

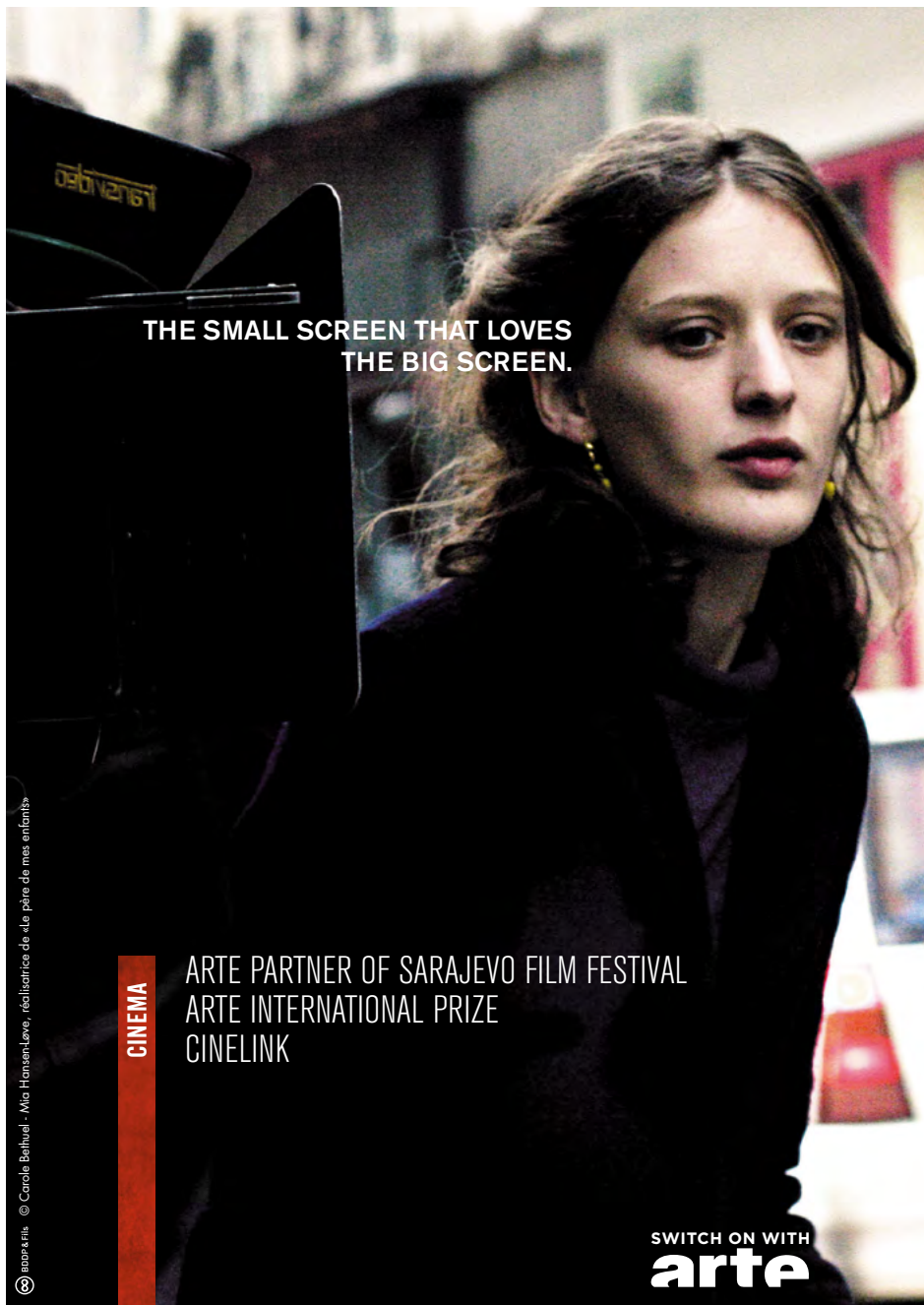
SARAJEVO
FILM FESTIVAL



14-22/
AUG/2015

POWERED BY
HT' ERONET'

CineLink
PROJECT BOOK 2015



THE SMALL SCREEN THAT LOVES
THE BIG SCREEN.

CINEMA

ARTE PARTNER OF SARAJEVO FILM FESTIVAL
ARTE INTERNATIONAL PRIZE
CINELINK

SWITCH ON WITH
arte

CineLink Projects 2015:

- 4** A BALLAD / Director & Writer: Aida Begić
- 8** A COAT OF GOLD / Director & Writer: Cristina Grosan
- 12** CROWS / Director & Writer: Erol Mintas
- 16** HAMARAT APARTMENT / Director & Writer: Huseyin Karabey
- 20** IGUANA TOKYO / Director & Writer: Kaan Mujdeci
- 24** IN THE STRANGE PURSUIT OF LAURA DURAND
Director & Writer: Dimitris Bavellas
- 28** LANKARAN / Director: Elvin Adigozel / Writer: Relof-Jan Minneboo & Elvin Adigozel
- 32** LIFE BEGINS (aka FREESTYLE)
Director: Sergej Stanojkovski / Writer: Ognjen Sviličić in collaboration Sergej Stanojkovski
- 36** MANJI / Director & Writer: Tinatin Kajrishvili
- 40** NOTHING TO WORRY ABOUT / Director & Writer: Dimitar Banov
- 44** OTAR'S DEATH / Director: Ioseb Bliadze / Writer: Elmar Imanov & Soso Bliadze
- 48** SOLDIERS / Director: Ivana Mladenović / Writer: Ivana Mladenović & Adrian Schiop
- 52** THE SON / Director & Writer: Ines Tanović
- 56** THE PROFESSOR / Director & Writer: Radu Dragomir

CineLink Guest Projects 2015:

- 60** HONEYMOON FLIGHT
Director: Rezo Gigineishili / Writer: Rezo Gigineishvili & Lasha Bugadze
- 64** PARIJAT / Director: Hend Fakhroo / Writer: Caroline Palla
- 68** THE TASTE OF APPLES IS RED / Director & Writer: Ehab Tarabieh

Aida Begić

BA

A BALLAD

Director: Aida Begić
 Writer: Aida Begić
 Producer: Adis Đapo, Aida Begić
 Production Company: Film House Sarajevo

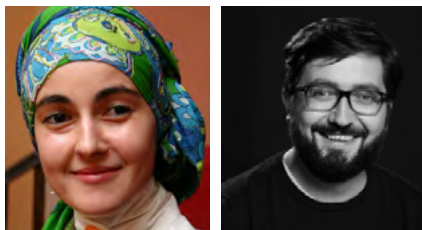
Approx. Budget: 1.500.000 €
 Financing in Place: 150.000 €

Company Name:
 FILM HOUSE SARAJEVO
 Antuna Hangija 65, 71000 Sarajevo,
 Bosnia and Herzegovina

Tel: +387 33 200 542
 Fax + 387 33 200 542
 Cell: + 387 61 205 019
 Contact Person: Adis Đapo
 Email: adis@filmhouse.ba

Previous Work on Festival Scope:
 CHILDREN OF SARAJEVO (Djeca),
 Aida Begić, BA / DE / FR / TR, 2012, 90'
<https://www.festivalscope.com/film/children-of-sarajevo>

Attending the Festival:
 Aida Begić, Adis Đapo



DIRECTOR'S BIOGRAPHY

Aida Begić was born in Sarajevo. She graduated in directing at the Sarajevo Academy of Performing Arts. Her graduation film *Prvo smrtno iskustvo* (FIRST DEATH EXPERIENCE) was presented at The Cinéfondation Official Selection of the 2001 Cannes Film Festival and won numerous awards at festivals worldwide. In 2003 she wrote and directed her 2nd short film *NORTH WENT MAD*. Her debut feature *Snijeg* (SNOW) was part of L'Atelier at Cannes Film Festival 2005 and premiered at Cannes 2008, Semaine de la Critique where it won the Grand Prix and 20 further festival awards from around the world. *SNOW* was nominated for a European Academy Film Award, Discovery Section. In 2009 she founded an independent production COMPANY FILM HOUSE. In 2010 she wrote and directed a short fiction *OTEL(O)* as part of omnibus *Unutma Beni Istanbul*. The same year she was featured in *Take 100*, a compendium of the 100 most promising emerging international directors published by Phaidon. Her 2nd feature film *Djeca* (CHILDREN OF SARAJEVO) premiered in *Un Certain Regard*, Official Selection of the Cannes Film Festival 2012 where it won Special Distinction of the Jury. In 2014, she wrote and directed short documentary film *ALBUM*, part of omnibus *BRIDGES OF SARAJEVO* that had its world premiere as Official Selection of the Cannes Film Festival in Special Screening section. She produced documentary feature *100 MILLION DOLLAR HOUSE*. Aida Begić is teaching Directing at The Academy of Performing Arts Sarajevo, she is member of UFR BiH and SACD, France.

PRODUCER'S BIOGRAPHY

Adis Đapo was born in Trebinje, Bosnia and Herzegovina. He studied world literature and art history at the University of Sarajevo. He started working in film production straight out of high school as a member of pro.ba, film and video production of the Sarajevo Center for Contemporary Art. He was a member of the production team on such films as *MUM 'N' DAD* (Faruk Ločarević), *SNOW* (Aida Begić), *NIGHTGUARDS* (Namik Kabil), *CIRKUS COLUMBIA* (Danis Tanović). More recently he was the executive producer of *CHILDREN OF SARAJEVO* (Aida Begić) and *AN EPISODE IN THE LIFE OF AN IRON PICKER* (Danis Tanović) and producer of *WITH MOM* (Faruk Lončarević). He is a member of Association of Filmmakers of Bosnia and Herzegovina, European Film Academy and EAVE network.

SYNOPSIS

BALADA is the story about love in post-apocalyptic Bosnia and Herzegovina where myths and reality intertwine.

A mythical couple, *FATIMA PINTOROVIC* and *HASAN ARAPOVIC*, are divorcing under strange circumstances and due to the reasons that are unclear. The divorce will lead one of them to death and leave their five children as orphans. *SUADA, KADA, GOGA, SEKA, MUNIRA, SAMIRA, LILY, NIZAMA, SAJDA* and *ZORA* live in today's post-war Bosnia-Herzegovina. As they attempt to discover the real reason behind *Fatima's* and *Hasan's* divorce they share with us the moving stories of their own lives.

Suada was madly in love with her husband who was severely injured during the war. After he had been injured, she was unable to visit him so she did not see him before he died. Twenty years after that tragic event, the pain it caused her remains undiminished. As a young widow, *Kada* dedicated her life to her son and her late husband's parents. The norms of traditional,

patriarchal society prevented her from starting a new life. *Goga* thinks she was too young and naive when she fell for her former husband whom she divorced when he started drinking after losing his job. *Goga* lost her job at the same time she lost her husband. She is happier without her husband, but very unhappy without a job. *Munira* suffers because she is separated from her small granddaughters who live abroad, and she hopes that the two little girls will have more luck with love than she did. *Samra* is a young woman, representative of a new generation of Bosnian women, who believe that poverty kills love. She thinks that one cannot live on love only. *Lily* earns a living from love, because she works as a prostitute. She sells her love to different men of different ages to pay her way through university. She hopes to get married one day. *Sajda* and *Zora* are full of love although they are nearing the end of life. Many aspects of the phenomena of male-female relationship remain unclear to date.

Mythical heroine *Fatima* is hospitalized on a psychiatric ward. She did not visit her husband while he was recovering from mortal wounds. Because of that he decided to divorce her. We do not know why she did not visit him or why he had asked for divorce. She does not know that either.

The interweaving of real and invented characters and events leads us to many questions about the mystery of love. By confronting their brutal reality with the poetic idea of falling and being in love and breakup, our heroines are proving that love is possible even in the times of apocalypse.

DIRECTOR'S STATEMENT

While developing the concept for this film, I chose to use the form of traditional folk ballad, which, by its nature, is not a purely literary genre because it is meant to be sung or performed. The word "Ballad" comes from the Latin bal-

lare which means “to dance”, while the Greek word *ballein* means “to throw, to move, moving”. Numerous folk ballads are part of Bosnia-Herzegovina’s oral literary tradition, but The Mourning Song of the Noble Wife of the Hasan Aga, more commonly known as *Hasanaginica*, is the most famous one. In recent history, *Hasanaginica* had been misused as kitsch display of ethnic pride, or as an example of the backwardness of Bosnian women. Because of all the conflicts, secrets and different approaches to this beautiful ballad, it is fair to say that *Hasanaginica* is Bosnia-Herzegovina’s *Mona Lisa*. Its puzzling motif and beauty have attracted and perplexed generations of people.

I will use the motif of this ballad to explore the phenomenon of love from a female perspective. Women in Bosnia-Herzegovina’s society are both oppressed and emancipated; women guard and cherish patriarchal social tradition, but they also join partisan fighters and confront enemy tanks unarmed. Observed from the macro perspective the inner life of our women appears to be widely varied, a broad spectrum that ranges from the absolutely traditional to the absolutely liberal, from the wife to the partisan fighter, but I am even more captivated by the micro perspective which shows that this spectrum of inner lives coexists and clashes within each and everyone of our women. Over the years my films have explored the wonder of women from my part of the world and in this process, I have concluded that they have an uncanny trait, the ability to consciously glorify and proudly display the superiority of defeated humanity. Whether they are mothers whose children have been killed, victims of physical and psychological abuse, or humiliated employees of ruined factories, they exhibit the stoical heroism of the defeated, just like the heroines in the aforementioned ballads.

When describing his experience in prison, Parajanov said that isolation creates pathology. As we live in a sort of transitional prison, in an apparently indefinite holding pattern, we find

truth in his words. I wonder how people who are in prison - either external or internal - perceive love. What is the emotional experience of people who are unable to define their position in life, or their environment, because it behaves like mud in a flooded area, it constantly shifts and is unreliable. What is more, it is infested with mines that also keep shifting. What interests me the most is - what is the image of that? What are *l’image-perception*, *l’image-affection* and *l’image-action* of love in the time of flooding?

My story, just like the story in The Mourning Song of the Noble Wife of the Hasan Aga, unfolds on borders, the borders between different worlds and genres - and it explores the relationships between them. By exploring the relationship between fiction and documentary I am exploring the border between reality and imagination, their interweaving and their final impact. In exploring the relationship between dance, music, words, colors and movements I want to explore the boundaries of film images as an ontological category rather than as a representation of external reality.

COMPANY PROFILE

FILM HOUSE is an independent, non-profit organization specialized in film, TV and video production, promotion and education. It was established in 2009 by writer, director and producer Aida Begic, cinematographer Erol Zubcevic and film editor Miralem Zubcevic. The company’s aims are production and promotion of Bosnian-Herzegovinian film and cultural projects on the basis of international co-production. The team of artist gathered within and around Film House has jointly produced a many successful projects – fiction films, documentaries, music videos and advertisements.

EURIMAGES

COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

AIR
FOR
ART

EURIMAGES
CO-PRODUCTION
DEVELOPMENT
AWARD

CineLink, Sarajevo Film Festival 2015

Cristina Groșan

HU / FR

A COAT OF GOLD

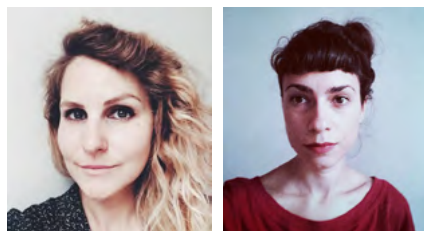
Director: Cristina Groșan
 Writer: Cristina Groșan
 Producer: Dora Nedeczky, Xénia Maingot
 Production Company: Mindwax, Vives Productions

Approx. Budget: 570.000 €
 Financing in Place: 22% is in place
 Best Pitch Prize on Connecting Cottbus, 2014
 Sarajevo Atlantic Group Award, 2013
 Tax credit (results from the National Hungarian Film Fund are expected by August 2015)

Contact Info
 MINDWAX
 Vezér u. 53/B, 1144 Budapest, Hungary
 Tel: +36 30 875 6764
 www.mindwax.eu
 Contact Person: Dora Nedeczky
 Email: dora@mindwax.eu
 Co producer: VIVES PRODUCTIONS
 info@eauxvivesproductions.com
 +33(0)1.85.08.62.69
 http://www.eauxvivesproductions.com/

Previous Work on Festival Scope:
 HOLIDAY AT THE SEASIDE,
 Cristina Grosan, BA / BG / RO, 2013, 16'
<https://www.festivalscope.com/film/holiday-at-the-seaside>

Attending the Festival:
 Dora Nedeczky, Cristina Groșan



DIRECTOR'S BIOGRAPHY

Cristina Groșan (b. 1987) is a Romanian visual artist with a background in photography, who took a turn towards directing in 2007 while studying at the Faculty of Theatre & Television, Babes-Bolyai University in Cluj, Romania. She continued her studies with an MA at the Moholy-Nagy University of Art, Budapest, directing several shorts that travelled the worldwide festival circuit, picking up several prizes on the way. HOLIDAY AT THE SEASIDE (2013) was screened at various festivals around the world (Sarajevo FF, Helsinki IFF, London ISFF, Clermont-Ferrand ISFF, Mecal ISFF, Thessaloniki ISFF, Byron Bay IFF, Tangier ISFF, Tirana IFF, etc.)

She is currently getting ready to shift from drama to comedy with her next two short films, NIGHT PAINTING and WORK IN PROGRESS, as both projects just received funding from the Hungarian National Media Authority and the Csokonai Cultural Centre. On the long term, Cristina is working on a commissioned TV documentary mini-series about humanitarian work in East Africa and her first feature film, A COAT OF GOLD. Cristina is currently focusing on developing a new draft of the script thanks to the Berlinale Script Station and Sources 2 workshops she just attended with the project.

PRODUCER'S BIOGRAPHY

Dora Nedeczky (b. 1984) is a producer based in Budapest, active in the field of international film production for the past 9 years. In 2008 she founded her own production company, Mindwax, just before graduating with an MA in film theory/film history at ELTE Eötvös Loránd University Budapest. She developed her skills at the EAVE Film Marketing Workshop, the MAIA Marketing & Distribution Workshop, Berlinale & Sarajevo Talents, while working on script development at Save Our Scripts, Engage and Sources 2. Dora has been focusing on producing shorts since 2010, ranging from LGBTQ sci-fi to Romanian new wave family dramas and small town incest love-stories. Dora met Cristina in 2011 and they quickly started to work together, producing Cristina's MA diploma film, CARRY ME AWAY, and HOLIDAY AT THE SEASIDE, winner of the 2013 Atlantic Group grand prize at the 19th Sarajevo FF, as well as developing OPENING, a project nominated for the 2014 Film Prize for International Cooperation by the Robert Bosch Foundation. Currently Dora is getting ready to go into production with two of Cristina's new projects funded through local funding authorities, alongside developing their first feature film A COAT OF GOLD together.

