



# FEATURE FILMS IN DEVELOPMENT

**Maša ŠAROVIĆ**  
SERBIA



Maša Šarović was born in 1993 in Subotica, Serbia. She graduated from the Faculty of Dramatic Arts Belgrade where she studied Film and TV Directing. Her short film, "Grad" (2016) premiered in San Sebastian and was screened and awarded in many film festivals. Her second short "Hottest Summer Days" (2017) premiered in Sarajevo, and many festivals: Ljubljana (Best film), Winterthur, Sofia... She is currently doing an M.A. degree in Film Directing at the Faculty of Dramatic Arts, Belgrade.

## 9-5 (WORKING TITLE)

1st feature

### LOGLINE

In the place where the priority is to feel like part of a big functional family, Ivan doesn't understand the reason he isn't enjoying it.

### SYNOPSIS

Ivan and Maria, his ex-girlfriend, occasionally meet for sex, but since Ivan has a new job and lots of pressure, he can't get an erection. The office where he is supposed to write creative solutions is extremely noisy, but it seems that he is the only bothered person. Conscious that he emanates insecurity at work and in communication, Ivan puts in some extra effort to start making a much better impression. He buys a new iPhone to fit in at least by appearance in the marketing world and at home he watches porn... This effort to succeed affects his relationship with his family and friends. At marketing awards Ivan meets Alexandra. They end up in Ivan's apartment where, again, he cannot get an erection. At that moment, Ivan decides to leave his job...

### INTENTION NOTE

I want to portray the expectations and pressure modern society puts on people, with the consequences we keep silent about, but we feel in our privacy. With our goals and wishes becoming greater, the pressure grows and reaches unbearable proportions. We meet Ivan at the moment when his subconsciousness begins to manifest discomfort; he is distancing himself. Impotence (which is caused by psyche in this film) is the central motive of the film, an intimate way of showing Ivan's emotional state. I chose this "taboo" attribute of impotence as the topic because I want to break the perception of it. This is a story about impotence of society, impotent interpersonal relations, both private and professional. While I'm observing my environment, as well as myself in it, I often think about things we have to be prepared for: we are expected to show responsibility, courage, decisiveness, and to make it all seem effortless and to be restrained and discerning. I want my protagonist to have a happy ending. The quick release should point at mild irony. When we see him for the last time Ivan is free, but nobody can guarantee that this relief will continue considering the expectations that society is setting for us.

### PRODUCTION INFO

Development – script 2<sup>nd</sup> draft – 75min

### CONTACT

**Bas Celik production house**  
martina@bascelik.net

## COS YOU'RE UGLY

1st feature

### LOGLINE

A ferocious girl on the verge of womanhood learns to lie, steal and abuse to get through another day.

### SYNOPSIS

After punching her superior officer in boot camp, 18-years-old Avigail goes back to the boiling heat of her desert hometown at her dysfunctional mother and her young sister. Her main goal is to lose her virginity, but instead, she discovers her sister is pregnant and she's the only one able to sort out the mess. Avigail embarks on a series of thefts, lies, and manipulations to get the money for her sister's illegal abortion. A journey where she'll experience the depth of despair, but also true freedom.

### INTENTION NOTE

The world is merciless and unforgiving when you're an "ugly" woman, both inside and outside. "Coz you're ugly" is not a pretty and polished coming of age film. I want to examine the savagery of adolescent feelings by portraying a violent and manipulative girl, on the verge of womanhood, who learns to lie, steal and abuse her surrounding to survive. Avigail self-destructive journey, through her neglected and poor country, reflects her own self-image and gradually becomes a struggle for recognition. Her quest for female agency will lead her both to ruin and, possibly, redemption.

### PRODUCTION INFO

Script completed- financing – shooting late 2019

### CONTACT

**Norma Productions** (Israel)  
Assaf Amir, assaf@norma.co.il  
**Ikki films** (France), Nidia nidia@ikkifilms.com

**Sharon ENGELHART**  
ISRAEL



Born in 1987 in Jerusalem and based in Tel Aviv, Sharon graduated from the Sam Spiegel Film and Television school, Jerusalem. She works as a director, scriptwriter and casting director. Her graduation film, "Night swimming" participated in multiple film festivals. She's developing her 1st feature "Cos you're ugly" and was selected for Cinefondation Residency in 201 and won several development grants from Israel and from France.

