUSE OF YOU (Feature, 2015)

TUSTA (Documentary, 2019)

PRODUCER'S BIOGRAPHY

DIJANA MLAĐENOVIĆ, earned degrees from the Rijeka University Faculty of Law and the Zagreb Academy of Dramatic Art (Production Department). Her first professional experience was with the judicial system, and from 1999 until 2008 she organized film exhibitions in Pula. At the same time she worked as a freelancer in the production of several TV and film projects, and took part in organization and creative development of several film festivals. She is the founder and general manager of the KINEMATOGRAF production company. She is director of two shorts: THRESHOLDS (2013) and SCARLET (2016).

COMPANY PROFILE:

KINEMATOGRAF was founded in 1999 and until 2008 its primary activity was film exhibition. As a production company, Kinematograf is engaged in the development and production of all forms of audiovisual works; feature and short films, documentaries, animated and TV films, series and TV formats. Some of our projects are realized through international co-productions and through collaboration with NGOs. Our main goal is to conceive and produce projects that deal with socially relevant issues, nurture innovation in artistic expression and are exciting and provocative enough to leave a mark globally.

SIRIN



The past is a foreign land, the one who leaves and the one who comes back are not the same person anymore.

Director: Senad Šahmanović

Writer: Senad Šahmanović, Claudia Bottino

Producer: Veliša Popović,
Jean-Christophe Barret

Co-Production Company:

Alliance du Production Cinematographique (FR)

Estimated production budget:

778.200,00 EUR

Financing in place:

280.000,00 EUR

Production timeline:

- Final script to be delivered by October 2019
- Fundraising in progress until June 2020
- Preproduction 3 months, starting from February 2020
- Production (two options) May 2020 or October 2020

Looking for at CineLink Co-production Market:

Co-producers from Slovenia and Macedonia, pre-sales, Film Fund's representatives, Financiers, TV.

Director's previous work on Festival Scope:

TRANQUILITY OF BLOOD
THE ROAD

Production company's contact details:

CUT-UP

Hercegovačka 94

81000 Podgorica, Montenegro

Phone: +38220240553

info@cut-up.me

www.cut-up.me

ATTENDING THE MARKET:



Veliša Popović



Senad Šahmanović

SYNOPSIS:

A train is stuck in a tunnel. The shadows slowly become faces as daylight floods the wagon. NATHALIE sits near the window, in her business suit. After 20 years in France, she has become a true Parisienne. She and her boss VALÉRIE are on their way to Montenegro to solve a complex and unusual inheritance case. The deceased, Sanja Đurđević, a spinster who was from the Balkans but lived in France, has bequeathed a large sum to the Orthodox Church in her hometown for the construction of a chapel in her name next to the cemetery where her body was repatriated. Once on the ground, the more questions Nathalie asks about Sanja's past and the delays in executing her will, the more Sanja's brother challenges her past actions and present motives. Slowly, Nathalie finds herself confronted with the uncomfortable parallels between her life and that of the deceased. The mask she has created for herself during all these years abroad begins to crack: the legal investigation becomes a personal interrogation. The only way to resolve this dilemma is to revisit the small village where she was born and confront her past and the people she left behind: a sister who made the sacrifice to stay and take care of their parents, dealing with a country at war, while Nathalie was building up a new life abroad trying to have it all. Seeking reconciliation, Nathalie finally reconnects with herself, the self she tried so hard to erase.

DIRECTOR'S STATEMENT:

SIRIN is my first feature-length project. The idea has developed from both my personal experience and my screenwriter's. In this project, we've united our common desire to write about the long term consequences of uprooting and transplanting ourselves, allowing an intimate approach to our protagonist's story. Our aim is to present a personal drama in a very simple yet emotionally complex way, leading the audience through a journey of personal and universal discovery. The key word for this project is: simplicity, both in the narrative and in the directing. We really believe that minimalism is the best way to raise powerful emotions. SIRIN is a project that starts with a personal experience and aims to reach universal understanding and empathy. We don't want to talk about people trapped in nostalgia for their origins, but those who erased everything from their past in order to build a fresh identity and integrate themselves fully in a new culture and society. What happens if someone's identity is in between? When it cannot find its place in one country nor another? The story is set in the present, yet we will not neglect the topic's socio-political and historical angles: the story of a nation that still lives in the past; a nation where people still think with nostalgia about the golden age; a nation broken by the war. The story is not only about the ones who left, but also about the ones who stayed.

We've chosen a post-industrial town -Pljevlja and a rural village to reveal the landscape's double past and the range of practical and emotional responses to change. We believe this topic will speak to a large audience at this time of tension between our global and local identities. The answer to our main question – Where do I belong? – is not purely geographic.

PRODUCER'S STATEMENT:

SIRIN is a first feature film by one of the most prominent Montenegrin filmmakers of our generation. First time when Senad and Claudia have introduced me to a project, I was moved by their urge to tell this story. Perhaps the reason is that we all experienced the unpleasantness of leaving and involuntary coming back, whatever the circumstances were. Therefore, the question of identity, and how it is constructed, is one of the main subjects of SIRIN for me, personally. The development of the project started in 2016. Script was awarded with Beaumarchais Grant for Script Development. The story is very connected to France and the ex-Yugoslavian region, therefore we have already have the French co-producer ("Alliance de Production Cinématographique") and the plan is to include other countries (from region, ex Yugoslavia). Due to the fact that SIRIN is the debut feature film that will be co-produced, we felt the need to work further on the project development (both the script and production strategy) by the end of 2019, and we are expanding the network of professionals with whom we are looking forward to cooperate with, who are interested in this story, which could be found as provocative and intriguing in our country.

SIRIN is a drama, a personal film on contemporary questions that could involve the audience from all over the world. This is A first feature film for the writers as well as well as for the director, which is why the development platforms are very important for this project. It is a project with an international potential, which we develop as a European film, taking into account all the values that the film represents. Therefore, the development of this perspective project represents a major challenge in which I am ready to invest the enthusiasm that has attached me to the project from the very beginning.

DIRECTOR'S BIOGRAPHY:

SENAD ŠAHMANOVIĆ (1982) completed three years of undergraduate studies (BA) and Specialistic studies of film and TV direction at the Faculty of Drama Arts in Cetinje – Montenegro. During the study he shot two short films, two short documentaries, several commercials and music videos. He also worked as an assistant director in film and theater. He took part in many workshops and panel discussions related to film and television (Berlinale Talents, Sarajevo Talent Campus, Nisi Masa, Midpoint, Balkan Documentary Discovery). His

latest short film, TRANQUILITY OF BLOOD, was screened so far in more than 50 international festivals (Tampere Film Festival, Odense Short Film Festival, Busan SFF) The film also won several awards: Grand Prix for Best Film at the Short Film Festival in Drama – Greece. Since January 2015 he collaborates as a director in the National Television of Montenegro, documentary department.

DIRECTOR'S FILMOGRAPHY:

THE WRITTING MACHINE (Short fiction, 2013)

TRANQUILITY OF BLOOD (Short fiction, 2015)

THE ROAD (Short fiction, 2015)

PRODUCER'S BIOGRAPHY

VELIŠA POPOVIĆ, producer (1980) has graduated at the Faculty of Drama in Cetinje. He is experienced working as executive producer, location manager and production manager for numerous film projects: LOVE, SCARS (2010), TAXI DRIVE (2000), I HAVE SOMETHING IMPORTANT TO TELL YOU (2005), LOOK AT ME (2008), CORIOLANUS (2011), PAPILLON (2017), CAT RUN (2011), THE BIG PICTURE (2012), GORČILO (2015), LOWDOWN (2016). In 2013, he started a production company Cut-Up which has produced short films SHELTERS (Ivan Salatić, 2014; Special Jury Award at Sarajevo Film Festival), A MATTER OF WILL (Dušan Kasalica, 2015; Heart of Sarajevo for Best Short Film at Sarajevo Film

Festival) and feature film LOWDOWN (Pavle Simonović, 2016). These days he is working on finishing post production of film THE SON as minority co-production (Bosnia & Herzegovina, Croatia, Slovenia, Romania and Montenegro) and producing his first documentary THE LAST NOMAD.