SYNOPSIS

CAMI is a 38-year-old creative in Budapest's ad industry. She's a smart, attractive, a well-raised control freak whose only pleasure in life is working and more working. When she accidentally finds out she has breast cancer, she doesn't panic. She copes with the situation fairly well, as doctors promise a small surgery only to remove the tumor. To her it's simple - it's not life or death, it's a project she needs to manage for things to work out fast and painless: she gets to keep her breasts, her dignity. Returning to the hospital, she finds out her doctor has

been replaced with a reputable chief of staff with no time to answer questions. So she gets some answers herself: she accidentally finds out that despite their agreement, doctors plan to remove the entire breast - standard procedure. In a moment of panic, Cami escapes from the hospital. This is the first time she acknowledges her illness is real.

But she can hardly think of what to do next because at her doorstep ANITA, her elderly mother - an ex-TV star who has become a compulsive hoarder - shows up with a guilty grin. Anita's been deemed dangerous by her neighbors, and needs a new place to stay. After years of hardly speaking to each other, Cami and Anita end up flatmates. And as everyone else, Anita, too, has very specific ideas about what's right for Cami. From light therapy to alpha-wave generating brain machines or youtube hypnotherapy, Cami is ready to research and try everything, no matter how absurd it sounds, as long as things are moving.

Yet it's not disease, but being on her own for the first time that forces Cami to reconsider her life choices. She's never been romantically committed to anyone, she's helped someone else build up their company successfully, she loves children but she's always been so loud about how she'd doesn't want to have any, her only friends are her employees, and her mother is a distant shiny face on the evening TV show, rather than her closest relative. The intimate conflict insider her body is bound to reveal a life outside herself that Cami never knew existed. The trigger? Her mother.

DIRECTOR'S STATEMENT

This story was born out of a therapeutic intention. I come from a long chain of women diagnosed with breast cancer in my family. My overprotective mother has blown the illness out of proportions, raising me as if I'm somehow genetically doomed, with disease lurking in the

dark, waiting for the right time to jump at my breasts. I decided to take the bull by its horns, and do a film where the main character not only gets the disease, but has to find her own way of dealing with it. Along with that, she needs to figure out what illness means to one's body and identity and relationships in full metamorphosis. With this film, I exorcise the fear from a family whose women fight over which bra implant is of kick-ass quality. Every time I try to informally pitch this film and I mention cancer people go like "Oh, no, it's that story". I'd like to tap into people's fears, explore them and laugh at them while at it. We need to talk about it and we need this laugh - I hope this film can give it to us.

PRODUCER'S STATEMENT

As a filmmaker, I'm attracted to archetypically feminine stories told in a delicate and surprising manner, both visually and dramaturgically. So when Cristina pitched the story of Cami to me, it was no question that this film has to be made - here and now. The story has been around for years, inspired by true events, and it seems to have chosen us to bring it in front of the audience.

The script has been developed at the Berlinale Script Station and Sources2 (ongoing), and we're securing development funding along with our French co-producer. Our next step planned is to apply for the upcoming MEDIA development and Eurimages deadlines. Seeking a co-producer from a third country, from South-East Europe, who understands the individual vs. medical system conflict and the quest of our heroine. We're also looking for distribution partners.

COMPANY PROFILE

MINDWAX, founded by Dora Nedeczky in 2008, focuses on auteur-driven film and video projects with an exceptionally strong artistic vision, dealing with femininity or women's issues initiating social dialogue.

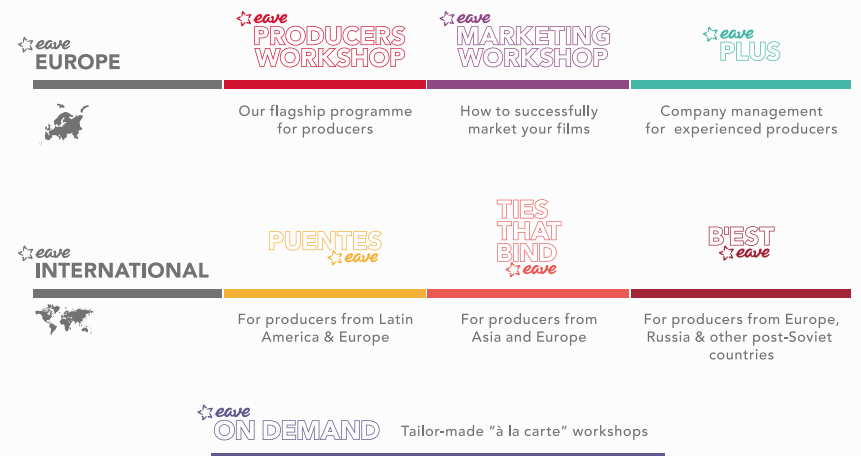
Since its inception, Mindwax evolved into a dynamic production hub creating a well-balanced line-up while working with established studio projects, documentaries, current MA graduation films of the Hungarian Film Academy, running projects in the field of research, sales or creative consultancy, or functioning as a production service company. Mindwax's most recent project was a music video for British shoegaze band, Flying Saucer Attack, released via Pitchfork.

Mindwax has been working with writer/director Cristina Grosan since 2011. After completing two successful shorts with her, this year they received Hungarian state funding for an additional two. NIGHT PAINTING is now in pre-production, set to shoot in August, and WORK IN PROGRESS to be shot in the beginning of 2016.

TRAINING DEVELOPMENT NETWORKING



**eave IS PROUD TO BE
PARTNER OF CINELINK**



eave.org

eave 238c, Rue de Luxembourg, L-8077
Bertrange, Luxembourg eave@eave.org
T. +352 44 52 10 1, F. +352 44 52 10 70



Erol Mintas

CROWS

Director: Erol Mintas

Writer: Erol Mintas

Production Company: Mintas Film, Junafilm UG

Producer: Erol Mintas

Co-producer: Verena Gräfe-Höft, Shamal Sabri

Approx. Budget: 949.007 €

Financing in Place: 108.627 €

Contact Info

MINTAS FILM

Sururi Mehmet Efendi Mah. Keramet Sok. No: 4

Daire: 11, Tepebasi, Beyoglu, Istanbul, Turkey

Tel: +90 553 412 60 50

Contact Person: Erol Mintas

E-mail: mintasfilm@gmail.com

Co-producer: JUNAFILM UG

E-mail: verena@junafilm.de

Co-producer: DUHOK CINEMA DEPARTMENT

E-mail: shamal_sabri@hotmail.com

Previous Work on Festival Scope:

SONG OF MY MOTHER (Klama Dayika Min),

Erol Mintas, TR / FR / DE, 2014, 103'

<https://www.festivalscope.com/film/song-of-my-mother>

Attending the Festival:

Erol Mintas, Mustafa Kaymak, Beste Yamalioglu

TR / DE / KRG / IQ

DIRECTOR'S / PRODUCER'S BIOGRAPHY

Erol Mintas was born in Kars, Turkey in 1983. After graduating from Marmara University, Department of Computer and Teaching Technologies, he completed his graduate studies in cinema. He wrote his thesis about the cinema of Tarkovsky. While he was still a student, Mintas worked in numerous short films as a director of photography. In 2008, his first short film BUTIMAR was screened in various film festivals and received four awards in Turkey. Mintas's second short SNOW, completed in 2010, received the Golden Orange for best film in Antalya Film Festival that is one of the most prestigious awards in Turkey. SNOW has competed in various film festivals (Montpellier FF, Boston Turkish FF, Timishort FF, Brno Sixteen FF, Tangier Mediterranean Short FF, Istanbul IFF, If Istanbul Independent FF) in the country and around the world won eight different awards. His debut feature SONG OF MY MOTHER was selected for co-production markets and work-in-progress sections in Meetings on the Bridge at Istanbul IFF, Agora at Thessaloniki IFF, Sundance Script Lab at If Istanbul. It received the post-production and distribution award at Meetings on the Bridge. The film was supported by Turkish Ministry of Culture and CNC Cinema du Monde. SONG OF MY MOTHER, won Heart of Sarajevo Award for Best Film and Best Actor Award in 2014, in the country and around the world film won fourteen different awards.



PRODUCER'S BIOGRAPHY

Verena Gräfe-Höft, Junafilm UG

By the time of studying film at the Hamburg Media School, Verena Gräfe-Hoeft worked as a freelance journalist for different radio and tv stations, and completed a traineeship. As an author she realized several foreign reports for various broadcasters. At that time, she also studied "American Literature and Cultural Studies", "Journalism" and "Ethnology" at the University of Hamburg. With her short films she won many national and international awards. After finishing her studies at the film academy, she founded her own production company JUNAFILM in Hamburg in 2009. Verena Gräfe-Hoeft is Alumni Speaker of the major in film at the Hamburg Media School and since 2003 she teaches the seminar "Productionmanagement" at the HFBK in Wim Wenders's film program. Verena Gräfe-Hoeft is a member of/ belongs to the international EAVE Producer Network and she is an alumni of the European TV Drama Labs.

SYNOPSIS

Taking his wife's advice, ADEM (35) agrees to meet a man named SEYDA (65), who is to heal him from an illness, which puts him in a desperate situation in society and renders him dependent on others. This old wise man, who has left everything behind to settle in this mountain, applies an alternative treatment to Adem, the results of which will not be visible right away. One of Seyda's visitors gift Adem the motorbike he came with, and for the first time, Adem has a job. He starts transporting people who come to visit Seyda to his mountain lodge. He encounters many people from all walks of life. All of these people have different reasons to visit the mountain lodge, some want to strip away from earthly pleasures, some look for a cure to their spiritual crises. All of them convey their stories, and thus, burdens to Adem. Like a magnet, he attracts and absorbs all that is these people wish to leave behind. As much as this new occupation

helps heal his sickness, the encounters cause open deep wounds that are not easily repairable. Now that he is making money, Adem's attitude begins to change. One day, upon the arrival of a mysterious visitor, Seyda entrusts Adem with a large sum of money to be distributed to people according to some rules. With the task at hand, Adem's conscience will be on trial, and his choices will take him on a surprise journey.

DIRECTOR'S STATEMENT

Since the time that humans were first thrown out of heaven, they have been in pursuit of truth, love, happiness and freedom. They tried and failed. Then, they tried again and failed again. When a lifetime was not enough to achieve any of it, they went in search of the elixir of life. However, this attempt could not go beyond self-deceit. Humans were never able to fill that grave void they felt inside since the first day they were on this planet, despite all the discoveries, advances in science and technology, and the relentless production and consumption of metal and concrete.

CROWS is a film that tells the story of ADEM and his encounters with all types of people, who constantly try to fill this somber void within. Adem, a simple villager, might in fact be closer to a state of contentment than the many accomplished people he meets. The narrative of the film follows the changes in Adem's life after he meets the old man SEYDA.

Who is Adem?

The protagonist Adem is a simple man, who does not have any strong opinions about life. As he searches for a cure to his illness, he transforms with the arrival of unhappy travelers that enter his life. Like a magnet he pulls and absorbs the emotional dump they leave behind. This new load will first affect Adem in a negative way, but later, will help him take sharp decisions about his life.

Why is this film important?

Since the beginning of time, as humans we have

had our questions regarding the existence of our being and the universe at large. As technology advances, our daily life gets easier, however, our spiritual world is depleted by the day. Despite all the discoveries and advancements, we are still after the same existential question: Why do we exist on this earth? Where is our creation and productivity taking the universe and us? How does a scientific find, a technological discovery or a revolution translate into our individual lives and souls? In today's world, in light of the heavy burden of the history of humanity, not only are our bodies and minds exhausted but also our souls. History seems like it's repeating itself, and humanity has not found any answers to its inquiries regarding our existence. The question that puzzles both the individual who lives in a cave and the one who lives on top of a high-rise is the same: Why am I in this world?

While focusing on Adem's story, CROWS will grapple with the relentless suffering and labor of humans, their greed and discontent.

PRODUCER'S STATEMENT

CROWS is an austere film that explores the internal conflicts we all experience in this modern world through the story of ADEM, a poor and sick villager living in eastern Turkey.

The narrative unfolds around an introverted man, who deems himself worthless due to his medical condition, and the many encounters he has after coincidentally finding an occupation. A series of events takes him on a journey that he could not even have imagined. I believe that while following Adem's story, the film in fact, asks fundamental questions pertaining to the existence of human kind. The questions that emerge in this remote village via the encounters between Adem and people from all walks of life are vital to all humanity, but especially to artists, who are occupied with them on a daily basis.

CROWS hopes to steer away from all other Kurdish films made to date, which focus on contemporary political discourses and events. Instead, this film strives to take the viewer

through an inner journey. In this vein, I believe that it will offer new directions for Kurdish cinema. The real excitement for me is to ask these existential questions, once again, through CROWS, and explore new approaches.

COMPANY PROFILE

MINTAŞ FILM was founded in 2012 by script-writer and director Erol Mıntaş.

Mıntaş's first short BUTIMAR (2008) was screened in various important national and international film festivals and received 4 awards. His second short film SNOW (2010) competed in various film festivals in the country and around the world like Montpellier IFF. It received 8 awards including the prestigious Golden Orange in Antalya FF. His debut feature SONG OF MY MOTHER (2014) premiered in Sarajevo Film Festival (Best Film & Best Actor). The film won 6 international, 7 national awards and is still travelling across continents. It was theatrically released in Turkey in the same year. Mıntaş Film aims to produce talented emerging directors' films focusing on art-house qualities.

JUNA FILM

In the heart of Hamburg Ottensen Junafilm develops subject matters for cinema and television with filmmakers from around/ all over the world. This is where stories are created with passion that stand for unusual and courageous films. With the first feature film, TORE TANZT by Katrin Gebbe Junafilm was represented in Cannes 2013 (Un Certain Regard) as the only 100% German production. The movie won more than 20 national and international awards and has been a worldwide success at over 100 festivals. Other film projects with Katrin Gebbe are under development. In addition to that, Junafilm realized international co-productions with talents such as Ask Hasselbach (ANTBOY – REVENGE OF THE RED FURY / Berlinale 2015), Rasmus Birch (WHEN ANIMALS DREAM / Cannes 2014) and Katja Adomeit (THE WEIGHT OF ELEPHANTS / Berlinale, NOT AT HOME / CPH: DOX).



21 successful years...

THANK YOU SARAJEVO!

medienboard
Berlin-Brandenburg GmbH

Huseyin Karabey

TR

HAMARAT APARTMENT

Director: Huseyin Karabey
 Writer: Huseyin Karabey
 Producer: Huseyin Karabey, Su Baloglu
 Production Company: ASI FILM

Approx. Budget: 1.450.000 €
 Financing in Place:
 Republic of Turkey - Ministry of Culture
 Development Fund - Secured
 Meetings on the Bridge - Turkish-German
 Co-Production Development Fund - Secured
 Neue Mediapolis Filmproduktion GmbH
 (German co-producer) - Secured
 Asi Film Production - Secured

Contact Info
 ASI FILM
 Elmadag Cad. No: 4/5,
 34437 Taksim Istanbul, Turkey
 Tel: +90 212 225 3944
 Fax: +90 212 225 4941
 Cell: +90 538 916 5116
 Contact Person: Su Baloglu
 Email: subaloglu@gmail.com
 huseyinkarabey@yahoo.com

Previous Work on Festival Scope:
 COME TO MY VOICE (Were Dengê Min),
 Hüseyin Karabey, TR / DE / FR, 2013, 105'
<https://www.festivalscope.com/film/come-to-my-voice>

Attending the Festival:
 Huseyin Karabey, Su Baloglu



DIRECTOR'S BIOGRAPHY

Huseyin Karabey was born in 1970, making films since 1996. He graduated Marmara University Department of Cinema and Television in 2001. His involvement in the 90s democracy movement and his documentary maker background shaped his films' style and content. Despite the heavy political content of his documentaries and short films, Karabey's films have managed to meet the audience through various alternative channels.

PRODUCER'S BIOGRAPHY

Su Baloglu has completed her higher education in Film Studies at Carleton University, Ottawa. She has worked in various film festivals in Turkey, France and Canada. In 2013, during her M.A. studies, she served as a teaching assistant at Kadir Has University. Working as a producer in both television and independent filmmaking since 2011, she has produced several short films and television series and co-owns the production company Rs Su Yapim.

SYNOPSIS

EPRAHIM ELROM, one of Israel's most important intelligence officers has been assigned to the Istanbul Consulate in 1970. Meanwhile, Turkey is being shaken with the Marxist student movements. Popular student leader MAHIR ÇAYAN is determined to form a guerrilla unit to take Elrom hostage in an effort to force the government to release their friends, the imprisoned revolutionists. This hostage situation would also be their first political act that declares the unit's establishment. Despite their inexperience and naivety, they succeed to abduct the Israeli consulate and bring him to Hamarat apartment in Nişantaşı, where they all hide together. They publish a declaration in which they lay out their requests and give a time of three days. The government's response comes out harsh. Police starts a manhunt in Istanbul with 75.000 officers and soldiers. Mossad also gets involved in the operations. Mahir Çayan and his friends can't leave the apartment because of the considerable possibility of a clash with the police. Besides, leaving Elrom alone in the apartment would mean their political breakdown. Stuck in this apartment, a strange kind of friendship and solidarity begins to develop between Elrom and the Guerillas. Hamarat Apartment is now a crossroads not only for them but also for the world history.

DIRECTOR'S STATEMENT

HAMARAT APARTMENT is the story of idealistic young people growing up. They find themselves in a political act which they fight for their beliefs and consequently lose their innocence. This will be the beginning of an inevitable end for all of them. I want to tell the psychological story of these six days, during which drastic changes take place.

The generation of 1968 created significant changes all around the world. Among youth groups who demanded for more freedom on

the streets, radical groups desiring to change the system have emerged as well. These groups made considerable damage to the capitalist system from inside.

In my opinion, Mahir Çayan and his comrades' taking the Israeli Consul hostage, has been a turning point for these worldwide groups as well as the governments fighting them. No other guerrilla movement had abducted a diplomat or been in a similar political act before. Moreover, no other government had reacted more fearfully to youngster organizations to that day. Nevertheless, acts of leftist groups who were inspired by this political act spread like wildfire, and governments reacted similarly fearsome and violent.

During the course of six days, the activists first become the hunter to free their friends. The course of events change dramatically and they find themselves as prey. When they find themselves in the place of their hostage we witness the metamorphosis of their relationship. Now they have an experienced person among them. Very sudden and drastic psychological changes take place for the characters. Having believed in revolution when he was young, Elrom empathizes with the guerrillas who abducted him, and even tries to save them.

