

CineLink Drama PROJECT BOOK

SARAJEVO



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Industry
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August 2017 

CineLink Drama Award

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ALL PANTHERS ARE PINK

Miroslav Mogorović, Titus Kreyenberg
Serbia, Germany

All Panthers Are Pink is the fictionalized account of a legendary gang of Yugoslav jewel thieves that operated internationally and never really ceased their activities.

Genre: Comedy, action

Original script

Format: 8 x 50'

Creators: Miroslav Mogorović, Titus Kreyenberg

Writer: Dimitrije Vojnov

Producers: Miroslav Mogorović, Titus Kreyenberg

Production Companies:

Art and Popcorn

Majke Jevrosime 39

11 000 Belgrade, Serbia

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www.artandpopcorn.com

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Bozener Str. 13-14

D-10825 Berlin

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Estimated production budget: 3.000.000 €

Financing in place: 50.000 € for development

Production plan:

Development: July 2017/ Feb 2018

Pre-production: February - March 2018

Shooting: April/June 2018

Postproduction: July/October 2018

Language: English

Looking for at CineLink Drama:

Co-producers, broadcasters

Synopsis of the series

MILUTIN is leading the gang of jewel robbing thieves. Even though his wife ANA believes Milutin has retired he uses his current job as a football club official to pull heists and fence stolen goods. His gang consists of MISA, a young and talented getaway driver, BOGDAN – Milutin’s war comrade in arms specialized in break-ins and KICA, a hacker who handles all the electronic aspects of the job. After a botched robbery in Cannes, Misa dies and the gang barely gets out alive. They manage to conceal Misa’s death, fence the diamonds and return to Belgrade.

Interpol detectives recognize the modus operandi of the Pink Panther gang and start an intensify the investigation of the Cannes robbery. All the while in Belgrade, Milutin tries to lay low but Bogdan and Kica get restless and pull a job on their own. Ana suspects that something is going on but as she follows Milutin around nothing suspicious occurs. However, Milutin is indeed plotting a new job in Zagreb and for that he needs to hire a new getaway driver, a young gun from Zagreb who knows the ins and outs of the Croatian capital. Meanwhile in Cannes, Interpol finds clues leading to Belgrade and Milutin himself.

Ana realizes that even if she can’t find and proof anything, she is afoot and contacts her handler in the Serbian Police, with whom she collaborates ever since she decided to abandon the life of crime once shared with Milutin. The Serbian police handler informs her that Interpol has Milutin on their radar. He also informs her that even to them all that he does seems legit for the time being.

Milutin manages to mount a heist in Zagreb. At the eleventh hour, Interpol investigators recognize what is going on and try to set up a trap for Milutin’s crew. However, the trap was set up in a hurry and the crew manages to escape only to be double-crossed by the very crime boss who ordered the job.

The double-crossing quickly escalates into a shootout and Milutin’s crew gets cornered. They get help from Ana. She not just saves them but also brokers a deal with her Serbian police handler to give them a free pass in exchange for valuable items they stole in Zagreb.

The crew comes back to Serbia, mostly safe and sound but Milutin is aware that this betrayal of Ana cannot go unpunished.

Story development in season two

In Season Two, we will maintain all of the main conflicts from Season One.

In Milutin’s household there is further tension between him and Ana. Even though she saved his skin in Season One, and shared some of the spoils of his latest job, her main goal is to stay safe and keep the family together. Milutin will be facing further challenges and temptations and actually may break the promises given to Ana once again. This time however she won’t forgive him easily.

For a while in Season One she was an obstacle but in the end turned out to be an invaluable ally. In Season Two she may turn into a formidable opponent and their next alliance may not come easily as it will get forged when the whole family is at stake. The events of the first season may spill into the second one because Milutin’s crew got betrayed in Zagreb. Such events can’t go unnoticed in the underworld and may turn a lot of up and coming players against Milutin. In order to regain his former position, Milutin will have to fend them off and resolve the issue once and for all by fighting back at SKENDER.

Interpol is certain that Milutin is running the crew and their investigators, introduced in Season One, will get a few steps closer to arresting Milutin. However, Milutin is fully aware of their activities and he will try and use them against Skender, his main rival.