COMPANY PROFILE

CUT-UP is a production company dedicated to filmmakers with daring and authentic visions. Our aim is to gather projects with strong ideas, and to make them visible on international markets. Cut-Up is a relatively young company. It was established in 2013 by a group of producers who felt the urge to work independently and to be creatively involved in the projects from the very start. Since then, Cut-Up has produced short films SHELTERS (2014, dir: Ivan Salatić), A MATTER OF WILL (2015, dir: Dušan Kasalica), and feature film LOWDOWN (2016, dir: Pavle Simonović), which were screened and awarded on numerous prestigious film festivals. In 2018 Cut-Up was working on development of feature film SIRIN (dir. Senad Šahmanović), co-production THE SON (dir. Ines Tanović) as minority co-producer and Cut-Up's first documentary THE LAST NOMAD (dir. Petar Glomazić). Beside film, we are also experienced in commercials and production services, which is prospective and important branch in production for Montenegro.

RENEWED

HOLLAND FILM MEETING

Nederlands Film Festival Professionals Programme: Sept 29 – Oct 1



**NEDERLANDS
FILM FESTIVAL
Professionals**

During NFF, the central city of Utrecht forms the beating heart of Dutch film, television and interactive production (27 Sep – 5 Oct). Once again, NFF is proud to host the **Holland Film Meeting**, a programme specifically geared towards film professionals from all over the world. During three whirlwind days (29 Sept - 1 Oct), we build bridges between the Dutch and international worlds of film, tv, and interactive media. Get to know emerging talent, discover brand-new projects and interactive exhibitions, and have front-row access to the latest developments in our profession. We hope to meet you this fall!

Are you interested in the Nederlands Film Festival Professionals Programme, or the Holland Film Meeting? For more information and a personal invitation, see filmfestival.nl/en. Or contact us at professionals@filmfestival.nl and +31 30 23 03 800.

THIRD KIND

GR



Three cosmic explorers return to abandoned Earth to find the cure for a deadly virus that threatens to exterminate their kind.

Director: Yorgos Zois

Writer: Yorgos Zois, Yorgos Kozanitas

Producers: Stelios Cotionis, Antigoni Rota

Co-Production Company:
Squared Square (GR)

Estimated production budget:

1.200.000,00 EUR

Financing in place: 300.000,00 EUR

Production timeline:

- Final script to be delivered in the first half of 2020
- Fundraising in the first half of 2021;
- Pre production 6 months by the end of 2021
- Production 3 months in the first half of 2022

Looking for at CineLink Co-production Market:

Financiers - production companies: all territories excluding Greece, preference to France, Balkan countries

Sales Agents: All territories

Distributors: All territories, excluding Greece

Director's previous work on Festival Scope:
THIRD KIND

Production Company's contact details:

FOSS PRODUCTIONS

10A Imathias Str, Gerakas Athens, 15344, Greece

Phone: +30 210 66 60 584

www.fossproductions.gr

ATTENDING THE MARKET:



49 Antigoni Rota



Yorgos Zois

SYNOPSIS:

Earth was abandoned a long time ago and a privileged part of humanity has found refuge in outer space. There, it named itself the “Third Kind” and created a new superior society that has achieved immortality. But a deadly virus, with symptoms of a long forgotten Earthly disease, threatens to exterminate them. A mission is sent back to Earth to find the cure. Three cosmic explorers land in the abandoned cosmodrome, where the Last Exit of humanity took place; ALEX, a historian, IRIS, a military officer, and BORIS, a biochemist. They encounter a toxic environment surrounded by desert and a dark magnetic storm. Life on Earth is considered to be extinct, but they soon come across a human called NURI; he seems to be trapped and unable to grow old. Nuri tells them a myth about a lost race that lives on the other side of the storm; he guides them to cross the border and seek answers there. On the other side, the scenery is very different. Mountains with rich vegetation and stunning lakes; a hidden paradise. Nuri abandons them and the explorers wander alone. BORIS admits that he also has the virus but all of his symptoms have disappeared; it seems that the return to mother Earth is the key to the cure. As they keep walking, the nature surrounding them becomes more hostile, they get sick and they sense that they are being followed; a group of armed humans captures them. They escort them to a strange transgender creature called AIKA, who is the leader of the people left behind on Earth. And now they have to choose where they belong...

DIRECTOR'S STATEMENT:

THIRD KIND is a 30min short sci-fi film that premiered in Cannes Critique Week last year and still continues its successful festival journey all around the world. After one feature and four short films, this is the only film I made and I said to myself, This is what I want to do in my life. In a way, I really found myself while making this film. And when I was in the editing room, I realized that this short has to be adapted into a feature film. Visually and storytelling-wise, it needs the feature structure to meet its ideal form. The reason I am so passionate about it, is because in that film I discovered my personal narrative style and visual storytelling. What I really consider special is the fact that although this is a sci-fi film, all the sets and props are real! They are all historical evidence and this fascinates me, because, usually, sci-fi films are mainly shot in manufactured settings. In this direction, I will also approach the feature film. The scenes I've written are based on real locations that have a retro-futuristic architecture and are located in the Balkans (i.e. the so-called ex Eastern Bloc countries). Locations that carry a historical weight and are so visually striking that consist the ideal sets for a special sci-fi film. The other concept that I really like, is that the aliens in this script are the humans of the future.

We see the story from their point of view, so we realize how the people of the future will perceive our current civilization. I will use historical footage from many alternative sources (online archive footage, personal recordings, documentaries) as memories that these cosmic explorers collect when they get into people's heads. I wish to invite the viewer to experience this merge of fiction and reality, to contemplate on the present of humanity and wander about its immediate future, based on modern history and personal memories. My goal is to make a Balkan sci-fi film merging European sci-fi films with a poetic gaze and US independent sci-fi films, thus evolving the genre and hopefully inserting new elements that make it truly original.

PRODUCER'S STATEMENT:

THIRD KIND is a powerful Balkan retro sci fi. It is based on the same titled short film that premiered worldwide in Semaine de la Critique 2018 and went on touring in many other festivals around the world including Telluride. When Yorgos mentioned that he was working on turning our latest and multi awarded short film into a feature, it sounded like a bright idea and without any hesitation I was committed in supporting him. Already from the shootings and the editing of the short film we both knew that there were much more to say in this film and Yorgos had found a unique and powerful way to do so. The minimal and without pompous statements approach that Yorgos has fits perfectly to terrain of the SF genre. Having worked with Yorgos in his latest two short films I am already very familiar with his strong visual approach. The result is always original and aesthetically valuable as it uniquely combines minimal with meaningful content. He has a unique way to approach deep sociopolitical issues and existential questions without eccentric statements focusing only on the very essence of matters. The short film and the treatment are the best package for the future film. The plot and characters that appear in the treatment have a great potential to develop further. But apart from that what I consider the strongest asset of the film is these real historical places that are used for the set and the location of the film. The locations that have picked for this sci fi consist a fundamental part of the story and integral part of the narration. They are all modern monuments that have been a source of inspiration for the treatment. In my opinion this is what made also the short film successful. The film made a buzz in Cannes and had great interest from many US and French companies. We are planning to follow up these contacts and in parallel find partners in Balkan Territories. Yorgos Zois is one of the most acclaimed Greek directors. His films stand out at an international level. Knowing his way of filming, the aesthetic and artistic value that accompanies his films, I strongly believe that Third Kind could be a powerful and unique sci fi project, poetic and existential.