The fiction of the film will progress on an action and psychological axe. At the same time, it will feature documentary cinema aesthetics supported by archive footages.

PRODUCER'S STATEMENT

HAMARAT APARTMENT is going to be my third feature film, in which I will be involved both as director and producer within the body of Asi Film. Another producer, Su Baloglu who has been training under the roof of Asi Film, will be one of the representatives of the project's international fraction.

This project has a potential to appeal not only to the Turkish audience but also to interna-

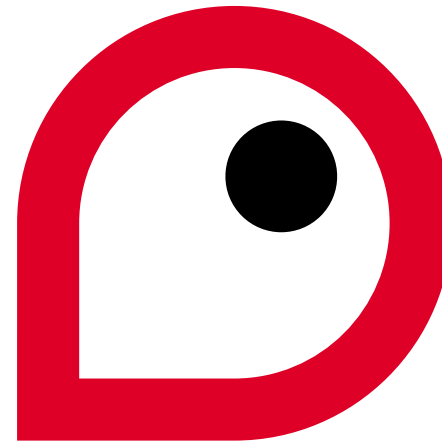
tional film festival audiences. Perhaps it is the only subject that attracts the attention of people from each social segment and audiences from each generation. I believe that this project would draw much interest from Europe, Middle East as well as North and South America. For this reason, we hope to meet with industry representatives from these regions as well as from other countries that support co-productions. The fact that original language of will be Turkish and English will also serve to facilitate the film's international sales.

COMPANY PROFILE

ASI FILM production has been a collective of independent filmmakers in Istanbul for over ten years, bringing together filmmakers from all over the Middle East. With the production of co-founder Huseyin Karabey's first feature MY MARLON AND BRANDO (2006), and subsequently COME TO MY VOICE (2014) having received tremendous international success, established Asi Film into a highly effective and prosperous company in the public eyes.

Asi Film produces motion picture, documentary film, short film and international co-production projects and also provides production services to international filmmakers working on projects in Turkey. Resources and facilities have been built up which are now being used by a collective of filmmakers who may be temporarily based in Istanbul but tell stories from all around the region.

we are funding
film
 filmförderung
 hamburg
 schleswig-holstein
www.ffhsh.de



Kaan Müjdecı

IGANA TOKYO

Director: Kaan Müjdecı

Writer: Kaan Müjdecı

Producer: Roman Paul, Gerhard Meixner, Yasin Müjdecı, Nazlı Kilerci

Production Company: Razor Film, Coloured Giraffes

Approx. Budget: 1.700.000 €

Financing in Place: 10.000 €
FFA Treatment Funding, 2014

Contact Info

COLOURED GIRAFFES

Oranienstr. 34, 10999 Berlin, Germany

Tel: +49 30 61 659 002

Cell: +49 16 38 618 591

Contact Person: Nazlı Kilerci

Email: nazli.kilerci@gmail.com

Previous Work on Festival Scope:

SIVAS, Kaan Müjdecı, TR / DE, 2014, 97'

<https://www.festivalscope.com/film/sivas>

Attending the Festival:

Kaan Müjdecı, Nazlı Kilerci

DE / TR

DIRECTOR'S BIOGRAPHY

Kaan Müjdecı was born in Ankara, Turkey. He moved to Berlin in 2003 in order to study film directing. Instead, he first opened an illegal open-air cinema, then a bar, and finally, a fashion store. In parallel to all these ventures, Müjdecı has continued filmmaking.

Among his short films, "Tag der Deutschen Einheit" (DAY OF GERMAN UNITY, 2010) was bought by several TV channels; and JERRY, his thesis film at the New York Film Academy, was screened within the scope of Berlinale's Talent Campus, which he attended in 2011. Müjdecı's documentary Babalar ve Oğulları (FATHERS AND SONS, 2012) about dog fights in central Anatolia, served as a platform to write and direct his first feature film entitled SIVAS. Having its world premiere in 71st Venice Film Festival in the main competition section, the film was awarded with the Grand Jury Prize.

PRODUCER'S BIOGRAPHY

Gerhard Meixner, RAZOR FILM

Gerhard Meixner was originally trained in economics before working in marketing. He went on to study film production and media studies at the Hochschule für Fernsehen und Film in Munich and at UCLA in Los Angeles and worked for MGM/United Artists. After graduating, he freelanced as story editor and script reader for different companies in the film and television market. Gerhard Meixner then started working as producer for Senator Films in Berlin before setting up Razor Film together with Roman Paul in 2002. Since October 2013 Gerhard Meixner is the co-director of the International Production Masterclass "Atelier Ludwigsburg-Paris".

Roman Paul, RAZOR FILM

Roman Paul holds a Master Degree in Theatre, Film and Media Studies as well as American and German Literature from Goethe University in Frankfurt. He started his career in the film business as Director of Acquisitions for the arthouse distributor "Prokino" in Munich. In 1999 he took over as Head of International Acquisitions at Senator Film Distribution in Berlin. In October 2002 he founded Razor Film Produktion in Berlin along with Gerhard Meixner. From October 2002 until April 2006, besides working as a producer, Roman Paul also served as an acquisitions consultant for Celluloid Dreams World Sales in Paris. Since October 2013 Roman Paul is the co-director of the International Production Masterclass "Atelier Ludwigsburg-Paris".

Yasin Müjdecı, COLOURED GIRAFFES

Born in 1983, in Ankara, Yasin Müjdecı studied Communication Design at the University of Arts (UdK) in Berlin. He produced Kaan Müjdecı's short films Tag der Deutschen Einheit (THE DAY OF GERMAN UNITY, 2010) and JERRY (2011) and Babalar ve Oğulları (FATHERS AND SONS, 2012) including his feature debut SIVAS (2012). Today Yasin Müjdecı runs the concept store named Voo Store and cafe/bar Luzia in Berlin.

Nazlı Kilerci, COLOURED GIRAFFES

Born in Istanbul, Nazlı Kilerci moved to Berlin in 2008. She completed her BA in Film, Media Studies and Psychoanalysis in Istanbul, Vienna and Frankfurt and MA in Film Studies at Free University of Berlin with a research on the representation of women in the cinema of Turkey. After having collaborated in several film, theater and performance productions in Germany, Turkey and India, she worked in Kaan Müjdecı's first feature, SIVAS. She continues today her PhD in Film Studies on Affect Theories and works for Kaan Müjdecı's second feature, IGUANA TOKYO.

SYNOPSIS

Who can endure the quirks of a middle-aged German husband, the delay of a beautiful, blond girl's return, an indifferent Turkish-German housewife and a manga-obsessed fourteen-year-old? A giant, green iguana... In IGUANA TOKYO, an iguana quietly observes the confined dwellings of a nuclear family in Tokyo - a city arguably at its most modern moment. No matter how strongly he longs to swim the lush marshlands of the forest, the iguana sees things that he shouldn't, and all the while provokes from the viewer an interrogation of life's most fundamental oppositions: existence and non-existence, reality and illusion, shame and pride.

DIRECTOR'S STATEMENT

"Everything only exists as much as you see and witness it."

In IGUANA TOKYO, I attempt to capture the stresses that follow from observing "sins" in a cramped urban home of Japan - a model country of contemporary economic and social progress. The smallest social institution - the family - reproduces itself through sexuality, and is the point of contact of intersecting rules and systems of regulation. IGUANA TOKYO offers a depiction of each family member breaking with the moral norms in the city of Tokyo.

In my first feature-length film I looked at the family from the threshold of the apartment



door. In IGUANA TOKYO, however, I broach the nuclear family - mother, father and son - by becoming a part of it. The iguana's perspective is ideal: it offers a neutral, yet tense remoteness, and an eye to witness everything that happens in the home. The world I want to portray is the world in which seeing and witnessing is only possible through existence. The opposite is true as well: The world only exists if it is seen and witnessed.

At the same time, the iguana's vision carries a different significance for each character of the story: For the woman, his vision connotes a silent god; for the child, it embodies a cold and controlled threat; and for the father, it symbolizes power.

To translate these relations visually, the film will relay the stories of the mother, the child and the father within the same timeframe, each as its own fragment and narrative perspective. The common ground of the three storylines, each portrayed in a different space and individualized with its own heading, is the foiled situation of each character - but also the iguana, who quietly witnesses all of their actions.

PRODUCER'S STATEMENT

Roman Paul & Gerhard Meixner, RAZOR FILM

Kaan Müjdecı is one of the most interesting new voices in world cinema. IGUANA TOKYO is an experiment but not one that is self satisfied with being crazy and leaves you cold. Kaan works on a narrative and stylistic triptych that is connected by a clear if off-beat story in three different styles, and three different tones. It's a serious attempt at showing and telling something new about our world where fact and fiction, reality and game fuse more and more. Actually, everything is confused here - nationalities, roles, gazes, power, tones, realities. We are excited about making this utter confusion happening in the most exhilarating and inspiring way. At Cinelink we hope to attract interest from potential co-producers, passionate distributors, and daring broadcaster who want to join a weird trip.

Yasin Müjdecı & Nazlı Kilerci, COLOURED GIRAFFES

The second feature of Kaan Müjdecı, IGUANA TOKYO is, just like Sivas, a demanding project, but we were convinced of the idea right from its beginning. The observing gazes of a slow, ancestral animal, the iguana, lead us, while holding a distorted mirror, to the inner world of each character of the family in his focus. The construction of the story, which is told in three chapters and each one showing a different character's perspective, is a powerful way to portray their inner worlds highlighting their different perceptions. Bringing different forms, styles, languages and genres in each chapter makes of IGUANA TOKYO a rich and unique film from the point of view of its storytelling. We believe that this film may bring a new perspective to the idea of mobility, modern society and their influence on individuals. Our wish in CineLink 2015 is to meet co-producers, funding opportunities and distributors and establish productive collaborations.

COMPANY PROFILE

RAZOR FILM was founded in 2002 by Gerhard Meixner and Roman Paul and produces national and international feature films from arthouse to crossover, focusing on new talent and high quality. Up to now RAZOR's productions won two Golden Globes and one Emmy, were nominated for an Academy Award twice and premiered and were awarded at major festivals worldwide. Razor's portfolio includes films such as PARADISE NOW, WALTZ WITH BASHIR, THE FUTURE, THE PATIENCE STONE and WADJDA the first film from Saudi-Arabia ever.

COLOURED GIRAFFES

Kaan Müjdecı and Yasin Müjdecı established COLOURED GIRAFFES in 2010. Berlin based young production company produced Kaan Müjdecı's short films TAG DER DEUTSCHEN EINHEIT, JERRY, his documentary short BABALAR VE OĞULLARI including his first feature film SIVAS.

Need co-producers?
Need a consultant?
Want to learn
how to make
the most of funds?

JOIN ACE !

4 steps in 1 year to help your feature film project...

Conditions, costs, scholarships: info@ace-producers.com

ACE - Ateliers du Cinéma Européen 8 rue Mayran 75009 Paris France T: +33 1 53 25 00 01 F: +33 1 53 32 76 94

www.ace-producers.com



MEETINGS ON THE BRIDGE CELEBRATES ITS 10TH ANNIVERSARY!

Introducing new filmmakers, films, and projects from Turkey and the Neighbours at Film Development and Work in Progress workshops.

Come for more discoveries in April 2016!



Acknowledging the kind support of

**ANADOLU
EFES**

We would like to thank all institutions and corporations whose contribution have made the Meetings on the Bridge possible.



Dimitris Bavellas

GR

IN THE STRANGE PURSUIT OF LAURA DURAND

Director: Dimitris Bavellas
 Writer: Dimitris Bavellas
 Producer: Lina Yannopoulou
 Co-Producer: Nikos Moutselos
 Production Company: Vox Productions, Two Thirty Five

Approx. Budget: 400.600 €
 Financing in Place: 100.125 €
 (In-kind Investment, National Co-producer
 In-kind Investment, Deferred fees)

Contact Info
 VOX PRODUCTIONS
 Stadiou 5, Nea Smyrni, 171 22 Athens, Greece
 Cell: +30 69 77 862 501
 Contact Person: Lina Yannopoulou
 Email: linayannopoulou@gmail.com

Previous Work on Festival Scope:
 RUNAWAY DAY, Dimitris Bavellas, GR, 2013, 82'
<https://www.festivalscope.com/film/runaway-day>

Attending the Festival:
 Dimitris Bavellas, Lina Yannopoulou,
 Nikos Moutselos

DIRECTOR'S BIOGRAPHY

Dimitris Bavellas was born in Neos Kosmos, Athens. He studied film direction at the Stavrakos Film School in Athens, Greece. In 2005 he was awarded a scholarship for postgraduate studies abroad from the State Scholarship Foundation. He graduated with distinction for his MA in Film and Moving Image Production (specialization Film Direction) at the Northern Film School (Leeds, UK) in 2008 and spent sometime in the country while working as a director.

He has directed several short films that have traveled to Festivals all around the world such as Fresh Film Fest (Karlovy Vary), Emergeandsee (Berlin), Leeds Film Festival (England) etc.

His first feature film RUNAWAY DAY had its World Premiere in the Competitive Section of the 19th Sarajevo International Film Festival. Then it was screened in Viennale 2013 (Vienna International Film Festival), in the 68th Edinburgh Film Festival (UK Premiere) and up to more than 30 Festivals around the world. The film won the Alphaville Award in Feature Films for Best Foreign Feature in the 23rd Annual Berkeley Video & Film Festival 2014 and the Award for Best Directing at The Gulf of Naples Independent Film Festival 2015.

PRODUCER'S BIOGRAPHY

Lina Yannopoulou, VOX PRODUCTIONS

Born and raised in Athens, Greece. She studied French literature and Philology at the University of Athens and film direction at Stavrakos Film and Television School.

Since 1994 she has been working in audiovisual productions obtaining various roles as film crew for a number of Greek and International features, documentaries and television series. This way she developed a thorough understanding of the operation of all departments in the film-making process.

For the last 9 years she has been working as a freelance producer, specialized in building co-productions.

Some of the projects she was involved are RUNAWAY DAY by Dimitris Bavellas (World Premiere at the International Competitive section of the Sarajevo Film Festival 2013, screening in Viennale 2013, Edinburgh Int'l Film Festival 2014 and in more than 30 festivals around the world, Alphaville award/Berkeley Video & Film Festival), J.A.C.E. by Menelaos Karamaghiolis (6 awards Greek Film Academy Awards April 2013, Hong Kong 2014 European Union Film Festival, Reykjavik Int'l Film Festival 2013, Thessaloniki IFF 2011, Tokyo IFF 2011).

IN THE STRANGE PURSUIT OF LAURA DURAND IS her third feature in development. She is currently working on two short films and one more feature.

Nikos Moutselos, TWO THIRTY FIVE

Nikos Moutselos is the Managing Director of Two Thirty Five. Two Thirty Five is a film post production company, based in Athens.

The company serves the international film industry, working across all acquisition and distribution formats, both analog and digital. It also participates in selected productions as a co-producer and is the main award sponsor of the Crossroads Co-Production Forum of the Thessaloniki International Film Festival. Two

Thirty Five has completed work on numerous award winning films and has a filmography of 82 features, 22 documentaries and 104 shorts.

Recent co-productions include:
 NORWAY by Yiannis Veslemes (Karlovy Vary - East of the West Competition),
 MODRIS by Juris Kursietis (Toronto Official Selection, San Sebastian New Directors)
 LUTON by Michalis Konstantatos (San Sebastian New Directors)

MISS VIOLENCE by Alexandros Avranas (Venice Competition: Silver Lion and Volpi Cup Awards, Golden Lion Nomination)

RUNAWAY DAY by Dimitris Bavellas (Sarajevo Competition, Viennale)

STANDING ASIDE, WATCHING by Yorgos Servetas (Berlinale Panorama)

THE BLUE WAVE by Merve Kayan and Zeynep Dadak (Berlinale Generation 14plus)

THE ETERNAL RETURN OF ANTONIS
 PARASKEVAS by Elina Psykou (Berlinale Forum)

SYNOPSIS

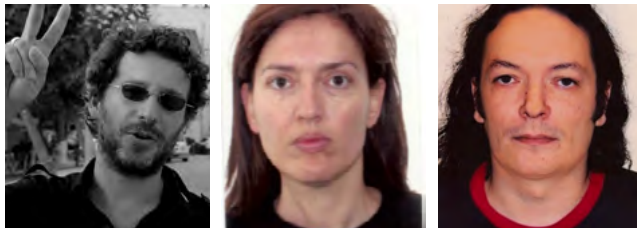
ANTONIS and CHRISTOS are two friends who live in a small apartment in Athens. In distress and secluded from society, they survive mostly with Christos unemployment benefit.

The two friends are united by their common, platonic love interest for Laura Durand, a pornstar of the '90s who disappeared mysteriously several years ago. They also perform 8-bit music with their offbeat band named Speed 28.

Their interest in Laura is renewed when, trying to remember her last feature, they enter a store room at the basement of their flat where they keep several items from her past career.

When Christos benefit is suddenly cut off, Antonis is unable to pay the monthly alimony to his remarried ex-wife; therefore he loses the right to see his child DAMIANOS.

As things go from bad to worse, Laura's vision appears in front of them. First Antonis and then Christos get convinced that time has come to start the quest for Laura Durand.



A search on the deep web leads them to DANIS, a man who claims to be Laura's ex-manager. Danis gives them a handwritten map that will lead to them to Laura's traces. The friends embark on a trip to find Laura using the band's minivan.

Their first stop according to the traces on the map is a camp. There they are supposed to find Steve Gerekos, a Greek-American Director of Photography who used to work with Laura.

Arriving at the spot, the friends find themselves by the seaside where several girls and boys worship the sun in an occult-like style. Nobody has heard about Steve but a girl they meet takes them to CHRYSANTHOS, the founder of the establishment.

It is eventually revealed that Chrysanthos is Steve and uses the camp as a cover for illegal activities. Just before his men chase the friends away, he asks Antonis if he has also found a copy of the map and tells him that their quest for Laura is void. The friends continue following the traces on the map while gradually understanding that things aren't exactly the way they seem. Either with good or bad intentions, all of Laura's old acquaintances advise them to stop searching for her. Only her biggest fan who lives isolated next to the Greek boarders reveals Laura's present whereabouts.

Antonis and Christos will eventually manage to find Laura. But her current profile is very different than the two friends expected...

DIRECTOR'S STATEMENT

IN THE STRANGE PURSUIT OF LAURA DURAND is a road movie interfused with comedic and dramatic moments.

Initially Laura bears similarities to Alexander Payne's film style. The structure of the script ensures that a comic scene is followed by an intense dramatic one and vice versa, in order to provide a realistic base in the stream of events. On the other hand, there is a more surreal edge that can be found in the Cohen Brothers universe and especially in the main characters appearing in The Big Lebowski.