In order to fund his revenge and the attempt to regain footing, Milutin’s crew must plot a big heist. But it’s harder than before because security measures have been stepped, with Milutin’s crew in mind.

Some loose ends from the past will come back to haunt Milutin as well. Concealing Misa’s death will become very hard to maintain and his ex will reappear in Kica’s life bringing further trouble.

So, in terms of the meta-serial continuity the second season will be based around one criminal’s inability to fully retire from the world of crime. At the same time, Milutin’s domestic and marriage

issues will further underline the truth that even the people with most exciting biographies cannot escape mundane personal problems.

Creator's statement

What do we want to see if we watch a TV-Series? Genre, action, suspense, romance and humor! ALL PANTHERS ARE PINK offer all this in a nutshell: A gang of criminals with a strong sense for family relations. They steal from the rich and give (some of it) to the poor. None of them is blessed with a super brain and all of them are usually distracted by domestic problems. Their heists always resort to improvisation, which makes for suspense and action. They are characters that are iron willed but soft at heart, especially when it comes to the other sex.

As our series will always set a focus on humor and situational comedy ALL PANTHERS ARE PINK will provide entertainment for a wide audience.

In Former Yugoslavia their status is legendary and in the rest of Europe and beyond they are a household name. It is something uniquely valuable to build upon.

Creator's biography

Miroslav Mogorović was born in 1972. in Zemun, Serbia. He started working as a convention and festival manager in Serbian National Congress and Convention Center in 1995. Same year, he started working as assistant managing director on Palić Film Festival In 2002, he became Executive Producer of "Belgrade International Film Festival", biggest and oldest Serbian film festival. He remains Executive Producer till autumn 2006. In the frames of "34th Belgrade International Film Festival" he established the "Belgrade Industry Meetings B2B", with focus on non-EU countries. He was Head of B2B during all eight successful editions. In spring 2004, together with the group of young film professionals, he established "ART & POPCORN Motion Picture Company", and entered the production market independently. In 2012 after many years of work finally succeeded to restore cinema Fontana in cooperation with the Municipality of New Belgrade. In 2014 he was executive producer of biggest Ex-Yu coproduction WE WILL BE WORLD CHAMPIONS by Darko Bajić, which he success-

fully distributed in 2015, being No. 1 at Serbian Box Office. In 2015 Miroslav Mogorović presents his internet platform FESTIVAL BOX OFFICE, supported by Eurimages, which is supposed to collect worldwide data about festival presentation of the films. In 2016 he was as Executive Producer for the film Requiem for Mrs J, directed by Bojan Vuletić, a Serbian-Bulgarian-Macedonian-French-Russian coproduction, premiered in frames of Berlinale Panorama 2017.

Writer's biography

Dimitrije Vojnov, born in 1981, in Belgrade, Serbia. Graduated screenwriting at the Belgrade Faculty of Dramatic Arts in December 2004.

In 1992, Vojnov starred in Goran Marković's "Tito and Me" and this role was awarded with a Silver Shell on the San Sebastian Film Festival.

In 2004, his stage play The Great White Conspiracy premiered in Belgrade, went on an international tour and won several regional theatre awards. Eventually, it was also staged in Sarajevo (Bosnia and Herzegovina) and Nova Gorica (Slovenia) while also being adapted for Serbian and Croatian National Radio.

In 2006, Vojnov co-wrote "We're No Angels 3: Rock'n'Roll Strikes Back" which went on to become the highest grossing Serbian film of the season. That same year he worked on the shooting draft of "War Inc." an American motion picture starring John Cusack and Marisa Tomei.

In 2010 Vojnov wrote feature film Skinning that went on to be the highest grossing Serbian film of the season and won him both the Jury Award and FIPRESCI Award for best screenplay on the Serbian Screenplay Festival.

In the spring of 2012 Vojnov co-wrote Doctor Ray and the Devils a Nicholas Ray biopic directed by Dinko Tucaković. The autumn of 2012 brought the American theatrical release of the short film anthology "The ABCs of Death" and Vojnov wrote the screenplay for the story directed by Serbian director Srdjan Spasojević. The rest of the director assembly in this film includes Oscar-nominee Nacho Vigalondo, Cannes-participant Ben Wheatley and an array of hippest genre filmmakers from all over the world.