DIRECTOR'S BIOGRAPHY:

YORGOS ZOIS is a Greek director born in 1982 and based in Athens. He studied applied Math & Nuclear Physics at the NTUA and film direction in UdK Berlin with scholarship by Costa Gavras. He also worked as an assistant to Theo Angelopoulos in the film DUST OF TIME. His body of work has been acknowledged with multiple awards and distinctions at festivals worldwide (Cannes, Venice, Rotterdam, Palm Springs, Telluride, Clermont Ferrand among others). His first short CASUS BELLI premiered in Venice IFF in 2010 and traveled in more than two hundred film festivals including the prestigious Rotterdam, Tokyo, Clermont Ferrand, Palm Springs. In Greece it won the 2011 best short film award from the Greek Film Academy and seven more awards from the Drama short Film Festival including best film/director/script. The film was broadcasted by ARTE, Canal +, NBC, SBS and found theatrical release both in Greek and French cinemas and it still after so many years continuous its journey in art exhibitions, museums, festivals and political events. His second short film, OUT OF FRAME premiered at the 69th Venice Film Festival in 2012 and won the European Film Academy award for best European short and several other distinctions for its visual form and concept of narration in more than eighty film festivals around the world. His first feature film called INTERRUPTION made its world premiere at the 72th international Venice Film Festival. The film raised highly acclaimed reviews all around the world about its meta aesthetics and daring narration while praised European directors such as Ruben Ostlund and Roman Gavras have expressed their admiration for the film. The film received nine nominations from the Greek Film Academy and won the best newcomer director award and was screened in numerous film festivals including Palm Springs, Sarajevo, Istanbul, Vilnius etc. His third short film called 8th CONTINENT premiered as a special screening in the 74th Venice International Film Festival, continued in Rotterdam Film Festival and its festival journey still goes on while his latest short film called THIRD KIND premiered in Semaine de la Critique in Cannes Film Festival 2018, made its US premiere in the prestigious Telluride Film Festival and now continues its successful festival journey all around the world in more than forty film festivals already and three awards as international best film attached. Zois was also a member of the Official Jury Best Debut Film – Lion of the Future in the 74th Venice International Film Festival which awards the best debut film from all sections (Official Competition and parallel sections). He is currently based in Athens developing his next two feature films.

DIRECTOR'S FILMOGRAPHY:

INTERRUPTION (Feature, 2015)

8th CONTINENT (Short)

THIRD KIND (Short, 2018)

PRODUCER'S BIOGRAPHY

ANTIGONI ROTA was born in Athens in 1984. Her body of work has been acknowledged with over 25 international awards and multiple distinctions around the globe including two European Film Academy nominations. Commercially her short films have also been broadcasted from several TV channels (ARTE, Canal+, SBS, NBC etc) and distributed in several VOD platforms as well as cinema distribution in European regions. Her latest two short films are Eighth Continent that premiered in Venice Film Festival in 2017 and THIRD KIND that premiered in Semaine de la Critique Cannes in May 2018. At this period, she is producing her first feature documentary, Stray Bodies by the awarded director Elina Psykou. In parallel and in collaboration with Foss Productions and the producer Stelios Cotionis, they are developing Third Kind, a Balkan sci-fi feature film by the multi awarded director Yorgos Zois.

COMPANY PROFILE:

FOSS PRODUCTIONS based in Athens, Foss is one of the biggest production companies in Greece. Established in 1992, Foss has been a key player in the Balkan territory, in content creation and production, advertising and audiovisual services. Foss collaborates with some of the finest creative minds to produce cutting-edge, award-winning work. Foss Productions operates across all media platforms through a 360° range including TV programs, fiction series, documentaries, short & feature films, digital advertising and social events. Since 2015 has produced plenty of awarded international short films and co-produced feature films. Its current aspiration is to develop the cinema department (feature films, tv series, services) and focuses on the production of quality feature films for wide audiences. Foss is aiming to develop cross-border collaborations and specializes in the field of genre films for the European audience. Our rich roster of producers, directors, cinematographers, writers, editors and visual effects artists join forces to produce a unique artistic vision. The Lead Producer of Foss is Stelios Cotionis, currently having his hands full with the production Third Kind feature film.



FID

**International
Film
Festival
Marseille**

THOSE WHO WHISTLE AFTER DARK



An encounter with a misanthropic angel pushes recently retired Melih into an existential crisis. Will he and his family manage to find their way out of this black hole?

Director: Pinar Yorgancioglu

Writer: Pinar Yorgancioglu, Emre Gulcan

Producer: Pinar Yorgancioglu, Sarah Seulki Oh

Estimated production budget:

300.000,00 EUR

Financing in place:

None

Production timeline:

- Final script to be delivered by end of October 2019
- Fundraising in the first quarter of 2020
- Pre-Production - 3 months starting from March 2020
- Production - 1.5 months from June 2020

Looking for at CineLink Co-production Market:

German and French distributors or/and sales companies that have financing capacity; Co-producers from Germany, Netherlands, Greece, Italy, Romania, Kosovo, and Croatia; Turkish production companies; any film festivals or institutes with funds.

Director's previous work on Festival Scope:

MRS. NEBILE'S WORMHOLE
PRAYERS AT DAWN

Production Company's contact details:

OH PICTURE CO.

Sıracevizler Caddesi 12/2 Şişli, Istanbul Turkey

Phone: +90 (545) 233 96 43

www.ohpictureco.com

ohsarah225@gmail.com

ATTENDING THE MARKET:



Sarah Seulki Oh



Pinar Yorgancioglu

SYNOPSIS:

MELIH spends his much awaited retirement pickling various vegetables and solving puzzles alone all day, while pretending to be happy to his clueless family. However his simple mind gets infected with existential questions following an encounter with a grumpy Angel, who turns Melih's midlife crisis into an epic cosmic despair when he breaks it to him that there is nothing up there. As MELIH's new antics sabotage his wife Nurse SUZAN's life-long dream of rubbing shoulders with the doctors' elite circle, she comes up with an overambitious scheme to upgrade her family. In much need of an upgrade is her self-absorbed 27-year-old daughter TOPRAK, simply incapable to adult. Toprak desperately seeks to avoid her first failure as an aspiring writer, her parents' disappointment, and a sad future in turbulent Turkey, and plots an escape to the U.S. The family drifts away from one another as Melih desperately searches for the meaning of life, Suzan attempts to resuscitate her master plan gone wrong, and Toprak tries to make a U-turn from the dead-end road she embarked upon. Will they survive this catastrophe together?