Struck by longtime unemployment and living in extremely difficult conditions, Antonis and Christos find a way out of their misery in the pursuit of Laura, a figure that in their mind is reminiscent of their lost innocence.

Secluded from society, the two friends perceive the world through pop culture which is predominant in the whole film both aesthetically and as a crucial element of the story.

Their itinerancy in the province provides an opportunity to screen contemporary Greece, a country that has been devastated by austerity. The empty landscapes depict the inner void of the heroes who, like grown up children, wander around on a trip to their childhood.

Visually, our references are mostly 70's American independent cinema – Colorful and powerful images that fill each frame creating a contrast with the emptiness that most of the characters in the film are experiencing.

Our intention is to entertain the audience with the misadventures of this offbeat duo while depicting their tragic condition with a light approach. This is highly connected to the film spirit I personally prefer and was used as the main canvas for my debut feature, RUNAWAY DAY. However, this time comedy is clearly the basis of the film; a comedy which depicts torn apart characters in a devastated society: Athens and Greece of today.

PRODUCER'S STATEMENT

IN THE STRANGE PURSUIT OF LAURA DURAND is a road movie blended with comedic elements. A strong visual with references mostly from 70's American indie cinema with characters falling victims to the crisis of western civilization and a harsh web of financial interests, unfulfilled love affairs and their own very troubled selves. All of these are issues that anyone, anywhere can identify with thus giving the film a universal feeling. At CineLink we wish to launch the project to the international market so as to test the projects' strength while it is still in development. We would also like to find co-production

partners and also present the project to possible financiers (national funds and broadcasters). Since the film is a comedy with a potentially broader audience we wish to initiate talks with sales agents and distributors.

COMPANY PROFILE

VOX PRODUCTIONS is an Athens-based film and documentary production company founded in 2002 by Greek-Canadian Producer Gina Petropoulou. Aim of the company is to produce feature and documentary films with original, local content as well as working with European co-producers and broadcasters.

Under production are long time VOX partner Dimitris Bavellas' new feature IN THE STRANGE PURSUIT OF LAURA DURAND and a series of documentaries covering subjects of cultural and anthropological content which are the result of team work between documentary directors and scriptwriters.

Many of the films produced by VOX have received awards both in Greece and abroad, such as RUNAWAY DAY (Alphaville Award for Best Foreign Feature in the 23rd Berkeley Video & Film Festival 2014, Award for Best Directing at The Gulf of Naples Independent Film Festival 2015), CHARISMA X – IANNIS XENAKIS, LIVE AT KYTTARO... ROCK SCENES (Documentary on the Greek rock scene of the 70's, 2nd award for Best Documentary in the 47th Thessaloniki International Film Festival).

Elvin Adigozel

AZ / FR

LANKARAN

Director: Elvin Adigozel
 Writer: Roelof-Jan Minneboo, Elvin Adigozel
 Producer: Guillaume de Seille
 Production company: Arizona Productions

Budget: 340.000 €
 Financing in Place: 80.000 €

Contact Info

ARIZONA PRODUCTIONS
 5, bd Barbès, 75018 Paris, France
 Tel +33 9 54 52 55 72
 Cell +33 6 78 18 01 05
 Contact Person: Guillaume de Seille
 Email: guillaume@arizonafilms.net

Previous Work on Festival Scope:

CHAMELEON (Buqälämün), Elvin Adigozel,
 Ru Hasanov, AZ / FR / RU, 2013, 72'
<https://www.festivalscope.com/film/chameleon>

Attending the Festival:

Elvin Adigozel, Guillaume de Seille

DIRECTOR'S BIOGRAPHY

Elvin Adigozel was born in a village near Goranboy, Azerbaijan in 1989. After finishing school, he studied Arts at Baku's National University. Hired by a television channel, he saved money from his salary to shoot his first full-length film REVERSION (Dönüş) without sending it to any festivals.

In summer 2009, he produced his second work, SHE (O), a short film. After shooting another short film, IN FOG (Dumanda), he joined the army. In 2011, he codirected CHAMELEON with Ru Hasanov. Their first film was invited in Locarno (Filmmakers of the present), Anapa (Kinoshock), Almaty (Eurasia), Malatya (Turkey), Tbilisi (Georgia) and Pune (India).

In 2014, he directed BEYOND THE HILLS, a short documentary together with Ramil Adiloglu and coproduced by Arizona Productions. He was part of Berlinale Talent Campus in 2015.

PRODUCER'S BIOGRAPHY

Guillaume de Seille, born in 1968, studied civil engineering. After two awarded short-films as writer/director, he worked ten years for Canal+ in the cinema department (presales of French and European films), was commissioning editor for a couple of years within the short film department of Canal+ and artistic producer for French public broadcaster France 2.

Independent producer since 2000, he produced or coproduced more than twenty non-French feature art-house films invited in every major festival and theatrically released in France.

1998 EAVE graduate, member of EFA, Cesar Academy and SPI in France.

SYNOPSIS

In the almost deserted southern Azerbaijani seaside town of Lankaran, the summer has come to an end. There are more derelict ships on the Caspian Sea than tourists. The days are getting shorter and it is getting colder.

During a seven-day period, the paths of two men - MALIK (25) and BASHIR (45) - and one woman - MELAHET (35) - cross. Three lonely souls in a lonely town.

Bashir has returned to Azerbaijan from Ukraine for what appears to be a holiday. He visits his aunt and uncle and goes down memory lane in the town and its bazaar.

Malik lives in a tiny village outside Lankaran with his mother GULARA. He is desperate for money and dreams of a life abroad, a life that he envisages to be less boring than the life he has lead in and around the Lankaran hotel he works at.

The only ties Malik has to his fatherland are his sickly mother Gulara, a shallow friendship with Malik and a passionless relationship with Melahet who - unbeknownst to Malik - is Bashir's ex-fiancée.

Melahet is trying to raise money for her own beauty parlour but spends most of her money on the care for her demented mother. Malik is not the only 'love' in her life. She also dates a

well-to-do elderly gentleman who helps her out financially from time to time.

When Bashir meets Malik at the hotel, he offers to take Malik to Ukraine with him. Malik sets out on an impossible quest for the money for the plane ticket. Meanwhile Bashir wants to make amends with Melahet. When Melahet hears about Malik's plans to leave the country, she decides to help him achieve his goal.

Bashir's attempt to reconcile with Melahet only ends in more pain and he leaves Azerbaijan without her. Malik has not been able to raise enough money and is forced to accept defeat.

The three lonely souls try to reach out to the people around them but their personal histories prevent them from making real contact. They are as lonely and as empty as the town of Lankaran when the summer guests have left.

DIRECTOR'S STATEMENT

The feeling of not belonging is universal. My generation has to deal with this feeling as well and I want to voice this feeling in cinema.

In my first film CHAMELEON I told the story of someone who adapts to his surroundings, who tries to belong and blend in.

The characters in LANKARAN are trying to escape a dreary Azerbaijani seaside town but also themselves. How do you escape yourself? You can't. That's why Malik, Bashir and Melahet try so hard and fail so miserably.

My country Azerbaijan plays a minor part in the story. I am not implying that Azerbaijan is so bad that even I want to escape it. The history of Azerbaijan is a cage and that goes for all histories for all countries and peoples. The story of the uneasy menage a trois in LANKARAN is a universal one.

In this film I hint at my country's past in the backstories of Malik who spent his time in the army watching the Armenian border (and where he might have been involved in the violence in 2010) and Shemil, who was in the Red Army.

Lankaran, near the border with Iran, is a town



where nothing really happens, especially not after the summer season. Isolation. Loneliness. Social alienation. That's why Melahet reads Anton Chekhov. His Three Sisters dream of 'escaping' to Moscow but never do.

I want to work with real people, the characters are based on the people who will eventually play my dramatic and fictionalised versions of themselves. This enables me to create my own form of realism in which the camera doesn't dictate the viewer's emotions but enables the viewers to build their own relationships with Malik, Bashir and Melahet.

In the end everybody wants to leave their own personal Lankaran. I know I do...

PRODUCER'S STATEMENT

In 2011, invited by the Minister of Culture of Azerbaijan, I met a large part of the young Azeri talents and Elvin Adigozel, aged only 22 at the time, stood clearly as the loneliest most promising talent in a country artistically in reconstruction.

Together with his friend Ru Hasanov, he codirected a first feature, CHAMELEON, premiered in Locarno and invited in a dozen of festivals. In 2013, inspired by similar events in Kazakhstan, Azerbaijan invited three international guests for a domestic pitching session of 15 projects where the two best would be fully State financed. LANKARAN was amongst the two winners.

Elvin, almost 25, is an impressive cinephile. Roelof-Jan Minneboo, Dutch co-writer, is helping him to finalize the script and I truly believe we'll soon convince the Azeri authorities to finalize their support to this production.

COMPANY PROFILE

ARIZONA PRODUCTIONS, Paris based, is led by Guillaume de Seille, Bénédicte Thomas and Rémi Roy to mainly produce art-house feature films directed by non-French emerging talents. Bénédicte Thomas is handling domestic theatrical French distribution for most of the coproduced titles.

Recent titles:

HARMONY LESSONS by Emir Baigazin (Kazakhstan) Berlinale, San Sebastian

I'M NOT HIM by Tayfun Pirselimoglu (Turkey) Rome, Istanbul

TO KILL A MAN by Alejandro Fernandez Almendras (Chile) Sundance, Rotterdam

CORN ISLAND by George Ovashvili (Georgia) Karlovy Vary, San Sebastian

LOS HONGOS by Oscar Ruiz Navia (Colombia) Locarno, Toronto

SONG OF MY MOTHER by Erol Mintas (Turkey) Sarajevo, Nantes

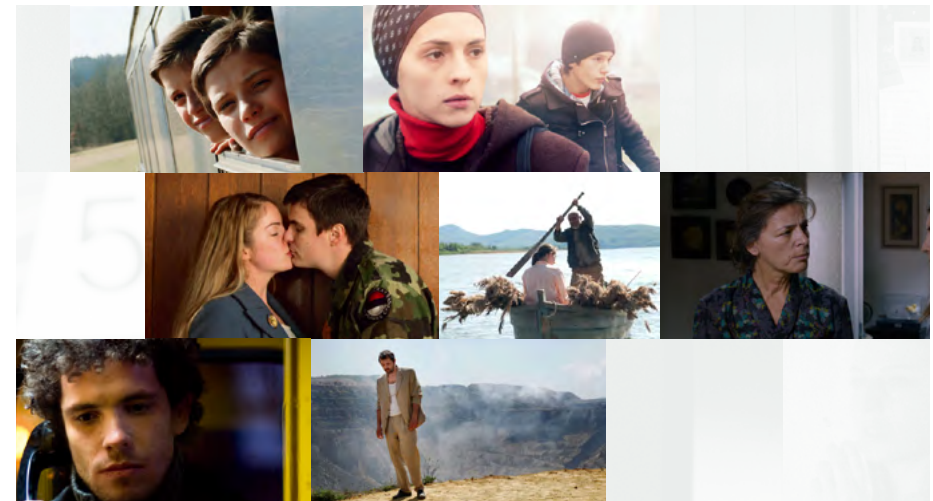
THE MAGIC MOUNTAIN by Anca Damian (Romania) Annecy, Karlovy Vary



Mitteldeutsche
Medienförderung

TARGETED FUNDING
UNIQUE LOCATIONS
FREE CONSULTATION

*MDM Mitteldeutsche Medienförderung –
Partner of CineLink since 2005*



*With support from the MDM: THE NOTEBOOK by János Szász DJECA – CHILDREN OF SARAJEVO by Aida Begić CIRCLES by Srđan Golubović
CORN ISLAND by George Ovashvili WITH MOM by Faruk Lončarević TILT by Viktor Chouckov Jr. WHITE WHITE WORLD by Oleg Novkovic*

www.mdm-online.de

Sergej Stanojkovski

HR / DE / MK

LIFE BEGINS (AKA FREESTYLE)

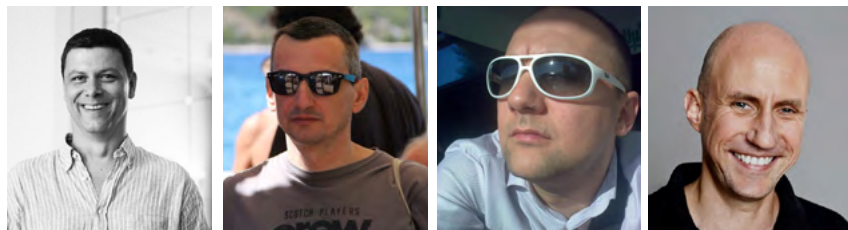
Director: Sergej Stanojkovski
 Writer: Ognjen Sviličić in collaboration with Sergej Stanojkovski
 Producer: Sergej Stanojkovski, Marcelo Busse, Tomi Salkovski
 Production Company: Avventura d.o.o., Skopje Film Studio, SSP

Approx. Budget: 1.100.000 €
 Financing in Place:
 Development - Preproduction : 150.000 €
 (Avventura & SSP own investment, 50:50)

Contact Info
 AVVANTURA D.O.O.
 Hondlova 2a, 10000 Zagreb, Croatia
 Fax: +385 23 250 771
 Cell: +385 91 26 07 467
 Contact Person: Sergej Stanojkovski
 Email: office@avventura.com; service@avventura.com

Previous Work on Festival Scope:
 KONTAKT,
 Sergej Stanojkovski, DE / MK, 2006, 95'
<https://www.festivalscope.com/film/kontakt>

Attending the Festival:
 Sergej Stanojkovski, Ognjen Sviličić,
 Tomi Salkovski, Marcelo Busse



DIRECTOR'S / PRODUCER'S BIOGRAPHY

Sergej Stanojkovski was born in Zagreb, grew up in Germany, Croatia (Yugoslavia), Czech Republic. He studied at the Film Academy FAMU (Prague / Czech Republic) Direction and Documentary Film. He produced and directed several Student-Short films. His student film NEVENA received the "Pavel Juracek Film Award" at FAMU. He co-wrote, directed / coproduced feature film KONTAKT (Eurimages, Macedonian Ministry of Culture, NRW Filmstiftung, ARTE/ZDF, Kuratorium junger deutscher Film). KONTAKT was screened at many film festivals, won awards and it was official Oscar Academy Award candidate. After a series of short films for the platform LAB2010 (RUHR2010) he launched and produce "Avventura Film Festival Zadar" (Filmforum Zadar Matchmaking). AFFZD is a MEDIA Creative Europe supported film festival partnering with HAVC-Croatian audiovisual centre, Eurimages, HRT Croatian Television and other institutions. As creative director he established the first East European online film festival extension "Nedjeljna Avventura" in cooperation with French label Eye On Films, showcasing arthouse films and upcoming talents on the online platform. -He is a member of EFA European Film Academy, BVR Directors Guild of Germany, DHFR Croatian Film Directors Guild,

HKKKKI Croatian Cluster for Creative Industries. During his life and professional journey he worked as director, producer, cameraman, editor, author, festival founder, producer and jury member on international film festivals.

PRODUCER'S BIOGRAPHY

Marcelo Busse, SSP

Marcelo Busse was born on Aug 11, 1968 in Sucre, Bolivia. In 1974 the family returned to Germany. After having passed school and civil service he started his studies of French Language and Culture in Paris, followed by studies of Romanism, Philosophy and History at the University of Münster. In 1992 he continued to study Photography & Film Design at the University of Applied Sciences Dortmund. Between 1994 and 2000 he worked in several leading managing positions for some of European grand cinema co-productions. In 2001 he was a founder of busse & halberschmidt Filmproduction. Since then he has produced several movies for the international cinema market.

Tomi Salkovski, SKOPJE FILM STUDIO

Tomi Salkovski was born 1971, in Skopje, Republic of Macedonia. He graduated from the Faculty of Dramatic Arts in Skopje, on the Film and TV Camera Department, in 1996. After the graduation, he has been professionally working as Cinematographer and Producer. In the period of 2000 until 2008, he was a Director of the International Cinematographers Film Festival "Manaki Brothers". He has concluded membership of the Festival into the International Coordination of Film Festivals / ECFE. He is also a member of the Macedonian Film Professionals Association and a President of the Macedonian Section at The European Federation of Cinematographers IMAGO. In 2004, he founded the production company Skopje Film Studio, based in the heart of the Macedonian capital that has already completed a variety of shorts, documentaries and feature films.

SYNOPSIS

Croatian immigrant family KLARIĆ, lives in the German Ruhr district, a densely populated industrial region which today is a graveyard for numerous industries with several bankrupted cities. DRAGO (56), the owner of the restaurant Dubrovnik, has been fighting for the family's existence for decades. Recently he's been thinking more of, how the world remains on the young, thinking primarily of his son VINKO; an addle-brained, pensive high school student who is very bad at soccer, which for Drago is the most important secondary thing in the world. Vinko is not sure what exactly he wants but he knows he doesn't want to spend his life in the restaurant with the people from his homeland that he doesn't even know. Also, he doesn't want to spend his life in front of the television, watching the matches of Bundesliga and looking for Croatian players like his father does. The Klarić family always gathers around the table with traditional specialties made by the devoted, always worried and a bit boring mother MARIJA. Only the usual fight between the father and the son is what disrupts the normal life of this family. Vinko likes to rap. He leaves with his pals ORHAN and ADIL to perform in a club but the handful of visitors there just make fun of them. Only exceptions are producer WENZEL and young Turkish girl EZEL. She is Adil's cousin who despite having a very strict father goes to the club mostly because she wants to see Vinko. Wenzel invites the guys to his studio in, a dusty dump in which this 50-year-old is hoping to return the German music to its former glory. This producer thinks that these youngsters need 5.000 € to achieve their dreams. They of course do not have that kind money but are willing to get by any means necessary; including becoming drug dealers. Vinko's father is completely absorbed in the preparations for the arrival of Mario Mandžukić in his restaurant to spend some time with Croatians. Meanwhile, Vinko is trying to sell weed and stumbles upon a couple

of police officers while his friends run away. Just as the atmosphere in the restaurant is reaching its peak, Mandžukić is just about to arrive and police comes to pick Drago up. Although everything looks disastrous, the father shows an unexpected understanding for Vinko although he will not spare the lecture and harsh words regarding his Turkish friends. In the end they will quit the music scene on which Vinko is left alone..

DIRECTOR'S STATEMENT

LIFE BEGINS is a personal story. I grew up in the Ruhr region, one of the inspiring parts of my life. This film reflects personal everyday observations and experiences. I know the Ruhr Area. In a way I even know the seventeen-year-old Vinko from the film, there are a lot of those kids. Through decades their families came in search of a better life. They would come only for a while but mostly stay forever. Today the situation is equally relevant; I would say even more complex, because the wave of immigration to Germany is only growing. The story of assimilation is more relevant than ever. With all its multicultural richness, with all the problems of not being able to adjust which is the talk of the whole of Europe.