2014 saw the release of two films co-written by

Vojnov - the sequel of the feature film Montevideo about Yugoslav participation in the first football world Cup in Uruguay in 1930 and crime comedy Little Buddha the debut feature by Danilo Bečković. These two films combined million admissions in cinemas of Former Yugoslavia.

2015 saw the release of Julija in Alfa Romeo – Slovenian teen comedy co-written by Dimitrije Vojnov. In 2016 Danilo Beckovic's Samurai in Autumn garnered 160 000 admissions in Former Yugoslavia and marked first full screenwriting credit for Vojnov.

In 2017 Vojnov expects the release of two feature films – Ederlezi Rising by Lazar Bodroza and Of Bugs and Heroes by Petar Pašić.

Producer's biography

Nikolina V. Zečević was born in 1980 in Sisak, Croatia. She is owner of independent production company Biberche, based in Belgrade, Serbia. In the last ten years, she has produced six feature-length motion pictures, two documentary, as well as being the executive producer on four movies. The films she has produced have received over one hundred awards at international film festivals. Last feature film she produced, THESE ARE THE RULES directed by Ognjen Svilčić, had its world premiere at the Venice film festival where it received Golden Lion for Best Actor in Leading Role. In 2017 she completed two feature-length films OFFENDERS directed by Dejan Zečević, SACRIFICE directed by Maria Dzidzeva, and feature-length documentary NANA directed by Miladin Čolaković – film festivals programming is ongoing. She is a member of the board of the Serbian Association of Producers.

Company Profile

ART & POPCORN Motion Picture Company, was established in 2004 in Belgrade by a group of young filmmakers with the underpinning idea to produce good films. Thirteen years later the company participated as producer, co-producer or executive producer in filming over twenty feature films, which makes it one of the most productive Serbian film companies. They participated with their films at over five hundred festivals spanning

six continents and were presented with numerous awards and recognitions.

Creative development of young directors remains one of the company's primary goals. Company is also focused on cooperating with renowned directors and working together with foreign companies in co-productions to create new European films.

Attending CineLink Drama:

Miroslav Mogorović, Titus Kreyenberg





BURN BABY BURN

Marijana Verfoef
Serbia

Maximilian is a lawyer from Berlin who arrives at the remote Vlach village in Eastern Serbia to investigate the disappearance of his fiancée Esther, who has got entangled in black magic while shooting a documentary about Slavic witches.

Genre: Psychological thriller with fantasy elements

Original script

Format: 8 x 50'

Creator: Marijana Verfoef

Writers: Marijana Verhoef, Ognjen Sviličić

Director: Dejan Zečević

Producer: Nikolina Vučetić Zečević

Production Company:

BIBERCHE

Sindelićeva 8, 11 000 Belgrade, Serbia

Phone: +381 11 40 944 36

email: office@biberche.com

www.biberche.com

Development stage: Treatment, Project Bible

Estimated production budget: 1.200.000 €

Financing in place: 20.000 €

Production plan:

Final script to be delivered by end of 2017;

Fundraising in the first half of 2018;

Pre-production - 3 months, starting from June 2018;

Production - 3 months from September 2018.

Language: German, English, Vlach, Serbian

Looking for at CineLink Drama:

Broadcasters and German partners

Synopsis of the series

MAXIMILIAN (33) is a German young successful lawyer from Berlin, who is anxious to start investigating the disappearance of his future wife in a remote Vlach village in Eastern Serbia, where Slavic mythology, witchcraft and other ancient customs still hold a firm grasp on everyday life.

By the time Maximilian arrives in the Vlach village, he teams up with VLADIMIR (35), a man proud of his heritage who works as a border patrol officer on the border between Serbia and Romania. Maximilian gets strongly attracted to Vladimir's sister and wife DANICA (30), who awfully reminds him of Esther in every regard.

As Maximilian and Vladimir develop a peculiar good cop / bad cop relationship, they also clash, both being in love with the same woman. Together, they start investigating Esther's disappearance.

Their investigation reveals a second storyline to the narrative.