DIRECTOR'S STATEMENT:

THOSE WHO WHISTLE AFTER DARK is an absurd dark comedy about three co-dependent but lonely members of a dysfunctional middle-class family in contemporary Turkey. Despite growing increasingly apart as they pursue their personal struggles, one thing Melih, Suzan and Toprak have in common is the question that haunts them: Is this all? This search for something better only to be disappointed by the harsh normalcy of reality, is what gives the film its dark deadpan tone, absurd atmosphere, and aesthetics. While elements like the Angel mislead the audience to expect a magical tone, we instead desert them in arid reality through a disappointingly realistic treatment of the material. The war between playfulness and melancholia is also present in our storytelling. With a narrative style that intercuts the slow-burning film with docu-style talking-heads commentaries from side characters (even the Angel himself or Toprak's insightful video game avatar) our aim is to make an observant film that unveils our everyday contradictions, and the tension between things said and unsaid. Against a backdrop of normalized absurdity and despair in Turkey, this is a film that desperately wants to be hopeful.

PRODUCER'S STATEMENT:

Pinar and I met six years ago in NY at the graduate film program at Columbia University. And within those six years we made two short films in Stuttgart, Germany and Ankara, Turkey; both of which I produced and she wrote/directed. As a South Korean producer and Turkish director, we quickly connected not just at the fact our two countries call each other sister country during the World Cup but that our two cultures are very

similar, especially in family dynamics. For example, in both countries, you often live with your parents before getting married; and as women in their thirties, we both would've lived with our parents if we were in our home towns. But while we were in NYC, we lived alone. And whenever each of us would visit home, our mothers would tell us that we've changed or have become westernized. We spent endless nights discussing how we can have an adult-relationship with our families; and in a way, it was these last six years of discussions that brought us to work on THOSE WHO WHISTLE AFTER DARK together. This film is an absurd dark comedy about a modern Turkish family in Ankara. A film about a family's growth pain of learning to accept themselves for who they are before they can accept each other for who they are. As the producer of this film, I am very excited to bring to life the very realistic conflicts of any modern day family, where each family member are going through different stages of their lives, all at once -and with a hint of absurdity which is so true to life.

DIRECTOR'S BIOGRAPHY:

PINAR YORGANCIOLU is an Istanbul based director who received her Directing MFA at Columbia University. Her short film Prayers at Dawn screened at Antalya, Palm Springs, Xining and Adana film festivals. Mrs. Nebile's Wormhole was funded by Filmakademie Baden-Württemberg international film fund, premiered at the Lincoln Film Center in New York, was selected to the Warsaw Film Festival, and got accolades at the If and Istanbul Film Festivals. She is an alumna of Biennale College Cinema, Sarajevo Talents, and If Istanbul Screenwriters Lab co-organized with the Sundance Institute.

DIRECTOR'S FILMOGRAPHY:

PRAYERS AT DAWN (Short, 2014)

MRS. NEBILE'S WORMHOLE (Short, 2016)

PRODUCER'S BIOGRAPHY

SARAH SEULKI OH is an independent producer who has produced narrative and documentary films in Amsterdam, Germany, India, Ireland, Italy, Korea, Turkey, U.K., and the U.S. Her films have shown at film festivals including Telluride Film Festival, Palm Springs International ShortFest, BFI London Film Festival and Raindance Film Festival, and have been supported by Sundance Film Institute, Biennale College Cinema, Tribeca Film Institute, Film London, Alfred P. Sloan Foundation, ESPN and HBO. She is a graduate of the Creative Producing MFA program at Columbia University, New York where she now teaches.

COMPANY PROFILE:

OH PICTURE CO. is an independent film production company dedicated to creating narrative, documentary and digital content. We are a collective of international filmmakers with passion for and expertise in bringing diverse stories that speak to a global audience.

TRUST

RO



Nowadays, a young couple of adolescents gets their respective mothers mistakenly killed.

Director: Emanuel Parvu

Writer: Emanuel Parvu, Alexandru Popa

Producer: Miruna Berescu

Co-Production Company:

Scharf Film (RO)

Estimated production budget:

1.060.800,00 EUR

Financing in place:

265.300,00 EUR

Production timeline:

- Fundraising: until March 2020;
- Pre-production: March-May 2020;
- Production: June, 2020;
- Post-production: July-December 2020.

Looking for at CineLink Co-production Market:

Financing partners, co-producers (France, Germany, Eastern Europe), pre-sales (Germany, France), funders

Director's previous work on Festival Scope:

MEDA OR THE NOT SO BRIGHT SIDE OF THINGS
EVERYTHING IS FAR AWAY

Production Company's contact details:

FAMART ASSOCIATION

29 Ion Tuculescu Str, Bucharest, Romania

Phone: +40722 229 600

office@famart.ro

www.famart.ro

ATTENDING THE MARKET:



SYNOPSIS:

CRISTINA is about to marry her boyfriend EDI, she is around 40 years old, successful and still a beautiful woman. MAGDA, her teenage girl, is quite unhappy with her relationship as she does not accept Edi as her father. Her biological father died several years ago, after suffering of cancer and spending a long time admitted in the hospital. Magda is in a relationship with IULIAN, who volunteers as a magician in a pediatric cancer hospital, the same hospital her father died in.

One day, while at the hospital, Magda gives the very expensive necklace that she got as a 15th birthday gift from her mother to one of the little girls there. The mother refuses to believe Magda gave away her expensive gift to a sick child and everything changes. Cristina goes to the hospital to see for herself if her daughter tells the truth. She knows the doctor in charge of the pediatric wing- Dr AVRAM quite well from the time her husband was admitted there, so it is easy for her to ask for an investigation. Furthermore, Cristina runs important fundraising campaign for the hospital yearly. At first, the necklace is nowhere to be found and Cristina is convinced she was once again right about not trusting her girl. But the next day, Magda takes her to the hospital to prove her innocence. When a nurse comes in and explains she helped the little girl put the necklace in a locker so as not to lose it while she sleeps, Cristina breaks out. She feels ashamed and guilty for not trusting her daughter. She is incapable to admit she was wrong, instead she lashes out on the nurse, accusing and blaming her of theft intention. She insists that Dr Avram fires the nurse, the doctor only agrees to give the nurse some time off, until things cool down. At home, the same day, the nurse suffers a heart attack and dies. After the nurse dies, Cristina finds out the deceased is Iulian's mother, her daughter's boyfriend. At the funeral, Iulian finds out from a nurse who witnessed the fight at the hospital- that Cristina is the reason why, in his eyes, his mother had the heart attack and died several hours later. Now, everyone involved- Magda, Iulian, Dr Avram, Edi, and, of course, Cristina- is aware of what happened at the hospital, but each of them see the events differently. Meanwhile, relationships are broken and in chaos: Cristina and Edi fight more and more; Cristina and her daughter barely speak; Magda struggles to be accepted in Iulian's life. She struggles to reassure him that she is in love with him and that she was unaware of her mother's actions, but Iulian is back and forth believing her. Magda even considers suicide, but decides not to do it before having another talk with Iulian. Meanwhile, Iulian finally decides to trust Magda and to let her back into his life. All throughout his night drive through the city, he keeps trying to reach her, but her phone has stopped working. As he reaches her apartment block, in a moment of absence or, perhaps, of rekindled anger for the one whom he considers guilty for his mother's

death, Iulian causes a car accident which kills Cristina, Magda's mother.

DIRECTOR'S STATEMENT:

TRUST is a story based on real facts from my youth. A life-changing story that deviated my own destiny, a story that followed me for many years until I was able to understand the importance of trust in love. And how a simple sense of guilt can change the destiny of others involved. I believe this could be a universal story between parents and children, a story in which morality gets all the tones of grey one can find. Every conceivable side of the truth is explored until you end up not knowing whom to empathize with, who to understand or whom to pity.

PRODUCER'S STATEMENT:

Emanuel Parvu and myself teamed up for his debut feature MEDA or The Not So Bright Side of Things, back in 2017. The film was independently produced, saw its world premiere in the Official Competition of the Sarajevo Film Festival and won 2 awards for Best Director and Best Actor.