An important question for numerous people in Germany is represented by the difficulties of the second generation of immigrants from the Balkans in defining themselves between the German culture and the parental home. In my years of growing up I've met numerous kids from the former Yugoslavia and I've spent a lot of time with Turkish, Greek, Portuguese people... Vinko, Adil... are still walking down the streets of the empty Oberhausen, their parents are no longer going to work in mines or factories, their existence is changing. The "quiet and abandoned" Ruhr as an important visual element of the story is a witness that the existence and the composition of the population is changing. The smoke is no longer coming out of

the numerous chimneys, the jobs are gone, the cities have bankrupted, businesses are closing down. It used to be the motto of a better life, what is this promised industrial region today?

PRODUCER'S STATEMENT

LIFE BEGINS (aka Freestyle) was developed with the support of German NRW-Filmstiftung and Croatian HAVC. It is an EAVE-project. Attached to this project are award-winning (Oscar candidate 2006) director Sergej Stanojkovski, award-winning Screenwriter Ognjen Sviličić, Macedonian producer Tomi Salkovski and German producer Marcelo Busse. Sergej Stanojkovski's, Marcelo Busse's as Ognjen Sviličić's projects have been supported by NRW Filmstiftung and HAVC. This project being located fully in the NRW region, has a great potential for production and distribution. Further attached to the project are award winning actress Anica Dobra, award winning actor Emir Hadžihafizbegović, award winning DOP Edu Grau (A SINGLE MAN) and as a special guest is planned German Superstar from the Ruhr Area - Helge Schneider – for the role of the "music producer" Wenzel. We would like to use the CineLink platform for promotion, funding and project development. Special interest is in finding partners from Turkey, France, Sales Agent and Broadcaster.

COMPANY PROFILE

AVVANTURA D.O.O. is a film production company with offices in Croatia's capital Zagreb and the Mediterranean city of Zadar, focusing on European co-productions and production services. The company's scope of activity is: Producing feature films, TV programs, TV films and series, docs, full service for commercials (locations, casting, studio and lab facilities including hi-tech digital postproduction) and organization of co-productions.

Founder Sergej Stanojkovski was one of the producers on the film KONTAKT, Associate Producer on U ZEMLJI ČUDESA, co-producer on Czech TV

series "Vypravej", short films and web content for Lab2010 (RUHR2010), and has already completed a variety of short and documentary films. Founder and producer of "Avventura Film Festival Zadar", "Filmforum Zadar Matchmaking", an industry event.

We are experienced in film production (from development stage), production of film events, film festival, development and organization of workshops, master classes, film seminars, conferences, round tables and similar events.

We cooperate with a diversity of artists and institutions in the audiovisual culture and industry, with national and international partners and enjoy support and sponsorships from foreign institutions like Eurimages, City of Zadar, Zadar County, HAVC, European Parliament, Lux Award, MEDIA Creative Europe, EFA, Tourist boards, Torino Film Lab and numerous other institutional and economic partners.

Tinatin Kajrishvili

MANJI

Director: Tinatin Kajrishvili
 Writer: Tinatin Kajrishvili
 Producer: Lasha Khalvashi
 Production Company: Gemini

Approx. Budget: 800.000 €
 Financing in Place: 100.000 €
 Own company investment

Contact Info
 GEMINI

7 Gudauri str, 0179Tbilisi, Georgia
 Tel: +995 597 202 550
 Contact Person: Tinatin Kajrishvili
 Email: Gemini@gemini.ge

Previous Work on Festival Scope:
 BRIDES (Patardzlebi),
 Tinatin Kajrishvili, FR / GE, 2014, 93'
<https://www.festivalscope.com/film/brides-1>

Attending the Festival:
 Tinatin Kajrishvili, Lasha Khalvashi

GE

DIRECTOR'S BIOGRAPHY

After graduating from the Georgian State University of Theatre and Film in 2011 with the qualification of film director **Tinatin Kajrishvili** continued studies as a producer. In 2009 attended EAVE Script and project development workshop. In 2006 Established her own film company Gemini and started producing and directing feature films and documentaries.

BRIDES, 2014 (feature film, 93')
 DREAM PARIS, 2012 (documentary, 52')
 SAMPLES, 2006 (short film, 10')
 OPUS 1, 2002 (short film, 10')
 SIMPLE MYSTERY (short film, 15')

PRODUCER'S BIOGRAPHY

Lasha Khalvashi was born in 22.04.1977 in Georgia. He graduated with degrees in Law and Economics. From 2003 he is working in different fields of creative industry. From 2011 – 2014 head of film studio "Millimeter Film". Since 2014 – present he is head of film studio "Artizm".

Producer's Filmography:

THE GUARDIAN, 2011
 (Georgia, feature film, by Zaza Urushadze)
 PARAJANOV, 2012
 (France, Ukraine, Georgia, Armenia, feature film, by Olena Fetisova and Serge Avedikian)
 BROTHER, 2013 (France, Georgia, feature film, by Teona Grenade)
 BRIDES, 2014 (France, Georgia, feature film, by Tinatin Kajrishvili)
 THE PREPARATION, 2014 (Georgia, short film, by George Tsilosani)
 EXODUS, 2015 (Georgia, short film, by Vakhtang Jajanidze)

SYNOPSIS

MANJI and ANKA are young, newly married, loving couple but nobody wants them to be together.

Anka's family is against Manji as he is not successful and can't earn properly, for Manji's mother Anka is not expectable as she has son from previous marriage. They live together with Anka's parents, as they don't let her to take her son away.

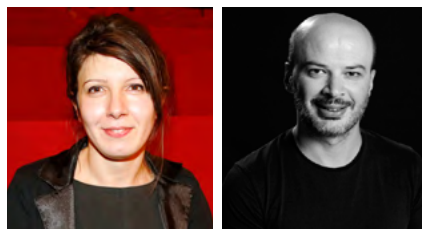
Anka's mother, TAMARA adores her another son-in-law, successful businessman GURAM, as Guram and Tamara's daughter MARI have normal, solid family. It doesn't matter that Mari doesn't love Guram. Guram knows how to behave and treat people to receive desired attitude, while Manji doesn't care to pretend and do something for show. Guram manages to ensure Tamara that Manji's only aim is to own their entire house. Tamara immediately send's Manji away. Guram comes as a help for Manji

offering him business of ducks in the village. Manji ends up living in the yard with the rare species of the ducks. Ducks are only solution for him to earn money. He is waiting for autumn, when Guram will sell grown up ducks and give him his share. Manji spends months in the village, lives in the hut built by him next to the river, catches fish and hunts in the forest. Time to time visits Anka in the city, brings fresh fruits and vegetables harvested by him and notices that his appearance embarrasses her family, especially Tamara. Guram reaches his goal and makes Tamara to sell house and give him and Mari the share. Anka understands what was his motivation sending Manji away and after argument leaves the family, moves to Manji in the village together with her son.

They both understand that isolated from the rest of the world can't resist for long but going back to the city where everyone is against them is another challenge. Suddenly ducks fly away leaving them with nothing. But still are happy, as they have each other.

DIRECTOR'S STATEMENT

Actions are not motivated to gain profit or use people. Story has a real protagonist, a friend of mine, who I have known since childhood. He is help for everyone, loves with all heart and thinks how to make others happy. But he stayed without a job and even was thrown away from the family until he would start to earn money again. He is a typical looser for the majority, as once successful man now babysits his kids and cooks for them, which is not appreciated, as society has its own vision of success, and happiness. For me it's important to show how pragmatically we think and who we respect, people hidden behind wallets and nice suits or people with true, kind intentions. Film will be about clichés, how society considers and indicates what is good and what is bad. How it ruins lives of individuals who don't lose time to promote themselves in the society. Lies and masking



their behavior make people's life easier. There is always the way to stay yourself, but it can lead to be doomed to live alone in the field. Central conflict is between the main character and two families, families demand from him stability and they are against his marriage. For his wife's family he isn't acceptable as he can't guarantee wealth, and for his mother his choice is wrong and she denies him, as the wife he has chosen can't provide him with a stable family. I want audience to think that it's not important to be lucky or accepted by society. Main thing is your inner attitude towards the world, everything can be good and bad at the same time, depends what we are looking for in life.

COMPANY PROFILE

Producing center GEMINI was established in 2006 by Tinatin Kajrishvili. The company has produced and co-produced several feature films, shorts and documentaries. including:

BRIDES, 2014 (France, Georgia, feature film, by Tinatin Kajrishvili)

PARAJANOV, 2012 (France, Ukraine, Georgia, Armenia, feature film, by Olena Fetisova and Serge Avedikian)

DREAM PARIS, 2012 (feature documentary, by Tinatin Kajrishvili)

BLACK MULBERRY, 2011 (Georgia, France, short film, by Gabriel Razmadze)

THE NEST, 2011 (Georgia, France, short film, by Tornike Bziava)

NOT WHITE, 2011 (feature documentary, by Konstantin Mindia Esadze)

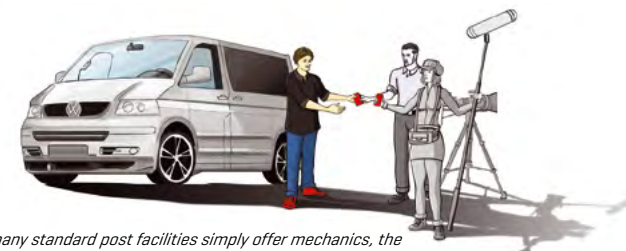
UNKNOWN SOLDIERS, 2008

(feature documentary, by Shalva Shengeli)

WHEN
SHOOTING DIGITALLY,
THERE'S ONE OFFER YOU CAN'T REFUSE...



SYNCHRO DIGITAL SERVICES



„While many standard post facilities simply offer mechanics, the Synchro technicians bring an extra regard and effort to their work on location.“

David Sanderson, Director of Photography

ON-SET-SERVICES

- ▶ Synchro DIT on location
- ▶ Immediate backup of raw files & Firstlight Colorgrading
- ▶ Transcoding for editing room & Webdailies within a few hours



“Working in a great atmosphere with a highly professional team in sound studios that meet the latest technical standards doesn't just make my films sound great but also makes my life a lot easier.”

Klaus Hundsbichler, Director 'Gypsy Spirit'

AUDIO FACILITIES

- ▶ Dolby & THX certified 7.1 soundstages
- ▶ Digital & Analogue projection
- ▶ Foleys, Voice Recording, Sound Editing & Design, Mixing & Mastering

SYNCHRO FILM, VIDEO & AUDIO BEARBEITUNGS GMBH

SCHOTTENFELDGASSE 14 | 1070 VIENNA | AUSTRIA
TEL. +43 1 524 93 10 | FAX. +43 1 524 93 10-20
WWW.SYNCHROFILM.COM | OFFICE@SYNCHROFILM.COM



Dimitar Banov

MK / CZ

NOTHING TO WORRY ABOUT

Director: Dimitar Banov
 Writer: Dimitar Banov
 Producer: Marek Novák
 Production Company: Xova Film, s.r.o.

Approx. Budget: 425.000 €
 Financing in Place:

Contact Info
 XOVA FILM, S.R.O.
 Povltavská 5/74, 171 00 Prague,
 Czech Republic
 Cell: +420 607 240 966
 Contact Person: Marek Novák
 Email: xova02@gmail.com

Previous Work on Festival Scope:
 THE END (Konec),
 Dimitar Banov, CZ, 2012, 9'
<https://www.festivalscope.com/film/the-end-3>

Attending the Festival:
 Marek Novák, Dimitar Banov

DIRECTOR'S BIOGRAPHY

Dimitar Banov studied communication and media studies Skopje's law faculty, before pursuing film studies (directing, screenwriting) at Prague's FAMU. He has worked for the Macedonian TV on various positions (screenwriter, director), and has extensive writing experience from Macedonian media. Apart from his writing/directing career, Dimitar used to live and work in Thailand and Greece. Dimitar directed few shorts and wrote scripts for features, TV and animation. NOTHING TO WORRY ABOUT will be his directorial debut.

PRODUCER'S BIOGRAPHY

Marek Novák studied law school and film production at Prague's FAMU. In early 2014, he cofounded production company Xova Film, with fellow director Michal Varga. Xova Film started with production of a documentary film on eastern Ukraine's crisis FAR FROM MAIDAN and developing Michal's documentary debut CIRCUS RWANDA. Marek has since started developing both fiction and documentary features, pursuing strong cinematic content, and also a post-apocalyptic miniseries, which he's co-writing. Marek is also devising alternative distribution strategies for his projects and is keen on working within the new distribution landscapes. He has further training from various workshops, e.g. EAVE Film Marketing Workshop (2013) or IFS International Producing (2014/2015). He is based in Prague.

SYNOPSIS

Everything is wonderful in their student life. The final exams are over and the long, hot summer begins in Macedonia. MARKO (23), JANA (22), BOJAN (23) and their friends are planning a summer trip to the Adriatic Sea. They set up a crazy party at Bojan's house to celebrate. Around 5:30am, after driving Jana home, drunk, drugged and overwhelmed, Marko accidentally runs over a little Roma girl (7) near the Roma settlement, Shutka, in Skopje. The little girl dies on the empty street.

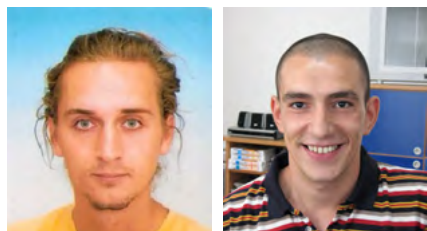
Drunk, stoned and confused, Marko hides the body in a ditch by the road and escapes from the crime scene. A day after, when "ready" to confess, no one from his closest believes him or is able to accept his guilt. Best friend Bojan tells him that he might have hallucinations from the drugs they took at the party, encouraging him to forget and not to spread this furthermore. Girlfriend Jana is supportive, but also can't satisfy Marko's need for redemption, understanding and forgiveness, since she says she would agree with any of his decisions. When Marko finally admits everything at home e saying he wants to go to the police, he is locked up in his room by the father who immediately gets out of the house, speaking on the phone. Released by the mother Marko decides to look for justice himself and starts to investigate his own murder. He doesn't discover anything by looking around the Roma camp and goes to the police. The Inspector could not help either because there isn't any proof of a killed or a missing body when Marko points the ditch to the police team at the accident scene. Left by the Inspector, tired and relentless Marko continues his pursuit for justice and punishment back at the Roma people. Although not welcomed there, Marko gets courage to confess the crime in front of the victim's father. After attacked and locked up in a shed, he's been asked by the Roma "tribunal" to pay 2.000 € and a horse for his freedom. The oldest Roma man underlines that they

already have eight mouths to feed but no horse. Permitted by the police, the murderer's and the victim's father solve the case. Exhausted Marko faints and wakes up in a hospital after having a nightmare that all of this never happened. Surrounded by all his closest, the doctor and the mother are talking about hallucinations provoked by some pills which were put in the party cocktails. Marko's father and Bojan nod. Clueless Marko agrees to go on a holiday to Croatia with his girl and his friends. By the Adriatic Sea he looks like a living ghost. Marko doesn't come back to Macedonia with them. He meets Roma people on the beach and with them wonders around the Balkan Peninsula, living a homeless life.

DIRECTOR'S STATEMENT

NOTHING TO WORRY ABOUT is a film inspired by a real event, which happened to a young basketball coach, a guy from our neighborhood we all knew. At the pick of his career, he ran over a little Roma girl with his motorbike. The child died on the spot, the crime was done with a typical hit and run maneuver, so nobody ever found out, although the whole neighborhood knew about it.

After few months, smiling little bit less, the basketball coach continued his work and the "justice" was never satisfied. I borrowed this incident and tried to extend it to its moral limits. In the shoes of the basketball coach I putted myself, when I was just a careless second year student who never really faced seriousness in life. Being from Skopje and growing up in similar circumstances as the protagonist Marko in NOTHING TO WORRY ABOUT, besides my personal connection with the material, I strongly feel that his incident can happen anywhere and to any of us. Marko's mistake is unrecognized by the society, although his crime concerns a minor victim. For the young man, precisely this inertness, ignorance and indifference of his closest and the whole establishment triggers his pursuit



for justice, for punishment and redemption, and foremost forgiveness.

Hence, story's intention is to engage the audience to empathize and identify with Marko's personal tragedy and by supporting, understanding and following his guilty conscience, we expect the viewers to rethink their own values regarding human life. I believe that this film, besides questioning morality, also speaks about a young individual going against the system; about his growing up, his family relations and learning about environment's double standards. NOTHING TO WORRY ABOUT has a clear aim and idea; to raise questions, to criticize the society, to show the human immorality, to peak into the Roma life and show also their other face. It is a film with intention to provoke and question the audiences by showing and dealing with the moral dilemmas, driven by Marko's psychophysical Golgotha. Question such as: Does human life have a price? ; Does the price of human life depend on religion, skin color or nationality? Or, is one's life (or should it be) more valuable than of others? Questions we could answer if we follow Marko's story and his own unique urgency to speak up. In order to find forgiveness he has to face a serious matter for the first time ever in his life. The problems he has to face are way above his capacities so Marko has to try everything and he does, but...

PRODUCER'S STATEMENT

NOTHING TO WORRY ABOUT is the feature debut of Dimitar Banov. Our connection comes from the same alma mater we studied at in Prague and besides NOTHING TO WORRY ABOUT, we are currently also preparing a short, to be shot in Macedonia in early 2016.

This film is a clear, character-driven story from contemporary Skopje, raising questions about racism, ethics and double standards in our societies. Looking around today's world, I feel we need to tell the story now. With emerging walls, xenophobia and hatred against immigra-

tion, or the omnipresent racism against all possible minorities, I believe the film could and should resonate also outside its home country. We would like to set up the project as a low-budget production, with a crew of Macedonian graduates from Prague's FAMU.

The film will be shot in Skopje, so we are looking for a Macedonian co-production partner to work together. After raising funds from Macedonia (late 2016), I want to bring in co-production funding from the Czech Republic (early 2017). The production will take place in the summer of 2017. The script is in the stage of 2nd draft, which is currently being polished within the MIDPOINT dramaturgy workshop.

CineLink is the project's first market exposure and we are looking for co-production partners, distributors and sales.

COMPANY PROFILE

XOVA FILM, S.R.O. was founded in early 2014 by producer Marek Novák and producer/director Michal Varga. The company was established to serve as a platform for shared passion in filmmaking of the duo, with the first film being a documentary for the Czech TV FAR FROM MAIDAN, about the Ukraine's crisis, directed by Michal. Marek and Michal are working together on a documentary feature CIRCUS RWANDA, about the collaboration of circus groups from Rwanda and Prague. The company is currently being profiled also by independent projects of its founders, with Marek focusing on fiction/docufiction and Michal pursuing his documentary ambitions. The company's goal is to create original content, with high artistic quality and international appeal.