A month earlier, together with her best friend and Vladimir's sister DANICA, Maximilian's fiancée ESTHER traveled to Danica's birthplace, a small Vlach village in the mountains. Esther's main goal was to make a documentary film about the myth of a local ancient witch called Muma Padurii. However, upon their arrival, it becomes evident Esther's priority is to experience an adventure in the rural Eastern Serbian province. She does not know that Danica is on a secret quest of her own; In order to get her son back Danica left behind as a teenager, Danica has made a secret deal with the local witches Council, to surrender Esther to a dark plan of the great witch Muma Padurii.

Vladimir, Danica's brother, offers his guidance to young women. He is bothered by Esther's superficial interest for the Serbian province, although he finds her intriguing, ergo attractive. He also doesn't trust his own sister Danica, being certain the western world has corrupted her, since she has been living in Germany for the past 15 years. Influenced by Slavic myths, pagan matriarchate and magical nature, Esther is making research for her film and distancing herself from her best friend, becoming more wild and careless. The locals seem not to be at all happy to have an invasive foreigner disturbing the precarious balance within their village. As the time goes by, Esther is

being discreetly manipulated into starting a metamorphosis into a Serbian witch, eventually losing what few inhibitions she had left and fully immersing herself in black magic.

At the very end, in the height of her madness Esther kills Danica and takes the possession of her body, leaving her soul in possession of the superior Witch. From this point on she starts leading a double life, as Danica by day and Esther the Witch by night.

Story development in season two

Esther's metamorphosis into a witch brings back the glimpse of life in better days in the village. She leads her double life, balancing as Danica married to Vladimir by day and as Esther the Witch by night. She becomes pregnant with Vladimir and gets two beautiful girls. However, as the time passes, she becomes more and more restless and depressed she has given her peaceful life in Germany away.

She is slowly losing her mind, not being sure what's real and what is not. She is questioning whether she has been Danica for all this time and maybe Esther was actually the one who has been killed. At night her urges as a witch are increasing. She is becoming a bloodthirsty witch who finds pleasure in seducing and killing people at night, deliberately leaving trails and hoping Muma Padurii will come to confront her one day and set her free.

The local witches have made peace with the villagers and they had been serving the local community as healers and shamans for ages now. Esther's acts start to work against the local witches giving them the bad name again. The witches' council turns the villagers against Danica (Esther), who organize a witch-hunt, wanting to capture Danica and burn her to death.

Danica runs away, leaving her kids and husband behind. She only has one goal now. To find Maximilian and re-establish her former life in Germany again. The only problem is, Esther is still stuck in Danica's body.

During the day, Esther hitchhikes as Danica toward Belgrade. She needs to find a way to get a passport and a flight ticket to Germany. She becomes unscrupulous in her ways of earning money.

On the road, she teams up with a female Roma

called JACKY (20). She ends up begging, changing brothels, prostituting herself and stealing money together with Jacky.

At night Danica is still transforming in Esther who is trying to control her urges but her appetite for killing grows. She also feels guilty for leaving her kids and killing Danica.

Once Danica (Esther) arrives in Belgrade, she starts looking for people who will make her a passport. Jacky helps her out with her Roma community. However, a few days before her departure, Esther turns into the witch and completely loses her mind. She kills Jacky's family and runs away.

Danica (Esther) needs to hide from the well-connected Roma community in Belgrade, as Jacky wants to have her revenge. She finds a way to get behind the closed doors of the German embassy, claiming she is German whose ID got stolen and that her life is being threatened. By using black magic, Danica convinces the Attaché for Defense to give her shelter for the time being.

Jacky eventually finds Danica, who does not want to fight back but eventually ends up killing Jacky.

Once Danica is finally at the airport, she needs to make a decision, whether to take the flight to Berlin to find Maximilian or find a way how to get back to her kids she left behind.

As she is waiting, police is trying to make their way to the airport. Once they arrive, they are too late, Danica has already taken the flight.

Creator's statement

The story of BURN BABY BURN deals with the idea what lies behind rustic and exotic. In the case of the Balkans, a German girl who is essentially good natured wants to discover the true Balkans. Once she starts playing with fire she discovers every culture has its unwritten rules. Beneath the bohemian surface of the Balkans a dark undercurrent exists. In order to become part of it, there's a price to be paid to explore these dark waters.