The collaboration for TRUST came naturally, even from the early stage of script writing, when only the main idea of the film was shaped. The script is now more actual than ever, with personal relationships dramatically changing or falling apart in the world we live in, whether we talk about family ties, romance or social interactions. This is a story that is rough and emotional at the same time, well structured and aiming at a larger audience. The script is layered both as a film where you want to find out what will happen next, anticipating the finale of such a story and as a film that leaves you thinking about love and trust, about family and ties, about moral guilt and responsibility.

As a producer, I believe in teamwork and this film will reunite the main crew from the previous one: the DoP, the editor and the costume designer.

DIRECTOR'S BIOGRAPHY:

EMANUEL PARVU was born in 1979 in Romania. He graduated from the acting class from the Romanian National University for Theater and Film and holds a Master Degree in the Art of Acting and a PHD in the Dramaturgical Structures. He is known for his roles in: Cristian Mungiu's GRADUATION & TALES FROM THE GOLDEN AGE, Adrian Sitaru's ART, Contantin Popescu's THE PORTRAIT OF THE FIGHTER AS A YOUNG MAN. He has written and directed several short films: A FAMILY, 2009- selected at Sarajevo IFF, Trieste IFF, Valladolid IFF, CHICKEN, FRIES AND COKE, 2012- Best Short Film at ANONIMUL International Film Festival, SQUARE ONE, part of an omnibus called Actors behind Camera, MEDA, 2016- Rotterdam IFF, EVERYTHING IS FAR AWAY, 2018- Best Short at Valladolid IFF, Rotterdam IFF, Sarajevo IFF. His debut feature, MEDA or THE NOT SO BRIGHT SIDE

OF THINGS, 2017 had the World Premiere in the Official Competition of Sarajevo IFF, where it won Best Director and Best Actor Award.

DIRECTOR'S FILMOGRAPHY:

EVERYTHING IS FAR AWAY (Short, 2018)

MEDA OR THE NOT SO BRIGHT SIDE OF THINGS (Feature, 2017)

MEDA (Short, 2016)

PRODUCER'S BIOGRAPHY

MIRUNA BERESCU is the Director of ANONIMUL International Film Festival, Danube Delta, Romania since its first edition back in 2004 and the founder of FAMart Cultural Boutique Association. She has a Masters Degree in Economics, International Relations. She is now involved in film production and distribution, a film consultant for script development, she has produced several shorts and the feature debut by director Emanuel Parvu, Meda or The Not So Bright Side of Things- Best Director and Best Actor, Sarajevo IFF Official Competition 2017.

MIRONA RADU Master Degree in Film Production (2014-2016), a Bachelor Degree in Film Directing (2005-2009) and an Associate Degree in Art of Photography (2008-2010). She has participated in a lot of film programmes and residencies, being active in the production and distribution field since 2012. She founded Creatrix Fama

production company, and co-founded Docuart Academy, the first private documentary school in Romania.

COMPANY PROFILE:

FAMART ASSOCIATION is a cultural boutique founded in 2009 by Miruna Berescu, as the organiser of ANONIMUL International Film Festival, Danube Delta, Romania and other film related events. FAMart has produced several shorts and the debut feature of Emanuel Parvu, MEDA OR THE NOT SO BRIGHT SIDE OF THINGS in 2017.

Qumra

Save-The-Date

20-25 March, 2020

Doha, Qatar

Qumra - 'camera' in Arabic - is an established industry event presented by Doha Film Institute that supports the future of storytelling with a focus on first and second-time filmmakers from the MENA region and beyond.

The event is now recognized globally as a unique and essential platform and project incubator for important voices and compelling stories in world cinema, with increasing participation from leading experts from the global film industry. To date, over 100 projects have participated at Qumra, guided by 21 Qumra Masters whose vision is synonymous with the best of contemporary cinema.

Qumra expands on the Doha Film Institute's existing support mechanisms for filmmakers beyond financial contribution into a more complex and meaningful level of support for a passion and ambition to create truly remarkable films.

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VICTUS



Shocked by the sight of her husband having sex with another woman, VERA, a thirty year old veterinarian from the local zoo, starts acting erratically and puts the entire city in danger by causing the escape of a tiger.

Director: Andrei Tănase

Writer: Andrei Tănase

Producers: Irena Isbășescu, Anamaria Antoci

Co-Production Company:

KRUTART (CZ)

Estimated production budget:

676.200,00 EUR

Financing in place:

328.000,00 EUR

Production timeline:

- Final script to be delivered by October 2019
- Financing to be completed by May 2020
- Shooting - 30 days starting August 2020
- Postproduction - 3 months from October 2020

Looking for at CineLink Co-production

Market:

3rd co-production partner, Sales agent

Director's previous work on Festival Scope:

FIRST NIGHT

CLAUDIU AND THE FISH

Production Company's contact details:

DOMESTIC FILM

12-14 General Constantin Budișteanu Street, ap. 7
010775, Bucharest, Romania

Phone: +40 741 271 273

irenaibasescu@gmail.com

ATTENDING THE MARKET:



Irena Isbășescu



Andrei Tănase



Anamaria Antoci

SYNOPSIS:

VERA CUMPĂNAȘ (31) lives in Sibiu, a charming Transylvanian town where she works as a veterinarian for the local Zoo and owns a small pet clinic. She has recently lost her baby boy to a congenital malformation just a few days after giving birth, subsequently growing apart from her husband, while spending more time at work and becoming more religious. The same day when a female tiger seized from a local Romani (Gypsy) eccentric musician, is brought to the zoo, Vera is shocked to discover her husband, TOMA, having sex with a much younger woman. Refusing to face him, she decides to spend the night at the zoo, where she tries to calm her anxiety with alcohol. Troubled and a little tipsy, after feeding the tiger by herself, she fails to close its cage properly. In the morning, she realizes that the animal has disappeared and is forced to go after it, together with a search party summoned by the local authorities, in an attempt to sedate and bring it back alive. Roaming through the woods accompanied by her cheating husband, while confronting various characters involved in the hunt, like the erratic former owner of the tiger or the intimidating leader of the search party, a hunter who seems keen on returning home with a trophy, our protagonist experiences a series of unexpected adventures and critical moments, which push her to do some serious soul-searching and challenge her perspective on life in general.

DIRECTOR'S STATEMENT:

In the winter of 2011, a female tiger escaped from the Sibiu Zoo and, after a few hours during which she took an undisturbed stroll through a forest nearby and an uptown neighbourhood, the tiger was shot dead by one of the hunters who had set out to track it down. The TV news reports pictures showing the animal's dead body dumped in the back of an old, rusty pick-up truck, while various bystanders were taking photos of it next to the proud hunters, made a very powerful impression on me at the time. At first, I found them heartbreakingly sad: an absurd, unnecessary mini-tragedy that I would have rather never witnessed. But then I realized that the majestic animal, who was living in a cage of a small town zoo, had the chance to spend a few hours of freedom, perhaps for the first time in its life. That hunting party suddenly acquired a new meaning for me, appeared a lot richer in connotations and became the perfect starting point for a consistent, unique film endeavor, giving me the chance to explore some wide, universal themes that have always captivated me: the perpetual quest for meaning, for order, for a transcendental project conceived by a higher power in everything happening around us; the need for a sense of control and the refusal to just let go and accept randomness as an indisputable presence in our lives; conjugal love and adultery - how relative these concepts are and how my generation, the so called millennials, is dealing with

them under more critical circumstances, while decisively stepping into adulthood; the relationship we have with nature and wildlife, at a time when respecting and protecting the environment are no longer a whim, but a necessity.