ARRI ALEXA STUDIO

EPIC - M
Digital Cinema
Camera

Autodesk
Lustre
Color grading
system

CINEVATOR
@FIVE
Film recorder
/printer

Nortlight
Film scanner

PRODUCTION
POSTPRODUCTION
CAMERA RENTAL

Phone + 38163257256
+38163606066

Email: office@lp.co.rs
Terazije 27, 11000 Belgrade, Serbia

www.lp.co.rs

LIVING PICTURES

Festival drink

Festival Square
Festival Industry Terrace

More information can be found in the Festival Event Calendar.

Gentile
vinarija

Ioseb "Soso" Bliadze

DE / GE

OTAR'S DEATH

Director: Ioseb "Soso" Bliadze
 Writer: Elmar Imanov, Soso Bliadze
 Producer: Eva Blondiau, Elmar Imanov
 Production Company: COLOR OF MAY

Approx. Budget: 640.000 €
 Financing in Place:
 20.000 € Film - und Medienstiftung NRW
 10.000 € BKM Bundesministerium für Kultur
 und Medien
 45.000 € Caucasian Film Service

Contact Info
 COLOR OF MAY
 Imanov & Blondiau Filmproduktion GbR
 Neuenhöfer Allee 19a, 50937 Köln, Germany
 Cell: +49 178 31 95 751
 Contact Person: Eva Blondiau
 Email: blondiau@colorofmay.com

Previous Work on Festival Scope:
 THE MOST PRECIOUS (Kvelaze dzvirfasi),
 Ioseb Bliadze, GE, 2012, 28'
<https://www.festivalscope.com/film/the-most-precious>

Attending the Festival:
 Soso Bliadze, Elmar Imanov, Eva Blondiau

DIRECTOR'S BIOGRAPHY

Soso Bliadze was born in Tbilisi, Georgia in 1986. Following his graduation from high school, he studied at the Tbilisi State University at the Faculty of Exact and Natural Sciences in the Institute of Applied Mathematics and Computer Sciences, where he obtained a major in Informatics. From 2008 to 2012 Soso studied at the Shota Rustaveli Theatre and the Film Georgia State University at the Faculty of Film and TV. He completed his education with a major in Directing. Soso Bliadze presented his graduation film THE MOST PRECIOUS at many international festivals, e.g. Beijing Film Festival and in Moscow, and won awards in Georgia, Slovenia and Kazakhstan. Two new short films are in the making which are financed by organizations from Georgia and Germany and will be realized within the next months.

PRODUCER'S BIOGRAPHY

Eva Blondiau was born in 1983 in Bonn. She studied „Film“ in the field “Creative Producing” at the ifs internationale filmschule köln. For two years she received the scholarship from the VFF. She worked as an assistant in editorial offices and film productions on documentaries and feature films in Germany, Finland, France, Italy, Albania, Cameroon, the United States and Azerbaijan. For the production of her graduation film – THE SWING OF THE COFFIN MAKER – she was nominated for the First Steps Award for “Best Production”. The film was featured at more than 100 Festivals and won 32 awards worldwide, among others the Student Oscar®. The next short film she produced premiered during the „Director's Fortnight“ in Cannes in 2014.

Eva Blondiau manages her own production company COLOR OF MAY together with her partner Elmar Imanov. The company is located in Cologne.

SYNOPSIS

OTAR'S DEATH is the story of the young KETI (36) and her son NIKA (16) who live in a very poor district of Tbilisi. Keti is a very attractive but somehow unstable woman who keeps plunging from one amorous adventure into the next. Thus, she sometimes neglects her son Nika. Although he does not have a driving license Nika gets into his mother's car and gets lost on his way home. He causes a car accident in which the old man OTAR is killed. The victim's family – his daughter NODAR, his grandson OTO and their police officer friend – are immediately at the scene of the accident. Otar's family promises that the police man will refrain from initiating criminal investigations against Nika, which would probably end up in him being sentenced to seven years in prison, if he does not give them a large sum of money in return. Nika's mother is given a single day to raise the money. Keti tries her luck at a bank, at her employer

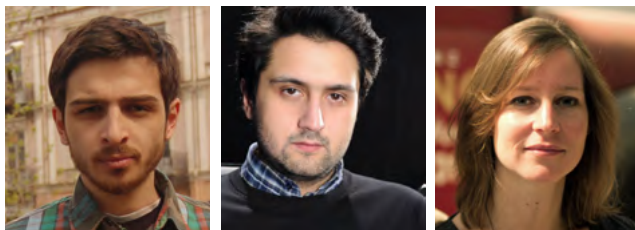
and with some of her relatives but she already has many outstanding bills to pay. However, her unconventional lifestyle pays off – nobody wants to give her money. In the end she receives help from an unexpected quarter. Meanwhile Nika wanders aimlessly and confused through the city. He has a date with ANNA but the situation derails. The events take their course. Then something surprising happens which highlights the tragicomical touch of the drama.

DIRECTOR'S STATEMENT

This story is inspired by real events that happened to my friend. He had a car accident and an old man died. The old man's family then demanded money from my friend's family. I saw my friend suffering because he had killed a man and gotten his family into trouble. I witnessed his family desperately trying to raise the money and I also met the family of the victim. They had mixed feelings: on the one hand they were sad because their closest relative had died and on the other hand they were happy about the opportunity to receive a large amount of money because of his death.

Time passed and this story kept me thinking. I felt very sorry for my friend because he had killed someone. At the same time, I could understand the family of the old man who had lost someone very close to them and had tried to make their own life a bit better – which is tough in a Georgian village. Coming from a European country with a functioning infrastructure you might only see the bad side of it, the corruption, a family that tries to make money from the death of a family member, a police officer who arranges this deal. But I see two families who are victims of one incident and they are victims of a flawed system in Georgia.

You never know whether you will see your relatives again. This is why I wanted to make a film about it. Besides, – I have to be honest about that – I was not able to help my friend. This is my way to deal with it.



All these characters have a rough live and have to fight to get a bit of love of their other family members. In the end this tragic incident brings them all a bit closer together: the mothers and their sons.

PRODUCER'S STATEMENT

Great stories and amazing talent cannot only be found in one's own country. This is what characterizes our company profile. We discovered Soso at the film festival in Peking where he had presented a film. We have been collaborating closely for some years now. Together we wrote the script for a short film and financed its production afterwards. The award-winning screenwriter and producer Elmar Imanov (COLOR OF MAY) will be the co-author of the upcoming feature film. Both, Soso and Elmar, come from the Caucasus but the two of them have different perspectives on the topic of the film which has proven to be a fruitful basis for their cooperation.

OTAR'S DEATH is a tour through the Georgian society with personal stories. It is tragic but at the same time it stands out because of its very special humor. Without taking sides, the movie tells the story of a great misfortune from which some of the protagonists want to profit. But it also tells the story of people who grow to be a family in the aftermath of the accident. The characters are taken from real life. They are realistic and authentic which will at times put a smile on the viewers' faces. The film will have a high value of entertainment.

We are looking for international partners who would like to support us with this project and who can possibly become our long-term partners in future. The basis for a successful cooperation between Georgia and Germany has already been established. Since we plan to submit our film to Eurimages we are searching for a partner who will be able to help us in achieving also this goal.

COMPANY PROFILE

Elmar Imanov and Eva Blondiau graduated their film studies at the ifs internationale filmschule köln with their joint thesis film THE SWING OF THE COFFIN MAKER (Student Oscar®, more than 100 international film festivals and over 35 awards worldwide). In 2013 they founded their own production company, named COLOR OF MAY and produced the short film TORN which had its world premiere at the Directors' Fortnight in Cannes. Elmar Imanov wrote and directed both films. We are currently working on five other projects which are in different stages of production. All of them are financed or have been granted some kind of financing. Our company produces documentaries and feature films that are implemented internationally and in co-production. We are interested in stories with a particular view: stories of people who familiarize the audience with the strange and the unknown and who show the familiar in a new light.



dcinex
YMAGIS GROUP



DCINEX D.O.O.
Part of Ymagis Group
Hrastovicka ulica 62
10250 Zagreb-Lucko
Igor Rahelic
igor.rahelic@dcinex.com
+385 98 9236 504

Ymagis.com
dcinex.com

IN EUROPE
7,200+
screens under
service agreements
6,400+
screens under
VPF agreements
3,300+
cinemas connected for
content delivery

dcinex, an Ymagis Group company, is a leading pan-European provider of fully-integrated and best in class solutions for movie theaters.

We help cinema owners ensuring maximum equipment reliability through:

- Equipment selection, sales and financing
- Installation and on-site maintenance
- Online equipment monitoring

Products supported include:

- Projection equipment
- Sound systems
- 3D Solutions & glasses
- TMS Melody™
- Digital signage
- Screens & seating
- Content delivery
- Consumables
- Consulting

dcinex, dedicated to digital cinema

Facebook.com/Ymagis | Twitter.com/YmagisGroup

Ivana Mladenović

RO

THE SOLDIERS

Director: Ivana Mladenović

Writer: Ivana Mladenović, Adrian Schiop

Producer: Ada Solomon

Production Company: Hi Film

Approx. Budget: 700.000 €

Financing in Place: 280.000 € (Romanian CNC selective & automatic support for production)

Contact Info

HI FILM PRODUCTIONS

23 Constantin Bosianu st.,
040505 Bucharest, Romania

Tel: +40 21 252 48 66

Fax: +40 21 252 48 66

Cell: +40 723 200 640

Contact Person: Ada Solomon

Email: ivanamladeno@gmail.com

Previous Work on Festival Scope:

TURN OFF THE LIGHTS,

Ivana Mladenovic, RO, 2012, 77'

<https://www.festivalscope.com/film/turn-off-the-lights>

Attending the Festival:

Ivana Mladenović, Ada Solomon

DIRECTOR'S BIOGRAPHY

Ivana Mladenović was born in Serbia. Studied Film Directing in Bucharest, Romania. Her first feature documentary, *TURN OFF THE LIGHTS*, premiered at Tribeca Film Festival in 2012 and won Heart of Sarajevo Award for Best Documentary. In 2013 she received a script-writing residency in the frame of Nipkow Programme, where she wrote her first fiction feature *THE SOLDIERS*, which will be filmed in 2016. Meanwhile, she prepares to act the main feminine part in *Scarred Hearts*, an adaptation of M. Blecher's novel.

PRODUCER'S BIOGRAPHY

Working in the industry for the last over 20 years, **Ada Solomon** is one of the most active producers in the region. She is involved in features as well as in documentaries, being them majority & minority Romanian co-productions. The over 30 films Ada produced in the last 10 years were awarded in over 150 festivals around the world & sold to over 40 territories. Among the titles in her portfolio there are: *EVERYBODY IN OUR FAMILY* by Radu Jude (Heart of Sarajevo winner), *CHILD'S POSE* by Călin Netzer (Golden Bear winner in Berlinale), *AFERIM!* by Radu Jude (Silver Bear for Best Director & Best Film in IndieLisboa).

Ada Solomon is recipient of Eurimages award for Co-productions, member of the board of EFA & Romanian National Coordinator of EAVE.

SYNOPSIS

ADI (35), left by his girlfriend, moves to Ferentari, the most notorious Bucharest neighborhood, in order to forget his pain and write his PhD thesis in anthropology, choosing as theme the manele (contemporary Roma music, led by underground bosses of illegal businesses).

In Ferentari he meets ALBERTO, an ex-con who facilitates (so Adi thinks) his access to and understanding of the world of manele. Alberto (30) lives at BORCAN (50), a rich relative for whom he's a kind of servant – he sleeps with the dogs and cleans up the villa. Alberto dreams about getting away from under Borcan's guardianship, but he doesn't have any papers and nobody wants to hire the ex-con. Adi (whose sexuality proves ambiguous) and Alberto start a relationship, although the latter is just as confused about his sexual identity (in prison he had been one of the passive homosexuals, who can't find other ways to get protection). In the strange relationship that blossoms between the two (a hidden relationship, as homosexuality is very badly seen within the community that Alberto is a part of), each has his own seduction weapons with which he tries to dominate the other – Alberto has his sweet words of love and Adi pretends to be more influential than he really is, showering Alberto with gifts and promising he'd get him an ID card and an honorable job. Tension starts building up in the relationship as their emotional involvement grows and grows, especially since they start living together, a situation also brought about by the fact that Borcan, Alberto's "tutor", refuses to take Alberto back to his home.

Under this pressure, their relationship starts to degrade: Adi is drowned in debt, Alberto proves mentally unstable and holds more and more toxically onto Adi, who feels the situation has gotten out of control. Adi wants to force a breakup, but Alberto opposes him by appealing to various forms of blackmail, more and more dangerous. At one point, while Alberto is

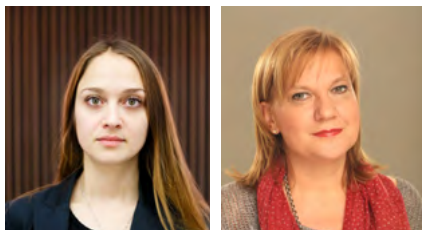
out, he tries to leave on the quiet, but doesn't manage to in the end. Alberto, on the one hand scared for his life, but also accustomed to having it rough, tries to stop Adi and accuses him of ruining his life, saying that Adi is the one who took him away from Borcan and now wants to leave him out on the street in a situation much harder than before. Alberto asks him for a large sum of money in order to buy back his honor in front of the relative sheltering him. Adi accepts and the two separate. Alberto can't handle the separation and ends up in a gang of users near the North Train Station, while Adi tries to start a new life, for now at his parents' place, in his home village.

DIRECTOR'S STATEMENT

My previous films have triggered the edge of society and the marginals. For the documentary *TURN OFF THE LIGHTS*, I've worked with three young men who just got out of jail, following them along the key moments marking their social reinsertion. I wasn't just a witness following their actions, but, starting from their past experiences, I've created contexts where they can react in an authentic manner, outside the film-reality distinction, like a natural extension of their private lives. In the same way, I want to trigger here situations and reactions that blend naturally with the characters' real lives.

The film is based on the novel *The Soldiers. A Story from Ferentari*, by Adrian Schiop, a cult book in young circles. The book is an autofiction, based on the author's experience and related emotions, a story told in a brutally honest manner.

To me, *THE SOLDIERS* has to be first and foremost a story about love and then, as its failure becomes imminent, a fable about guilt; the conflict of the film shows what happens when the world of the intellectual bourgeoisie living in the center and the poor world of the outcasts in Ferentari collide. Two very different worlds, with strong and irreducible personalities.



Even if the story is placed in Ferentari, given its aura of a virgin, not yet explored place, the neighborhood will only serve as background, the foreground being occupied by the relationship between the two characters.

Homosexuality in Roma societies is a taboo theme, and the film will point out the way in which homosexuality is perceived in such a society, where family is a core value. But homosexuality is not the center theme of the film; in fact, the relationship between Adi and Alberto is a meeting of two desperate people: one made so by loneliness, the other by the precariousness of a life without freedom. The feelings building up between them come from a very basic range of emotions: fear of abandonment, distrust, the need for power and emotional security. Poverty is not something to be contemplated, it isn't a source of magic; being poor or economically dependent generates a very low level of self-esteem.

I want an unfiltered realism, one that is not esthetically modified, so I will work with many non-professional actors who will enrich the film with their own personalities. My intention is to create situations and contexts for characters they will use to naturally reveal themselves, without any inhibitions. Their emotions and reactions will eventually provide the shape of the social and inner reality I want to capture in this film.

PRODUCER'S STATEMENT

This project is not an easy one to finance in a quite conservative country as Romania. It is already fantastic that the film got support from the Romanian CNC & we are looking forward to find the right partners around Europe to fulfill this demanding task. We initiated talks with potential partners from Serbia (as the director is Serbian), Germany & France, but we are open to new partnerships & proposals – without any restriction of the territory.

We are also looking for the appropriate sales

agent that will completely fall in love with our project & will stay next to us during the process of production of the film.

We aim to shot the film in Summer 2016 & have the film ready beginning of 2017.

COMPANY PROFILE

HI FILM is a Romanian independent company dealing with local films, international co-productions as well as with production services. Among the projects of Hi Film one can find features as well as documentaries, short films as well as television films.

Since the beginning Hi Film was involved in projects involving some of the most promising names of the Romanian New Cinema such as: Cristian Nemescu, Radu Jude, Adrian Sitaru, Răzvan Rădulescu, Alexandru Solomon, Constantin Popescu, Stefan Constantinescu, Paul Negoescu.

The company is aiming to develop & produce projects made in Romania or organic linked to our part of the world, though designed for an international audience, artistic projects with commercial potential.

The film the company was involved were awarded in over 150 festivals around the world including Berlinale, Cannes, Locarno, Sundance, Sarajevo etc. and were sold to over 40 territories around the world.

The latest production of the company is AFERIM! by Radu Jude, film that was awarded Silver Bear for Best Director in Berlinale & Best Film in IndieLisboa.

Hi Film has co-produced up to now with: Germany, France, Italy, Spain, Luxemburg, Hungary, Croatia, Netherlands, Austria, Belgium, Sweden, Bulgaria, Czech Republic and we are looking forward to new cinematic adventures.