**Urška DJUKIĆ**  
SLOVENIA



Born in 1986 in Ljubljana, Slovenia. Finished her BA and MA at the Academy of Arts, University of Nova Gorica. Her graduation film "First day at work" was screened at Biennale of young artists (Rome, 2011). Her experimental short "Rabbit Hole" represented Slovenia at the World Event Young Artists (Nottingham, 2012). Her first professional short "Bon Appétit, La Vie!" won Best Short Film Award at Festival of Slovenian film. By combining live action, animation and various forms of experimental techniques Urška Djukić creates hybrid visual narratives and is especially focused on exploring topics of contemporary womanhood.

## GOOD GIRL

1st feature

### LOGLINE

How to be a "good girl" to please your religious mother when your nature doesn't play along.

### SYNOPSIS

Ljubljana, Slovenia. 15 years-old Lucija enters the prominent Catholic high school for the pride of her religious parents. If she succeeds the first year, she'll go on her dream holiday at her aunt in Paris. Lucija joins the school's renowned girls chamber choir where she meets the most popular and charismatic student, Ana-Marija. The two become friends. After each rehearsal, Lucija is overwhelmed by strong sensations she can't control, she's experiencing her sexual awakening. In the strict domestic regime dictated by her mother Helena, sexuality means sin. Confused and ashamed, Lucija shares with Ana-Marija her fantasies about the school priest. Ana-Marija, sexually more experienced and intrepid, offers Lucija to teach her how to kiss, but when she goes further, Lucija panics. Despite her mother's threats about cancelling her summer holidays, Lucija grows more and more rebellious. When Helena receives a phone call about Lucija being expelled from school due to inappropriate behavior, Lucija makes an unexpected decision and leaves.

### INTENTION NOTE

In my teenage years, I had strong sexual sensations. I wrote poems about it, keeping them secret, feeling ashamed of my natural instincts without understanding why. Even though my family wasn't going to church, my mother respects Christian values and raised me as a traditional Catholic "good girl". Later on, I came to the conclusion that Cristian values are utterly clumsy when it comes to sexuality. A couple of years ago, I did research about women sexuality in Slovenia at the beginning of the 20th century. It was all about "wife shall obey her husband". For these women sex was "one of the severest penances imposed on them by God". The physical and intimate slavery to men was never questioned and punishment would follow any disobedience. In "Good Girl", through a young character, I reflect on contemporary Slovenian society; a society that sees itself as very liberal and progressive but acts conservatively in numerous key social situations. Trying to follow rules and obey the standards, I've been living with a certain Lucija for most of my life. I feel it is time to tell her story that will question the rigid concept of being a "good girl".

### PRODUCTION INFO

90min - 3<sup>rd</sup> treatment Shooting mid-2021.

### CONTACT

**NOSOROGI**

Marina Gumzi marina@nosorogi.com

## ODE TO JOY

2nd feature

### LOGLINE

Tax evasion follows you to the grave.

### PROJECT ATTENDING L'ATELIER DE LA CINEFONDATION

### SYNOPSIS

Kasper Hansen, a respected man, has died. At the reading of the will, his Thai wife, his Danish ex-wife and his three adult children (priest, politician and artist) find out that Kasper has not paid his church taxes for years and is therefore not entitled to a religious funeral. This motley crew travels together to far North, where an old friend has agreed to let him rest in Faroe Islands, far from Danish taxes. The travelers recall the man who inspired them to be what they think they are, but they don't always agree on who Kasper was...

### INTENTION NOTE

My generation seems to only exist in the shadow of the 20<sup>th</sup> century. There's an endless nostalgia and admiration for the past political theories, fashion styles, art preferences and reproduction. We are so influenced by the lives and the achievements of our parents and grandparents, that we're not able to create our own stamp in history. We kind of become fragments of the past. I want to create the feeling of a cold mirror being held up to this to make us laugh, when we see it's actually different and maybe not that bad. The truth is the world moves on. A time ends and another begins, even if we postpone another chapter in the human history. Ode to Joy is an absurdist odyssey, a meditation on our shared identity as citizens of the world.