PRODUCER'S STATEMENT:

In the career of each director, short films are overall, a promise. Andrei Tănase managed to create outstanding shorts, premiered and awarded at prestigious international film festivals, proving that time has come to make his debut in feature films. When he approached us with VICTUS, in spring 2018, we discovered an original and ravishing text and we decided to immediately embark on the project and make our best to bring this story on screen. The project has already secured the production support from the Romanian Film Centre and recently received funding from Creative Europe MEDIA – Single Project. The heart of VICTUS is man versus universe and this theme comes across through the story of VERA, veterinarian at the Zoo in a small Transylvanian town, who, deeply affected by recent personal events, fails to properly close the cage of the tiger. The most powerful visual aspect of the film is at the same time the most challenging part of production – the shooting with a real tiger. Since in Romania there are no trained animals for film, we had to search for it elsewhere. The most suitable option was Czech Republic and we found our first co-producers there. The Czech company Krutart applied for funding at the end of June and results are expected in October. At the same time, we put a lot of effort into story development and, apart from CineLink Workshop & Co-production Market, the project is also part of Torino Feature Lab. We hope that by the end of the year to also bring the third co-producer on board and we are looking for a partner who can bring not only national funding, but also practical solutions. Open positions are editing and visual post-production. We are targeting to get ARTE on board, therefore France and Germany are of interest to us. Should this financing strategy come in place, we will be ready to apply to Eurimages in January and enter pre-production in May 2020.

DIRECTOR'S BIOGRAPHY:

After graduating from the National University of Theatre and Film, Bucharest (UNATC), ANDREI TĂNASE worked as a translator, tour guide, freelance writer-director for a couple of television shows, participated in Sarajevo's 2010 Talent Campus and made a few critically acclaimed fiction shorts. The most recent one, First night, premiered in Venice, 2016 and received several awards in festivals around the world. Andrei is now preparing his debut feature.

DIRECTOR'S FILMOGRAPHY:

FIRST NIGHT (Short, 2016)
SUMMER BREAK (Short, 2015)
CLAUDIU AND THE FISH (Short, 2013)

PRODUCER'S BIOGRAPHY

With an MA degree in European and Cultural Studies from the University of Amsterdam, IRENA ISBĂȘESCU has worked for several years as director and artistic consultant for the Romanian Cultural Institute. Using her experience in developing and managing projects, in 2015 she took the chance to be part of 4 PROOF FILM, at first as production coordinator and later as head of development. In 2018 Irena attended Maya Workshops and produced her first short film, Corijent by George Ganea (developed within Film + Workshop) and now she is in post-production with her second short, In the Night by Ana Pasti. Irena is currently in charge of the development of two feature film projects, Victus by Andrei Tănase and Loss by Cristina Iliescu.

ANAMARIA ANTOCI began her work in the film industry by joining 4 Proof Film production company in 2012. Since then, she has produced a wide range of awarded shorts and feature films. Her filmography includes: Adrian Sitaru's ILLEGITIMATE (2016, Berlinale Forum - C.I.C.A.E. Award) and THE FIXER (Toronto IFF 2016, Romania's candidate for the Foreign Oscars 2018 nomination), the creative documentary PLANETA PETRILA directed by Andrei Dăscălescu (IDFA 2016), Hadrian Marcu's debut A DECENT MAN (San Sebastian IFF 2018), and SAF by the Turkish director Ali Vatansever

(Toronto IFF 2018). In 2017 Anamaria established her own company, Bucharest based Tangaj Production, and currently is handling a slate of projects in various phases of their evolution. Anamaria is an EAVE, Cannes Producers on the Move and ACE Producers alumni, as well as an EFA member.

COMPANY PROFILE:

Founded in 2014, DOMESTIC FILM is formed by a team with extensive experience in film production (Adrian Silișteanu - DoP, director and producer, Adrian Sitaru - director and consultant, Anamaria Antoci - producer). Characterized by an independent spirit and individual approach, DOMESTIC FILM aims to produce author driven films that explore innovative forms of cinematic expression, are globally relevant and have strong potential for critical and public success. DOMESTIC's portfolio comprises Adrian Sitaru's first film in English, the short fiction COUNTERPART (premiered in Clermont-Ferrand 2015), and his feature ILLEGITIMATE (premiered at the Forum in Berlin 2016 - C.I.C.A.E. Award), the short fiction MEDA by Emanuel Pârvu (premiered in Rotterdam IFF 2016) and the short film THE AFGHANISTANS by Adrian Silișteanu (premiered in Nijmegen IFF in 2019).



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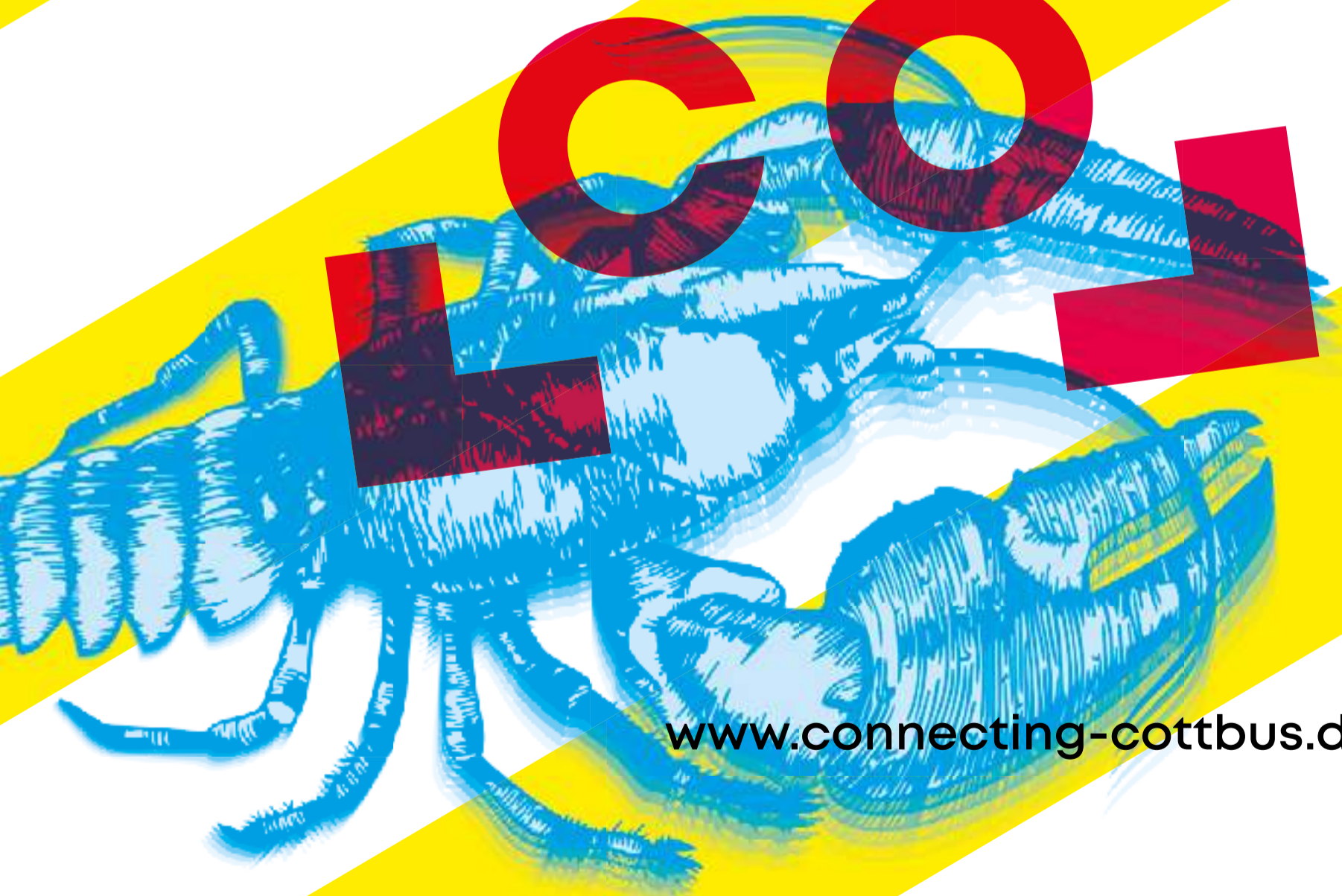
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SMALL RED CIRCLE

QA



A boy goes through a psychological change process to discover the reason for the divorce of his parents.