© Getty Images / Allan Baxter

Cinéma
Filmovi nedjeljom od 21h

TV5MONDE

Najveća sala francuskog filma na svijetu

www.tv5monde.com

Ines Tanović

THE SON

Director: Ines Tanović
 Writer: Ines Tanović
 Producer: Alem Babić
 Production Company: DOKUMENT Sarajevo

Approx. Budget: 585.502 €
 Financing in Place: 10.000 €
 Project Development (Film Fund Sarajevo)

Contact Info

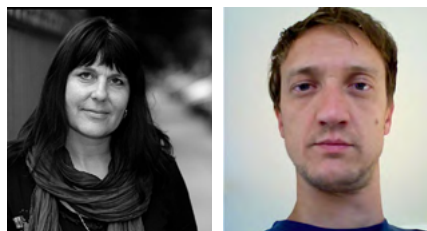
DOKUMENT SARAJEVO
 Logavina 12, 71000 Sarajevo,
 Bosnia and Herzegovina
 Tel: +387 33 579 210
 Fax: +387 33 570 210
 Cell: +387 61 211 803
 Contact Person: Alem Babić
 Email: dokument2@bih.net.ba

Previous Work on Festival Scope:

A DAY ON DRINA (Jedan dan na Drini),
 Ines Tanovic, BA, 2012, 17'
<https://www.festivalscope.com/film/a-day-on-the-drina>
 STARTING OVER (Ispocetka),
 Ines Tanovic, BA, 2010, 20'
<https://www.festivalscope.com/film/starting-over-1>

Attending the Festival:

Ines Tanović, Alem Babić



BA

DIRECTOR'S BIOGRAPHY

Ines Tanović was born in Sarajevo. Graduated from the Academy of Performing Arts in Sarajevo, department of dramaturgy. Written scripts for and directed 6 short movies. Was at Berlinale Talent Campus 2006. and her project DECISION was selected in Berlin Today Award 2011. Directed the Bosnian part of the long feature omnibus SOME OTHER STORIES (coproduction between production companies from Bosnia and Herzegovina, Serbia, Macedonia, Slovenia, Croatia and Ireland, supported by Eurimages). The film has been invited on more than 40 world festivals and won six international prizes. In 2004, she was given a Hubert Ball Fund reward for the script ENTANGLEMENT. For the new project OUR EVERYDAY LIFE which was a part of CineLink market at the Sarajevo Film Festival in 2010, she was rewarded with INTERNATIONAL RELATIONS ARTE PRIZE. Author of the documentaries EXHIBITION 26' (2010), LIVING MONUMENT, 26' (2012), COAL MINE, 30' (2012), GETO 59 (2013) and A DAY ON THE DRINA 17' (2011) which was rewarded with Big Stamp for Best Film in Regional Competition Program at ZagrebDox International Documentary Film Festival 2012. In 2015 she finished realization of the feature film OUR EVERYDAY LIFE which was supported by Sarajevo Film Fund (Bosnia and Herzegovina), Slovenian and Croatian Film Fund and Eurimages. At CineLink Work in Progress 2014 she was awarded with postproduction award for OUR EVERYDAY LIFE.

PRODUCER'S BIOGRAPHY

Alem Babić is born in Sarajevo in 1976. Member of the Association of film workers of B&H since 2009. Currently employed as a director at the Federal Television of B&H. In the production company DOKUMENT Sarajevo he produced 3 short fiction movies (SYNDROME, SUGARFREE, STARTING AGAIN). He has produced the Bosnian segment of the omnibus feature SOME OTHER STORIES (B&H, Serbia, Macedonia, Slovenia, Croatia and Ireland co-production, supported by EURIMAGES). He has also produced the documentaries EXHIBITION and A DAY ON THE DRINA which was rewarded with Big Stamp for Best Film in Regional Competition Program at ZagrebDox International Documentary Film Festival 2012 and a large number of commercial films. In 2015 he has finished the production of feature film OUR EVERYDAY LIFE which was rewarded with INTERNATIONAL RELATIONS ARTE PRIZE as a part of CineLink market at the Sarajevo Film Festival.

SYNOPSIS

Sarajevo nowadays – the city searching for its identity under the influence of the past twenty years. In this city lives ARMAN (18), adopted because his parents had not been able to conceive a child. After his adoption, MOTHER gives birth to DADO (14). Arman loves his younger brother and envies him, at the same time, because he is the 'true' son. Dado loves his older brother, who is his absolute role model. Arman is hip, he is brave. Arman is cool. Searching for his identity, Arman keeps getting into trouble – he plays truant, smokes weed, takes drugs and occasionally sells them to his friends. Arman's relationship with FATHER is difficult, they fail to understand each other. Arman thinks that Father does not love him. Father feels that Arman is a huge problem for the family, particularly for Dado. He is afraid that Dado will take the same road as Arman. Mother loves both sons, Mother feels Arman's pain and his

need to find out who he is and who his parents are. Mother wants Arman to meet his biological mother and to become free from doubts and insecurity; however, her efforts fail. Arman suspects that his genes are bad, that he is not good enough. He becomes even more aggressive and restless. The parents do not know how to treat Arman anymore. Father tries to become close with him in different ways, he buys him an expensive bicycle, but Arman swaps the bicycle for an old Golf 2. He needs a car as he has met MILICA, a girl from East Sarajevo, who is older than Arman. Milica has never been to Sarajevo, Arman has never been to East Sarajevo. The two young people want to deepen their relationship – friendship, love... but are both burdened with the past. After he picks up a fight with Milica about who is to blame for the war, Arman is upset and heads to his "haven", where he feels safe. There he finds Dado in a coma; wishing to emulate his older brother, Dado overdosed on pills and alcohol. Arman is the one who feels guilty, although he saved his brother at the last moment. Father also perceives him as being guilty, by Dado's bedside in hospital. Arman runs away. Mother has mixed feelings, as much as she suffers for Dado, deep down she knows that Arman is a god boy and is not to blame for Dado. The blame is also on the city they grow up in, the city that she cannot recognise anymore. She tries to give Arman a hug, to offer him love, while he balances on the edge of a roof. At the moment when Mother tells him that Dado will be fine, he receives a text from Milica, she invites him to a cinema, asking him to buy them tickets. There is a glimmer of hope for Arman... and for their relationship... and for the relationships in the family...

DIRECTOR'S STATEMENT

This is a story about the growing up of ARMAN, an eighteen-year boy adopted by a family that, four years later, got a biological son. It is not easy to be in the position of an adopted child

that cannot find his peace in the struggle for identity, for answers as to who he is, who his parents are, whether he is good enough, what genes he inherited.

This is also a story about fourteen-year-old DADO, whose role model is his older brother Arman, who is insolent to his parents, indolent in school, bursting with adrenalin and the “top dog” among his friends.

While Arman gradually becomes more mature and sees the consequences of his behaviour, Dado imperceptibly slips from a good son into an overdose coma. Caught in such a situation, MOTHER and FATHER cannot recognise anymore the city they grew up in, cannot recognise the society they live in, they work in. Psychologists and social workers are not of much help either, because growing up as a teenager in a city recovering from the consequences of war for twenty years already is rather a matter of external elements one cannot control, a matter of some internal urban energy. From one scene to another, we follow Arman’s intense restlessness, enormous energy and the excess of adrenalin. Arman is constantly on the move and we are on the move along with him. His energy takes us throughout the film, until his temporary peace when he meets Milica, a girl from East Sarajevo. Milica knows who she is but also suspects there is a different story about the war, about people living in the same city with a different name. Milica is curious, she wants to know what is on the other side. She is in search of her identity too.

The city itself is in search of its identity. The city divided in two parts, the city that used to be a concentration camp, survived the camp and is now divided into those who were attacked and those who attacked it. Can two young people from two opposing sides build a common future without the burden of the past? Are they ready to build up their own experience?

The camera is on the move, sometimes hectic, sometimes still, depending on Arman’s mood.

Everything is somewhat black-or-white, just as the city Arman, Dado and Milica are growing up in. Every truth and every theory is black-or-white. You are either good or bad. There is no middle ground... You keep being forced to take sides in order to survive...

PRODUCER’S STATEMENT

THE SON is the second feature project by director Ines Tanović that I am involved in as a producer. In this project as well, the author describes what she is best familiar with, i.e. the life of a family living in Sarajevo, the city on the search for its identity. The characters in this film are also on the search for their identity in the city that still struggles with ghosts from its past, even twenty years after the war. I believe that a film about two teenagers growing up and becoming mature can be very attractive to co-producers in the region. Since the film has a rather low budget for the European standards, I hope that, through the CineLink Market, we will be able to find partners from the region, or beyond the region, who will recognise a universal story about becoming mature, with a particular reference to the reality of Sarajevo.

COMPANY PROFILE

DOKUMENT SARAJEVO, production company established in 1991 which has produced TV program series for children and teenagers BEHATE BEBE, BEHATEENS and DO IT YOURSELF that has been broadcast on the public broadcasting company BHTV 1 as the most successful and the highest-rated series. Dokument produced five short films: CIRCLES, IDEA, THE MAN S, SYNDROME and SUGAR-FREE, as well as an outstanding documentary film EXIBITION that has been screened at Short Film Corner (Cannes Film Festival, 2009), long feature omnibus SOME OTHER STORIES, which was co-production of five ex-Yugoslav countries, Irish Film Board and Eurimages. The film had a world premiere at the 56th Taormina FF 2010. It has been screened

at more than 45 festivals across the world. The short film STARTING OVER was selected for the Short Film Competition programme of 16th Sarajevo. A documentary A DAY ON THE DRINA was screened at 17th Sarajevo FF Documentary Competition programme and for Zagrebdox Competition programme in 2012 (Big Stamp for Best film in regional competition), Krakow Film Festival, European Festival of Best Documentary Film dokumentART 2012. The feature film OUR EVERYDAY LIFE (produced in 2015) was awarded with International Relations Arte Prize on 16. Sarajevo FF.

Radu Dragomir

RO

THE PROFESSOR

Director: Radu Dragomir
 Writer: Radu Dragomir
 Producer: Marcian Lazar
 Production Company: Strada film

Approx. Budget: 533.000 €
 Financing in Place: 190.000 €

Contact Info
 STRADA FILM
 41 dr. Staicovici, 050556 Bucharest, Romania
 Tel: +40 41 18 099
 Cell: +40 74 041 627
 Contact Person: Marcian Lazar
 Email: marcian.lazar@stradafilm.ro

Previous Work on Festival Scope:
 TRY NOT TO BLINK,
 Radu Dragomir, RO, 2011, 11'
<https://www.festivalscope.com/film/try-not-to-blink>

Attending the Festival:
 Radu Dragomir, Marcian Lazar

DIRECTOR'S BIOGRAPHY

Radu Dragomir graduated from the Romanian Film School in 1997. All three of his short school films, SATURDAY EVENING, THREE HOURS WITH ROXANA and THE ANGEL travelled intensively in festivals around the globe.

Radu developed a strong career in television as director, scriptwriter and producer of more than 800 episodes of different series.

Strada Film company captured his talent for fiction in 2010 and produced the short film TRY NOT TO BLINK.

THE PROFESSOR is the first feature by Radu Dragomir.

PRODUCER'S BIOGRAPHY

Marcian Lazar is a freelance producer based in Bucharest, Romania. He recently produced the feature WOLF by Bogdan Mustata premiered in 2013 in Sarajevo Film Festival.

Together with Daniel Mitulescu, he finished in 2011 the production of LOVERBOY, the second film of Catalin Mitulescu selected in Cannes 2011 Certain Regard.

He is the associate producer for the feature film WHEN I WANT OT WHITLE, I WHISTLE by Florin Serban, writer: Catalin Mitulescu and Florin Serban winner of the grand Jury prize at the Berlinale 2010.

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



SYNOPSIS

MO and VERA are two girls in the first year at the University of Economics. During an exam both of them are caught cheating and thrown out. This last exam is their chance to get to the tax-free places in the course. The next day the same exam will be taken by another student group. Mo and Vera walk around the old city centre, with only a backpack and a bag with the lecture notes, looking for a place to sleep and study for the exam the next day. Mo has a nervous breakdown and says she wants to drop out of school, because she can never see herself becoming an accountant. She would rather be a seller at the record store. They spot URSU, the professor who kicked them out of the exam, who has a date with a woman at a terrace. Mo approaches Ursu with inexplicable courage. She is rude to the woman he is with. The two have a verbal fight and they almost start a physical one as well. Mo and Vera run away. While the two girls fight with each other sitting at another terrace, Ursu appears at their table. He is jovial and funny. Mo and Vera end up at Ursu's apartment, located in the old city centre, full of books, films and music CDs. Ursu proposes they play a game. If they answer correctly his questions about music and films, he will reduce the material they have for the exam. If they make a mistake, then he will add more pages to the material. The game is captivating. The emotions and hesitation from the beginning slowly disappear. Ursu understands Mo's dilemma and encourages her to do what she loves in life. Mo and Ursu improvise a song. Mo is totally taken by this cool professor. Vera is reluctant and senses Ursu's trap. Mo goes to the bathroom. It's a bachelor's bathroom which bears the signs of his habits like a porn magazine on the bathtub. When she comes out of the bathroom, she finds Vera and Ursu dancing blues together. She sits on the couch and waits. Ursu's embraces get tighter. His hands touch Vera everywhere. Mo has an outburst. She goes to the bathroom, takes the

porn magazine and throws it in Ursu's face. Then she runs out of the flat. Ursu abuses Vera calmly and coldly. Out in the streets, Mo is confused. She goes to the bar where they usually go. Then she realizes that she left Vera alone with Ursu and goes back to Ursu's flat. The sexual act with Vera has been consumed. Ursu hits on Mo and abuses her as well.

In the morning the girls receive money for a cab from Ursu and walk aimlessly through the old city centre. Mo remembers that she forgot the lecture notes at Ursu's place. She goes back to him, even though Vera insists it is pointless. Mo comes back with the lecture notes and the girls fall asleep on a bench, covered with the clothes they had in the backpack. Mo listens to music in her earphones. She imagines how she kills Ursu in the bathtub, with the meat tenderizer. Afterwards she imagines how she lets the gas run and lights up candles around Ursu's dead body. In the explosion Ursu's records and films fly up in the air in slow-motion.

The girls wake up and go to the exam where they meet a jovial and charming Ursu. Mo and Vera manage to pass the exam and get to the tax-free student places.

DIRECTOR'S STATEMENT

The film is about what a 60 year-old professor teaches two 20 year-old female students during one single night spent at his apartment. He is knowledgeable, has life experience and thousands of music and film CDs. They are disoriented, without any particular passion, but they are still very young. They would like to enter his world. He would like to possess them. At first they look at him with disgust, then they start liking him, admiring and idolizing him, until the end when they wind up hating him to death. The strong emotions the girls go through make them mature ahead of their time. The next day, their friendship is over, but they know better what they want from life.

Visually I choose a camera style that is not anti-

patory. The camera observes from a distance that doesn't impose any kind of interpretation. The characters are the ones that move the story forward. Their energy and their drive to overcome their limitations. A normal lens (50mm) is used almost throughout the entire film. There are some camera movements – panning shots determined by dramatically important moves of the characters. Moves from left to right, especially those belonging to Mo. In the same idea, the room where the rape takes place will be on the right side. The camera is on a tripod. The story unfolds at a contained but sustained tempo. I will use close-ups that are directly cut, especially at turning points in the situation. The characters live these turning points differently – Vera, Mo and the professor.

The murder of Ursu is a projection but even then the film will continue in the same rhythm and with the same distance and objectivity. The differences will be only in the details. Mo experiences that moment as real. It's a rebellion in the imagination of the main character. The story ends like in "If", (1968) by Lindsey Anderson, where the students take the guns and shoot all the teachers.

PRODUCER'S STATEMENT

We are looking mainly for co-producers and sales agents for this first feature that has public potential as a thriller and young female drama.

COMPANY PROFILE

STRADA FILM is a Romanian film production company, founded in 2004. The main activity of Strada Film is producing high artistic value feature, short and documentary films. Until now, Strada Film has produced 6 feature films, 8 short films and 3 documentaries. The feature films have been co-produced with countries such as France, Germany, Sweden, Switzerland, and Spain. THE WAY I SPENT THE END OF THE WORLD by Catalin Mitulescu and IF I WANT TO WHISTLE I WHISTLE by Florin Serban won awards in

Cannes and Berlinale. Most of our films started their international career in early development stage, being present in Europe's most important co-production and development markets. We established long-term relationships with Torino Film Lab, Sundance Film Institute, Cinemart Rotterdam, CineLink Sarajevo, Balkan Film Fund and the Berlinale Co-Production Market. Our close partners include top international sales agents, funding organisms from Europe and foundations like Open Society Institute.



Rezo Gigineishvili

RU / GE

HONEYMOON FLIGHT

Director: Rezo Gigineishvili

Writer: Rezo Gigineishvili, Lasha Bugadze

Producer: Mikhael Finogenov, Natalia Bilan, Rezo Gigineishvili, Tamara Tatishvili

Production Company: 20 Steps Production, Nebo

Approx. Budget: 2.500.000 €

Financing in Place: 70% financed

Contact Info

20 STEPS PRODUCTION

Akhmeteli 10a, 0159 Tbilisi, Georgia

Tel: +995 32 252 09 45

Cell: +995 59 955 69 70

Contact Person: Tamara Tatishvili

Email: tatishvilitamara@gmail.com

Previous Work on Festival Scope:

LOVE WITH ACCENT (Lyubov s aktsentom),

Rezo Gigineishvili, RU, 2012, 100'

<https://www.festivalscope.com/film/love-with-accent>

Attending the Festival:

Rezo Gigineishvili, Tamara Tatishvili

DIRECTOR'S BIOGRAPHY

Rezo Gigineishvili is Georgian film professional residing in Russia. He graduated from the Moscow State University of Film in 2003. Rezo got involved in actual production already during his university years when he worked as Second Unit Director for Feodor Bondarchuk's big budget films 9TH COMPANY (2005) and INHABITANT ISLAND (2007).

Rezo's directorial feature debut HEAT came in 2005. Shot and premiered in Russia, it collected the highest box office in theatrical release and marked Rezo as an upcoming director to be watched.

In 2012 Rezo wrote and shot feel good movie LOVE WITH ACCENT with high caliber Georgian and Russian cast involved. It not only brought him back to his homeland, Georgia but also positioned Rezo as one of the most versatile young filmmakers who reaches out to wide audiences and generates revenues.

In his company NEBO, Rezo experiments with different content as a writer and a director. Most of his TV projects have been bringing him invariably high ratings of viewers.

Nowadays, Rezo is working on his dream project HONEYMOON FLIGHT - a true story of flight hijacking by Georgian youngsters in Soviet times.

PRODUCER'S BIOGRAPHY

Tamara Tatishvili has been working in Georgian audiovisual sector since 2002. In 2010-2013 Tamara acted as Director of Georgian National Film Center - focusing on efficient reforms of public support schemes for development, production and promotion of new Georgian films. She led the process of Georgia's accession to CoE Film Fund Eurimages and European Film Promotion. Tamara's leadership at GNFC initiated evolution of new wave of talented filmmakers. Tamara has co-authored policy document Georgian Film Strategy 2010-2012 which served as basis for successful reconstruction of public film policy. Prior to her appointment at GNFC, Tamara Co-founded and served as an Executive Director of "Independent Filmmakers' Association - South Caucasus". She built an extensive network of film professionals to promote the South-Caucasian cinema on Regional and International levels. Nowadays she acts as Georgian representative to Eurimages and European Film Promotion. Tamara is also working as independent producer and develops stories of her own cinematic passion - focusing on talented directors and strong will of long-term partnerships.

SYNOPSIS

1990 SOVIET GEORGIA

Not far from Tbilisi several cars approach a piece of derelict wasteland. One car contains NATELA, her former husband NIKA and other parents whose children tried to hijack an aircraft in 1983.