Budget: €1,6M

Script developed at Sam Spiegel Jerusalem Film Lab. Selected for L'Atelier 2019. Development funding from Faroe Islands film fund confirmed, Creative Europe Media Development support confirmed.

Danish Film Institute in progress, LOI's from Greek Film Centre and ERT.

### PRODUCTION INFO

Shooting Denmark, Faroe Islands  
Shooting language: Danish, Faroese, French

### CONTACT

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adomeitfilm.com

**Gabriel TZAFKA**  
GREECE / DENMARK



Gabriel Tzafka was born in 1986. He received his MFA in film directing from the Film Department of Fine Arts of the Aristotle University of Thessaloniki in 2010. In the beginning of the Greek crisis he moved to Copenhagen and he joined the prestigious Danish Film School Super 16. Meanwhile he became an alumnus of Berlinale and Sarajevo Talents. Among his short films, "Oblivion", "Sailor" and "Euro-roman" have travelled in numerous festivals and were honored with more than 30 international awards. In 2017, he completed his first feature film, "Thorn", a Danish-Greek coproduction received Eurimages Lab Award. "Ode to Joy", his second feature and has been developed at Sam Spiegel Jerusalem Film Lab and selected for L'Atelier Cinefondation in Cannes 2019.

**Eleonora VENINOVA**  
NORTH MACEDONIA



Eleonora Veninova is a screenwriter, director of award-winning short fiction films, documentary films and TV Series. Her films "Hairs" and "Fighting for Death" have won a dozen awards and screened over 60 festivals around the world. Eleonora graduated from California State University Northridge with MA in Screenwriting. After her studies in Los Angeles, she moved to Addis Ababa, Ethiopia where she worked for a local production company before moving back to Macedonia. She is the co-creator/writer/director of the TV Series "Prespav" and writer for several other Macedonian series. She is currently developing her own series at Serial Eyes program, as well as her first feature film.

## SABBATIER EFFECT

1st feature

### LOGLINE

A troubled teenager disturbs the fragile balance of a married couple when she moves in to stay with them for couple of days

### SYNOPSIS

University professors Anna and Phillip are at their summer house when their peace is disturbed by Maya, the teenage daughter of their longtime friends they haven't seen in a long time. Maya grows fond of Anna, working on developing a photograph that would illustrate the photographic phenomenon known as "Sabbatier effect". Maya becomes infatuated with her mother's friend, but Anna rejects her. Maya's advances deepen the gap in Anna and Philip's childless marriage and unravel secrets they've kept from one another.

### INTENTION NOTE

The film is about unrequited love, but also about the love that once existed, but has vanished in a marriage. *Sabbatier Effect* tells a story about a love triangle between a married couple and a teenager who's just started discovering love and sex. Additionally, I wanted to explore love in a childless marriage because the variations of love there are numerous: love for each other, love for what the partners used to be and love for the unborn child. These are things that couples rarely discuss openly in real life and perhaps that's the main reason I want to tackle them in my film.

### PRODUCTION INFO

95 minutes / total budget: 470,000 Euros / secured funding: 292,000 Euros - Macedonian Film Agency; 55,000 Euros Film Center Serbia (co-producer: Lilit, Serbia) / script in 3<sup>rd</sup> draft/ principal photography: May 2020 (11 stranica)

### CONTACT

**DNF Films**  
Goce Krlevski  
gkrlevski@gmail.com

## SIBERIA

2nd feature

### LOGLINE

Siberia. In a post-apocalyptic world, two sisters are trying to survive.

### SYNOPSIS

Siberia. In a post-apocalyptic world, two Israeli sisters, Dana (12) and Rotem (15) live with their father Ben (42) in the deeps freezing forests. They hold a Spartan survival training and trap-hunting daily schedule. All their knowledge is written in their father's handbook. Every summer, they move to a different hunter's cabin. They are always on the run from the savages who killed their mother and are looking for them. The father dies in a surprise attack and the sisters have to flee. The eldest one, Rotem preserves and holds to the letter every stern father rule. The vivid and curious Dana starts questioning them. A dangerous encounter with savages will test their beliefs, forcing the sisters to make a critical decision.