Director: Mahdi Ali Ali

Writer: Mahdi Ali Ali

Producer: Mahdi Ali Ali

Estimated production budget:

800.000,00 USD

Financing in place: TBC

Production timeline:

September, 2020

Looking for at CineLink

Co-production Market:

Co-Production, feedback on the script concept

Director's previous work on Festival Scope:

CHAMPS ELYSEES

I LOVE YOU

AMPHITHEATER

THE GULF HABIBI

Production company's contact details:

DOHA FILM INSTITUTE

Doha 5464, Qatar

Phone : +974 55536063

malsharshani@dohafilminstitute.com

ATTENDING THE MARKET:



SYNOPSIS:

Included by mystery dreams and divorced parents case, SULTAN goes through a psychological change process which leads him to discover the family conflicts in his community. After trying to have a better environment and natural emotional status than living as an orphan, but he watches scandals of the other people. Through his puzzlement dreams which turn into reality events in his personal journey trajectory, he understands the reasons of his strange life situation. Sultan belongs to a smashed family, his parents go for a divorce process and he ends up to an orphanage. By receiving strange emotional dreams, he decides to escape from the orphanage in order to find a better life but he goes through a change process for his personality and then he realizes his personal flaws that directly caused his family to be destroyed.

DIRECTOR'S/PRODUCER'S STATEMENT:

In Qatar, the divorce rate is high, and the reasons for this are quite uncertain. Many people believe these breakups are due to financial reasons or differences between partners. I wanted to explore the more sensitive areas of the issue. It began as a personal matter influenced by a family difficulty and expanded across the community as I noticed its recurrence in the other societies and all walks of life.

DIRECTOR'S/PRODUCER'S BIOGRAPHY:

MAHDI ALI ALI (Mahdi Al-Sharshani Ali) is a Qatari filmmaker who is charged with the training and education

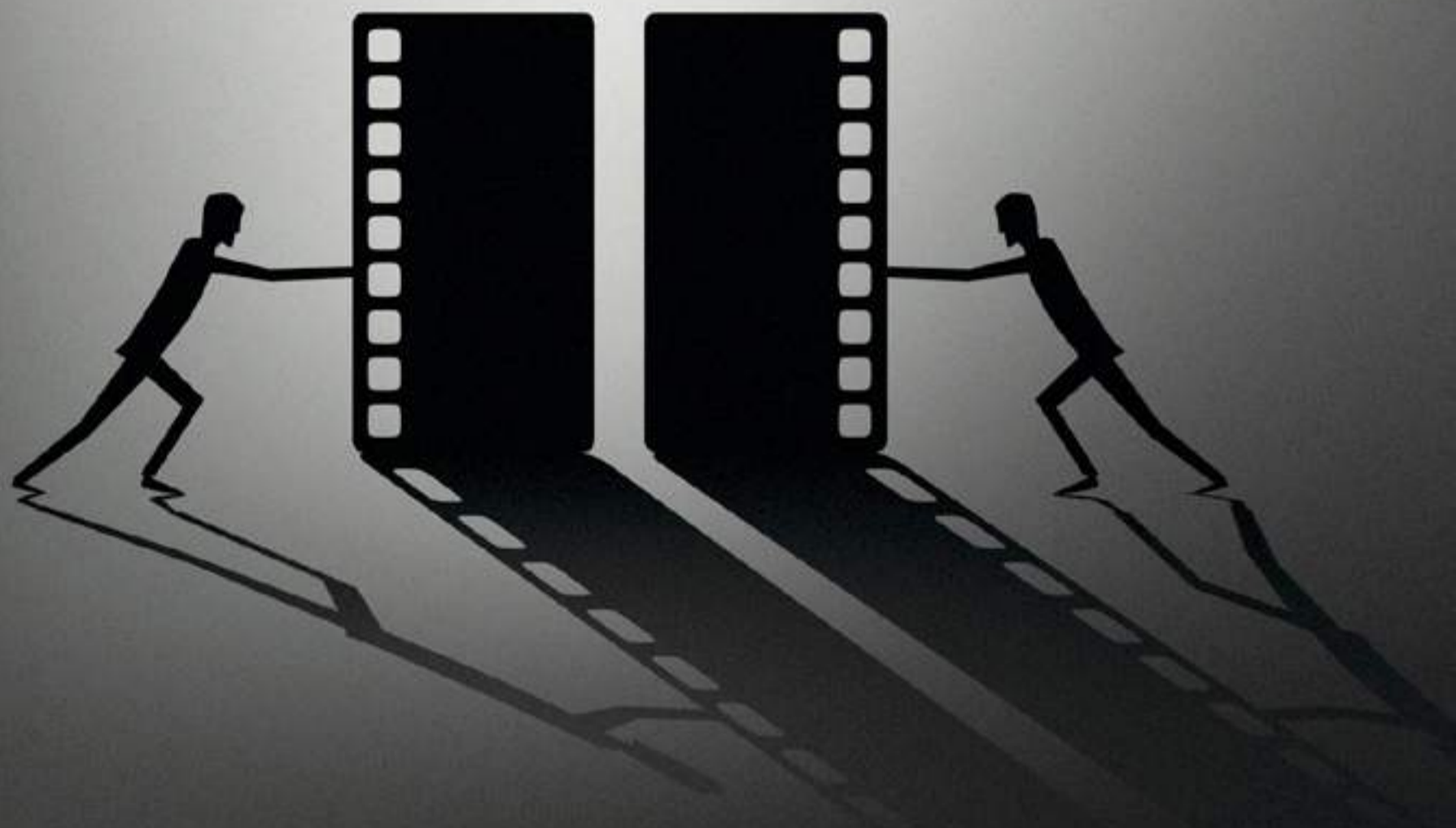
of filmmakers. Since joining the Doha Film Institute, he has successfully worked to provide filmmakers in Qatar with comprehensive learning initiatives led by the industry's major players. Ali is also the Executive Producer and Supervisor for more than 30 short films that have been produced by the Institute. He holds an MFA from EICAR, the International Film School of Paris, and has directed, produced, and written short films including CHAMPS ELYSÉES, I LOVE YOU (2009) and THE GULF HABIBI (2011), as well as others for Al Jazeera Documentary Channel and Al Jazeera Children's Channel.