They are here thanks to a man who used to work in the Ministry of Internal Affairs and who is to help in finding the unmarked grave of one of the executed hijackers. After a short search grave of SANDRO TSERETELI is found.

Destinies of the "airplane boys" (as people used to call hijackers) are still unclear to their parents... As suggested, some died in the aircraft itself: one committed suicide realizing that the escape plan had failed and the plane instead

of leaving for the Turkish border, had returned to Tbilisi airport; two others were mortally wounded in a shoot-out with the pilots.

The others — the IVERIELI twin brothers, GEGA KOBAKHIDZE and his bride TINA were put on trial by a Soviet court and a few months later were given a death sentence.

An Orthodox priest TEODORE, who didn't get onto the plane, but who was accused of masterminding the escape plane, was also sentenced to death.

After Sandro's body is found, Natela, the mother of Gega Kobakhidze, meets a man, a former employee of a Soviet Ministry, who offers her detailed information that Gega might still be alive in a prison camp in Pskov and that his death sentence had not been carried out.

Seven years have passed since the death sentence was pronounced and Natela knows that this could just be another lie or an attempt to extort money. Still she tries to find answers to open questions... Was her son really executed, or was someone else shot? And if he wasn't executed, should she search for him?

Natela takes a decision to investigate and to go to Pskov: she must find her lost son in one of the Soviet prison camps.

In parallel to her arriving at a decision to leave for Pskov, we go back to the past (1983) and follow the planning and execution of the plane hijack: the way the young people lived, their thrive for freedom and daily routine, conflicts with parents and the system. We witness pronouncement of death sentences and the execution of the so-called 'author of the idea of the hijack', the priest who was not on the plane...

DIRECTOR'S STATEMENT

Dramatic story of "airplane boys" has been haunting me since early childhood...

I belonged to the privileged stratum of Soviet society; my father was doctor responsible for famous USSR institution, Borjomi Spa. I remember my childhood as the most carefree period.



I cannot forget the happy season when the actress Natela Machavariani was staying in our sanatorium. Everyone showed the greatest sympathy for her. NATELA was always talking to my mother about her son, who was supposed to have been executed, was actually still alive. Since then I have been perplexed by the question why the élite of Soviet Georgia shared the sufferings for somebody who was guilty of hijacking an aircraft.

It is already ten years since I investigate the circumstances of this tragedy. In collaboration with my screenwriter I have interviewed more than a hundred eyewitnesses; we have worked in the state archives of Georgia and read all interrogation records.

Everyone who took part in this tragedy is a victim to be mourned, not someone to be accused or to be lauded. The times and the milieu in which my heroes found themselves left them no choice...

They were in an unnatural situation, when people were deprived of what was normal in other countries. For the 19-year-old main hero, GEGA a pair of jeans, a Bible, the Beatles' music or Coca-Cola was symbol of freedom for which he was prepared to risk his life and the life of his young wife. I feel pain for them all - those Special Forces men who tried to save the hostages, for the crewmembers who perished, for the passengers, for the amateur terrorists, who hijacked the aircraft because they were suffering from the lack of air. Their actions cannot be justified. All one can do is to try to understand them: we are looking at a classical tragedy, where nobody is right and nobody is guilty.

PRODUCER'S STATEMENT

HONEYMOON FLIGHT is a story of the coin where both sides lead to the losing proposition. The only thing one could do is to try to understand, think of a bigger picture, attempt finding what could be the painful take-away from the tragic history of those teenagers, their parents and the passengers of the plane... Can lines be drawn between naivety and terrorism? Have

we understood the role of the state system and equally importantly have we forgotten how suffocating it could be? Our film will tackle these questions by following simple yet dramatic human issues of individuals.

The project will be shot in late fall 2015 and early 2016. The best Georgian crew is involved in reconstruction of 80s and 90s period. We are looking for European co-producers and/or financiers to fill in post-production of the film. Foreign editor is welcomed. We would like to meet sales companies and festival representatives for negotiating the best appropriate deals. This is how we wish to benefit from launching the project at CineLink.

COMPANY PROFILE

20 STEPS PRODUCTIONS was founded in 2010 in Tbilisi. The Company's goal is to contribute to development of the film industry in Georgia. It focuses on development and co-production of independent feature, documentary and animation films that will appeal both to domestic and international audiences.

Filmography:

VELO, 2015 (Short animation film by Mamuka Tkeshelashvili)

PRESIDENT, 2014 (Feature film by Mokhsen Makhmalbaf; Georgia/UK/ Germany/France)

LOST IN KARASTAN, 2014 (Feature film by Ben Hopkins; Georgia/UK/Russia/Germany)

DINOLA, 2013 (Short film by Mariam Khachvani)

GRANNY, 2013 (Short animation film by Sandro Katamashvili)

DETONATOR, 2013 (Short film by Beso Solomanashvili)

In production:

DEDE, 2015 (Feature film by Mariam Khachvani)

HONEYMOON FLIGHT, 2015 /2016 (Feature film by Rezo Gigineishvili)

CHASING THE WIND, 2015 (Short film by Zura Demetrashvili)

You know when it's HBO.

Best movies.
Best series.
No commercials.

www.hbo.ba

HOME BOX OFFICE HBO cinemax nax
HBO, Cinemax i Nax su registrirana uslužna obilježja tvrtke Home Box Office, Inc. © 2014, Home Box Office, Inc. Sva prava zadržana.

HBO[®]
ADRIA

Hend Fakhroo

PARIJAT

Director: Hend Fakhroo
 Writer: Caroline Palla
 Producer: Hend Fakhroo
 Production Company: Certifiable Productions
 Approx. Budget: 1.835.118 €
 Financing in Place: 18.351 €
 Doha Film Institute development fund,
 75% paid

Contact Info
 Certifiable Productions
 Doha, Qatar
 Cell: +973 33 776 665; +974 55 812 050
 Contact Person: Hend Fakhroo
 Email: hendfakhroo@gmail.com

Previous Work on Festival Scope:
 HIS NAME, Hend Fakhroo, QA, 2012, 4'
<https://www.festivalscope.com/film/his-name>

Attending the Festival:
 Hend Fakhroo, Caroline Palla

QA

DIRECTOR'S / PRODUCER'S BIOGRAPHY

Hend Fakhroo is a Qatari writer, director and producer. Her first short, HIS NAME, was screened at festivals around the world, including the Short Film Corner at the 66th Festival De Cannes. It was also officially selected at the Doha Tribeca Film Festival 2012 and the River Film Festival 2013. Hend grew up heavily influenced by her Egyptian grandfather, Mohamed Tawfiq, who was an acclaimed actor and director. She started making films in 2003 while attending university in Austin, Texas. She started her own production company, Certifiable Productions, in 2013. Hend is developing two feature films with a focus on bridging the gap between Arab films and foreign audiences and she is involved in the pre-production of a TV reality series, as well as two short films. Her work focuses on bridging the gap between Arab films and foreign audiences.

WRITER'S BIOGRAPHY

Caroline Palla is a visual artist and screenwriter from Zurich, Switzerland. She graduated from Zurich University of the Arts with an extensive photographic series showing the contents of common people's medicine cabinets, titled Going Inside. In her succeeding projects called 127 – Imagine a golden piggy bank with no one to spare a dime and The Yen-Yen: Thirtysix Drum Sets, Palla further developed her object-centered photography and she has since expanded her artistic practice into screenwriting. In 2014, she spent two months in Bahrain, where she was introduced to filmmaker Hend Fakhroo. With the generous support of the Doha Film Institute, the two of them are currently developing PARIJAT (Night-Flowering Jasmine) into a feature-length screenplay.

SYNOPSIS

PARIJAT (Night-Flowering Jasmine) is a contemporary drama that explores a Qatari woman's struggle for self-determination, as she battles to save her family's third-generation perfume business. SAHIRA (28), a Doha native of mixed ancestry, has exiled herself in London at the first opportunity, deliberately putting a distance between herself and her Qatari family, in particular her demanding mother. She's married to a Pakistani Briton, and the couple is about to buy a flat, as she feels a strong need to put down some roots. But her life in London is disrupted when her grandfather dies. On returning to Qatar for the funeral, she's suddenly faced with the responsibility of taking over the ailing company from her erratic father – and obliged to move back into the family home that she fled 10 years ago. Despite strong resistance from her family, she sets a rejuvenation process for the company in motion, gradually overcoming the prejudice stacked against her as a woman and a relative 'outsider'. But it's a process that ultimately leads to the disintegration of her marriage, forcing her to confront her conflicted

cultural identity, her troubled family history and the powerful sense of rootlessness that accompanies them both. Cut loose from her old life in London, she throws herself once again into her work and by taking a creative leap of faith is able to take her grandfather's legacy triumphantly into the 21st century, finally establishing for herself an identity she can believe in – complex and modern; rooted, yet free.

DIRECTOR'S STATEMENT

Women in film often lack strong storylines, let alone films that tell stories about Arab women. PARIJAT is the story of a modern Arab woman who struggles with the effect globalization has had on her upbringing. When she is suddenly faced with tragedy and obligation, she tries to create a medium while staying true to herself. Her bittersweet journey is a beautiful story to bring to the big screen, perhaps even bridging a divide between Western audiences and Arab films.

PRODUCER'S STATEMENT

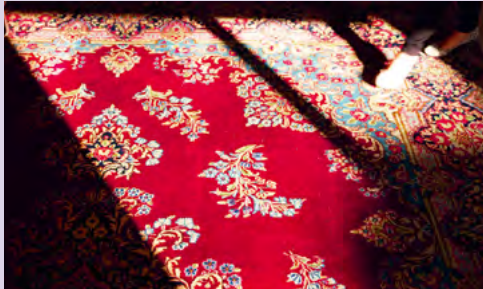
It's rare to find stories about modern Arab women in today's international film circuit. Our aim during CineLink is to network and meet potential co-producers who share a similar vision for the film. PARIJAT has the potential to uncover some of the mysteries surrounding women from the Arabian Gulf. It will also dispel many preconceived notions on how modern Arab women deal with universal issues, such as love, marriage, and family obligation.

COMPANY PROFILE

Certifiable Productions was established in 2013 and is based in Doha, Qatar. The aim of Certifiable Productions is to provide a platform for local and regional filmmakers to develop their projects. It is currently involved in the pre-production of a reality TV series, a short film, and a feature film. Certifiable Productions is owned by Qatari filmmaker Hend Fakhroo, and currently employs people on a freelance basis.



Doha Film Institute congratulates its grant recipients and Qumra 2015 participants selected for the CineLink Co-Production Market.



Parijat
By Hend Fakhro
Qatar



The Taste of Apples Is Red
By Ehab Tarabieh
Syria, USA, Palestine, Qatar

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

مؤسسة الدوحة للأفلام
DOHA FILM INSTITUTE

GENERALNI SPONZOR

HT ERONET

GLAVNI SPONZOR

Raiffeisen BANK

EKSKLUZIVNI SPONZORI



BOSNALIJEK



ASA GROUP | we bring you the stars

REALIZOVAN UZ PODRŠKU



FESTIVALSKI PARTNER



ZVANIČNO PIVO



ZVANIČNA ZAŠTITARSKA AGENCIJA



ZVANIČNI PREVOZNIK FILMOVA



ZVANIČNO VINO



ZVANIČNI IT DOBAVLJAČ



ZLATNI SPONZORI



SREBRENI SPONZORI



SREBRENI SPONZORI



PARTNERI



INTERNACIONALNI PARTNERI



INDUSTRY PARTNERI



GENERALNI MEDIJSKI PARTNER



MEDIJSKI PARTNERI



GENERALNI MEDIJSKI INTERNET PARTNER



MEDIJSKI PARTNERI



MEDIJSKI PARTNERI



TEHNIČKA PODRŠKA



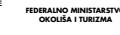
TEHNIČKA PODRŠKA



PODRŠKA



POKROVITELJI



Ehab Tarabieh

QA / SY / US

THE TASTE OF APPLES IS RED

Director: Ehab Tarabieh
 Writer: Ehab Tarabieh
 Producer: Sol Goodman
 Production Company: RailRoad Films
 Approx. Budget: 1.101.311 €
 Financing in Place:

Contact Info
 RAILROAD FILMS
 921 West University Drive,
 85201 Mesa Arizona, USA
 Tel: +972508765730
 Contact Person: Sol Goodman
 Email: anyanyanything@gmail.com

Previous Work on Festival Scope:
 THE FORGOTTEN (Al-Mansiyun),
 Ehab Tarabieh, QA / SY, 2012, 21'
<https://www.festivalscope.com/film/the-forgotten-1>
 SMILE, AND THE WORLD WILL SMILE BACK
 (Im tekhayekh, ha'Olam yekhayekh elekha), Al
 Haddad Family, Yoav Gross, Ehab Tarabieh, IL /
 PS, 2014, 21'
<https://www.festivalscope.com/film/smile-and-the-world-will-smile-back>

Attending the Festival:
 Ehab Tarabieh, Sol Goodman



DIRECTOR'S BIOGRAPHY

Ehab Tarabieh was born in Majdal Shams, a small village in the Syrian Golan Heights.

Growing up under Israeli military occupation, Tarabieh was politically active at very young age. He studied classical violin at the Conservatory for Classical Music in Damascus before relocating to the Czech Republic to study film. After graduating, he made several award-winning short films that documented life under occupation in Palestine. THE FORGOTTEN, his short narrative film, won the Best Short Film Award at DFFF 2012. SMILE, AND THE WORLD WILL SMILE BACK (2014), a short documentary, screened in competition at the Berlin International Film Festival, won the Best Short Film Award at the Milan Film Festival and is nominated for the European Film Awards 2015.

PRODUCER'S BIOGRAPHY

Sol Goodman is a Producer based in Mesa, Arizona. Coming from a small town in Kansas, Goodman worked as a Civil Rights and Environmental activist for many years, sailing around the world four times before settling down.

Upon wrapping up Film and Literature Studies at the New School University, in NYC, Goodman established RailRoad Films along with Jonathan Doweck from Buenos Aires. Sticking to film for Cinema, RailRoad Films produces both Documentary and Narrative Fiction, and in the past years has presented films at the Berlinale, Cannes Film Festival, San Sebastian, Hot Docs, Tribeca and Toronto Film Festivals.

SYNOPSIS

This past winter in the Golan Heights was the worst of many years. The Elders were young boys when the occupation began, and those that remember in detail every sight and sound of the old days in Syria, can't remember a cold so bitter.

Sheikh KAMEL was a young man when the occupation forces moved the border, declaring Majdal Shams to now be under Israeli Control, and no longer Syrian. The new border drew a new line between himself and his brother MUSTAFA that fled to Damascus with a terrible family secret.

As long as his brother was gone, the shame his brother carried was gone with him, but as the winter grew cold under the occupation, the civil war raged on in the fatherland, across the border. Majdal Shams was mainly unified in its support of the Assad regime, but the brother that had fled, and made Damascus his home, he was of other opinion.

One cold night, Sheikh Kamel gives a young man AHMAD, his son in law, his blessing to leave SALMA his only Daughter and sneak across the border and join the Assad forces. On that same

night, a surprise knock on his door brings him out late. Someone else had crossed the border on that night. His brother Mustafa laid bleeding on his doorstep. Sheikh Kamel brings his brother in, and cares for him like one would for his only brother.

Soon however, questions arise in the village, and secrets are whispered into the cold wind. The village wants the head of the rebel. Sheikh Kamel, remembering the shame his brother had brought them, has every reason to turn him away. But family is family.

Sheikh Kamel carries his dilemma as he has carried many more before, with dignity. But as the village starts closing in on him, he feels the pressure and his dignity stands real tests. The village air whispers of old family shame, it whispers of contemporary issues confronted by age old history and a dire question of loyalty. To family, or to community?

Eventually Sheikh Kamel is isolated in his own community and he must decide. Unless his brother decides for him

DIRECTOR'S STATEMENT

Ever since I can remember, Grandpa used to say: 'Even though the village is small, it has more secrets than the mountains can carry. We are cowards. We know everything, but refuse to speak about anything. One day, a man will come and he will try to unbalance the scales, to put the truth on one end and expose everything we've been hiding all these years.

Because we are cowards, we will try with all our might to stop him, even by taking his life. More men will come to do the same, and because we are cowards, we will treat them the same, time and again.' In this film I will talk about current times, the times that Arabs are going through right now. I will talk about a particular time in which we do not want to expose our secrets – secrets that are no different to those of any other people in this world.

PRODUCER'S STATEMENT

In 2012, I made a short film with Ehab Tarabieh called THE FORGOTTEN. The film was screened at numerous festivals and won the first prize at the Doha Tribeca Film Festival that year.

After wrapping up that film, we decided to make a feature length film, and since then Ehab has been writing.

As we near our final draft of script, we plan to begin the financing process in the summer of 2015 with the intention of filming in the occupied Golan Heights in the winter of 2016/2017.

As the director's nationality is Syrian, financing has its challenges. With that said, as an Artist with no current country, Ehab has found a supportive home in different places in the Middle East, including The Doha Film Institute and the Arab Fund for Arts and Culture, whom both supported the script development, and who we are both counting on for long term support in the Production stage. Cornerstone financing will be placed between the summer of 2015 and early 2016, with the rest of 2016 dedicated to forming the coproduction partnerships that will form the final production scheme for this film.

We are currently seeking coproduction partners, mainly in Eastern and Northern Europe, preferably with experience in co-producing with the Middle East.

COMPANY PROFILE

RAILROAD MOVIES was established in Brooklyn in 2006 as RailRoad Media. Travelling long and far since then, RailRoad Movies focuses on films for cinema and printing fine literature, with an emphasis on work from the Middle East and Africa and with a strong client base in the USA.

CREATIVE EUROPE DESKS ON THE ROAD

SFF INDUSTRY TERRACE

AUGUST 20 & 21, 3 to 5 pm

Find out about the EU's funding scheme for the audiovisual industry in Europe and beyond!

Saznajte više o EU grantovima namijenjenim za audiovizuelnu industriju u Evropi i šire!

Meet us on the terrace:

CEDs Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Hamburg, Hungary and Slovenia

We welcome our latest additions to the family:
Creative Europe Desks BiH and Albania!



CINELINK IS SUPPORTED BY



PARTNER COUNTRY



REGIONAL FORUM IS ORGANIZED IN COOPERATION WITH



REGIONAL FORUM PARTNERS



INDUSTRY PARTNER



CINELINK PARTNERS



CINELINK AWARDS



CINELINK WORK IN PROGRESS AWARDS



SUPPORTED BY



CineLink Sarajevo Film Festival

Zelenih Beretki 12, 71000 Sarajevo, Bosnia and Herzegovina

tel. +387 33 221 516, +387 33 209 411, fax. +387 33 263 381

www.sff.ba, cinelink@sff.ba, wip@sff.ba