### INTENTION NOTE

My generation is the last to have experienced the kibbutz children's houses. To me, this was normal way, the only one, the whole world was sharing the same experience. When I was 7, we went to visit family in Switzerland and the bubble I have been living in, burst. Even though I was a kid, the idea there could be an entirely different way of living never occurred to me. At the age of 18, I was recruited to serve in the army. Soon after the service, I suffered PTSD and nothing looked or felt the same again. In "Siberia", I explore two angles: the protagonist's perspective, the child whose reality is only based on what her father tells. His fears and demons become her own ones. The second is from the father's perspective. His behavior is not only shaped by PTSD paranoia, but he actively shapes his daughter's one. What does a child need to see or do before questioning everything he was told from birth? Are the stories we are told true? Are enemies really our enemies? How do we come to believe and how to break away from those beliefs?

### PRODUCTION INFO

90 minutes – 1<sup>st</sup> draft  
shooting 2021.

### CONTACT

**KM productions**  
Kobi Mizrahi  
kobmiz@walla.com

**Yona ROZENKIER**  
ISRAEL / SWITZERLAND



36, Born and raised in kibbutz Yehiam. Graduated from Tel Aviv University. "The Dive" (2018) debut feature film was selected for Jerusalem film Festival where it won 4 awards, Locarno (Cineaste del Presente 2 awards), Toronto... "Decompression", his second feature took part in Cannes Atelier 2017, won the first prize at Sam-Spiegel Jerusalem Film Lab and won PitchPoint, Jerusalem 2017. Co-writer of "The Kibbutznikim" for cable TV.

## Carolina MARKOWICZ

BRAZIL



Screenwriter and director based in São Paulo, Brazil. She did more than 5 short films, which premiered and were awarded in lots of international film festivals. "The Orphan", her most recent short, premiered at Director's Fortnight, Cannes 2018 and was awarded with short film Queer Palm. It was selected in more than 100 festivals, won more than 30 awards, including Locarno, Toronto, AFI, SXSW - Jury Special Mention. Her first feature script, "When My Life Was My Life", won São Paulo Film Commission script doctoring award. The project was selected for Australab, won Ibermedia development fund, was selected at Cinemart, Rotterdam and will be shot late 2019.

## TOLL

2nd feature

### LOGLINE

A toll booth attendant joins a watch thief gang to afford an expensive gay conversion evangelic program for her son.

### SYNOPSIS

Suellen, in her 40s, works as a toll booth attendant on the road from São Paulo to the seaside. She lives in Cubatão, an industrial pole and one of the most polluted cities in Brazil. Suellen has a son, Tiquinho, 17 years old and clearly gay. Mother and son love each other, but she can't accept Tiquinho the way he is. Witnessing Suellen's issue with her son, a close friend and tollbooth coworker tells her about a Latin preacher specialized in "gay cure and soul improvement" who is giving a workshop in the church she attends. Focused on how she could afford the expensive treatment, she joins a watch thief gang with whom her sketchy boyfriend has some connections.

### INTENTION NOTE

I love telling sad or outrageous stories with some kind of irreverence and humor. I think there are layers in feeling and I like to try to talk about something differently than the common sense would be. TOLL carries this vibe. It's a sad story told with sarcasm, a provocation that portrays some bizarre happenings that Brazil (and many parts of the world) are going through right now. I truly believe humor makes people think. It can make you uncomfortable in your own "ridiculousness". I am a huge fan of dark humor, the one that you feel almost embarrassed to find funny. I'll use it as a main character, amongst Suellen (the mother) and Tiquinho (the son). I believe that this tone mixed with the rough environment will really stand out in a very interesting way if treated with a style.

### PRODUCTION INFO

Financing - Tribeca All Access  
development grant  
shooting 2020

### CONTACT

#### **Biônica Filmes**

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