DIRECTOR'S/PRODUCER'S FILMOGRAPHY:
 CHAMPS ELYSÉES, I LOVE YOU (2009, QA, FR)
 THE GULF HABIBI (2011, QA, FR)
 AMPHITHEATER (2019, QA)

COMPANY PROFILE:

DOHA FILM INSTITUTE is dedicated to film appreciation, education, and building a dynamic film industry in Qatar that focuses on nurturing regional storytellers while being entirely global in its scope. With culture, community, education and entertainment at its foundation, Doha Film Institute serves as an all-encompassing film hub in Doha, as well as a resource for the region and the rest of the world. We firmly believe in the power of film to change hearts and minds, and our motto reflects the sentiment that Film is Life.

ZAJEDNO STVARAMO BUDUĆNOST KINA



MEDITERRANEAN FEVER

PS/QA/DE



A Palestinian man (40), trying to be a writer, unhappily married and depressed, befriends his neighbor and gradually convinces him to assist him commit suicide that would look like natural death.

Director/Writer: Maha Haj
Producer: Baher Agbariya, Thanassis Karathanos

Estimated production budget:
 986.000,00 EUR

Financing in place:
 465.000,00 EUR

Production timeline:
 December, 2019

Looking for at CineLink Co-production Market:
 Fundraising, additional co-producers, sales

Director's previous work on Festival Scope:
 PERSONAL AFFAIRS

Production Company's contact details:

MAJDAL FILMS

Elmidan (Kamel house), Um El Fahim 30010

Phone: +972 54 3008004

baheir@gmail.com

ATTENDING THE MARKET:



66 Baher Agbariya



Maha Haj

SYNOPSIS:

A Palestinian man married with children and living in Haifa dreams of a writing career while suffering from chronic depression. He develops a close relationship with his neighbour (a small time crook) in order to seek help in ending his life. However, this turns into an unexpected friendship between the two men which takes them into a dark journey towards death. WALEED, 40, lives ideally and comfortably in his sea view home in Haifa with his career driven wife and two children. Waleed, a former Hi-Tech engineer and aspiring writer who knows the ins and outs of being a stay at home dad and can't seem to find out what it takes to be happy, and painfully moves through the daily routine of melancholy life. He confides in his psychologist to find a solution to his chronic depression; but ignores the professional guidance and looks for faster solutions. One day, as he stands at his window facing the Mediterranean, Waleed is introduced to his new neighbour who he would soon become the most critical person in his life. JALAL, 35, a kind bombastic small time crook with a big heart quickly develops a close and ironic relationship with Waleed. They expose each other to their dark juxtaposed lives. Waleed asks for Jalal's assistance in a research that he (Waleed) is conducting for his new crime novel. But Waleed has a different agenda: his desperate ambition to have Jalal kill him, making it look like accidental death. Jalal becomes furious by his new friend's insane request, and as a result, ends all contacts with him. But, on the other hand, Jalal's constant threats from the under world where he owes money, keeps him somehow tempted to do the job. Therefore, when Waleed offers Jalal a large sum of money that would help him close all his debts, Jalal agrees. They set a date and plan for the evening that would end Waleed's life and begin Jalal's new one. This turns into a hunting trip where Jalal could discretely kill Waleed without anyone noticing the murderer's intent.

DIRECTOR'S STATEMENT:

I am a filmmaker who has a melancholic state of mind with a sense of humor, which lead me to write the thriller-drama, MEDITERRANEAN FEVER. The film is about Waleed, a 40-year-old aspiring writer suffering from chronic depression. Through this fictional male character, I took my opinions and my daily thoughts to an extreme. Whether it's writer's block or my own confusion, this is the depression that I express within Waleed. I know Waleed's character, and I am familiar with it. I developed a mockery of my dark side through a person that is similar yet different than who I am. While playing with the theme of life and death, I took Waleed to extremes that I would never dare to reach.

PRODUCER'S STATEMENT:

The fruitful cooperation and partnership with Maha Haj (the director) began with the film Personal Affairs, the connection between us had creative and practical flow, and this is how we succeeded despite the many financial constraints to create the film that won many acclaim in the world and reached the top in his election to the official competition of the Cannes Festival 2016 (Un Certain Regard). the connection was easy from my acquaintance with the director specially that i know her when she worked as an artistic designer in films and I was always reading what she wrote with great attention and faith in her talents, we are continue on the way with

the new film Mediterranean Fever Why Mediterranean fever: Personally as a young Palestinian, Walid the main character of the film speaks to me and I identify with him and see the arrival of the young Palestinian people and the new generation born in Israel.

DIRECTOR'S BIOGRAPHY:

MAHA HAJ was born in Nazareth 1970. She is a graduate of the Hebrew University of Jerusalem in English and Arabic literature. Her cinematic experience was derived from her work as an artistic designer in the productions of THE TIME THAT REMAIN by Elia Suleiman "THE ATTACK by Ziad Douairi, and in the film ON THE HILL by Rafael Natjari. She wrote and directed the short film ORANGES (2009) & BEHIND THESE WALLS documentary (2010) In 2016 she came out with her 1st feature film PERSONAL AFFAIRS which was widely acclaimed and selected to the Un Certain Regard official selection of Cannes film festival 2016. The film also won the Haifa film festival 2016 award for best feature, the critics award of the International Mediterranean Film Festival of Montpellier and others.

DIRECTOR'S FILMOGRAPHY:

PERSONAL AFFAIRS (feature, 2016, IL)
ELVIS OF NAZARETH (short, 2011, PS)
ORANGES (short, 2009, PS)

PRODUCER'S BIOGRAPHY:

BAHER AGBARIYA is a Palestinian/Israeli Producer, living in Haifa. He received a Bachelor Degree in International Business from the collage of management in Haifa. In 2003 Baher began his career in the film industry, and has worked as a line producer for both Palestinian and Israeli films, including PARADISE NOW by Hani Abu Asaad, INHERITANCE By Hiam Abbas, TANATHUR & THIRST by Tawfiq Abu Wael, MAN WITHOUT A CELLPHONE by Sameh Zoabi. In 2012 he established his own production company MAJDAL Films, and has been independently producing both fiction and documentary feature films ever since. Among those are notable and prize winning features, including Hani Abu Asaad's films OMAR & THE IDOL 2015, Jesica Habie MARS AT SUNRISE and Personal Affairs (UCR Cannes 2016) by Maha Haj. The producers KARL BAUMGARTNER († 2014) and THANASSIS KARATHANOS formed the company PALLAS FILM in Halle/Germany in 2003 with the intention to develop and produce movies on a high artistic level. PALLAS FILM was founded to create and produce feature films to reach a broad audience in Germany and all over the world and celebrate numerous successes at international festivals.

COMPANY PROFILE:

MAJDAL FILMS

An innovative production company specialising in fiction and documentaries feature films, founded in 2012 by Baher Aghbariya. A Palestinian Producer, living in Haifa. He received a diploma in Industry Management, as well as a Bachelor Degree in International Business. In 2003 Baher began his career in the film industry, and has worked as a line producer for fiction films including PARADISE NOW, INHERITANCE, ATASH, TANATHUR, MAN WITHOUT CELLPHONE and others. In 2012 he established his own production company MAJDAL Films, and has been independently producing both fiction and documentary feature films.

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GLAVNI SPONZORI



EKSKLUZIVNI SPONZORI



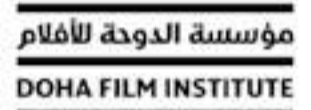
REALIZOVAN UZ PODRŠKU



POKROVITELJI



FESTIVALSKI PARTNER



FESTIVALSKI PARTNER



ZLATNI SPONZORI



ZVANIČNA ZAŠTITARSKA AGENCIJA



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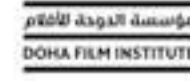


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