BURN BABY BURN approaches the cultural misalignments within Europe. It questions the prejudices such as "Western arrogance" versus "Eastern bohemia and unscrupulousness" which serves as a fruitful playground to build up the tension on a higher, universal level. The TV series will question what our expectations of "the other" are and how

can we deal with the differences that do not fit or conflict with our own core values, without losing our identity.

On the top of this, BURN BABY BURN will question the role of gender in various contexts and cultures. Esther and Danica are emancipated, however their actions are at odds with their spoken beliefs. It leads us to question their individual interpretations of feminism and its clashing meaning in modern and old fashioned societies. The story will unfold predominantly within a realistic setting, under the looming question of whether or not the paranormal and magical aspects these ritual communities adhere to really exist.

Creator and writer's biography

Marijana Verhoef (Belgrade, 1986) is a Berlin based writer, dramatist and filmmaker.

After graduating in Dramaturgy and Creative Writing at the Faculty of Dramatic Arts in Belgrade, Verhoef moved to Berlin where she worked at the dramaturgy department of Deutsches Theater Berlin. In 2016 Verhoef worked as a Story Editor trainee at TorinoFilmLab's program for feature screenplay development under the mentorship of Franz Rodenkirchen.

Verhoef's theater plays premiered at the German state theaters and internationally acclaimed festivals such as: THE FOOD AMBASSADOR (staged by Matthias Gehrt, International Theater World Congress, 2017), THIS IS NOT HAPPENING (staged by Serkan Öz, Maxim Gorki Theater Berlin, 2016), AMSTERDAM (staged by Ulf Görke, Mainfranken Theater Würzburg, 2016, staged by Nurkan Erpulat, Düsseldorfer Schauspielhaus, 2014), PLAYBOY (staged by Katrin Plötner, Theater Augsburg, 2015). Verhoef also directed a number of short documentaries commissioned by Deutsches Theater Berlin, Z-Bau Nürnberg, Theater Strahl, etc. She is a graduate of Ekran+ program at Andrzej Wajda Film School and alumna of the TorinoFilmLab, International Forum Theatertreffen Berlin and Forum of Young European Playwrights of Theater Biennale New plays of Europe. In 2017/2018 Verhoef will start her directing studies at the German Film and Television Academy Berlin.

Writer's biography

Ognjen Sviličić was born in 1971 in Split, Croatia. He has made five feature-length motion pictures. His film SORRY FOR KUNG FU (2003) had premiere on 55th Berlinale Forum, and has won several international awards. His film ARMIN (2007) also had a premiere on Berlinale Forum, after that he went on more than 100 international film festivals and won more than twenty awards among them East of the West award at Karlovy Vary and FIPRESCI award for best foreign film at Palm Springs. His last film THESE ARE THE RULES (2014) had premiere in Venice Film Festival in Orrizonti section, and won the award for best actor and later best director at Warsaw Film Festival. He was also a scriptwriter for some internationally recognized movies like SLOVENIAN GIRL (2009) and NIGHTLIFE (2016) or regional box office hits like WE WILL BE THE WORLD CHAMPIONS (2015). He has written a several very popular Croatian TV series, such as BUMERANG (2005), TUŽNI BOGATAS (2008), PERIFERIJA CITY (2010) and STIPE U GOSTIMA (2008-2014). Sviličić works as a professor at the Academy of Dramatic Arts in Zagreb where he teaches scriptwriting.

Director's biography

Dejan Zečević was born in 1972 in Belgrade, Serbia. He has made seven feature-length fiction films, six very famous TV series in Serbia, as well few short films, documentary, and a segment in a anthology film. His films participated in many international film festivals and received more than 100 prizes. For his films he received Serbia FIPRESCI Award for best director in 1996, 1998, 2002, 2007 and 2011.

Producer's biography

Nikolina V. Zečević was born in 1980 in Sisak, Croatia. She is owner of independent production company Biberche, based in Belgrade, Serbia. In the last ten years, she has produced six feature-length motion pictures, two documentary, as well as being the executive producer on four movies. The films she has produced have received over one hundred awards at international film festivals. Last feature film she produced, THESE ARE THE RULES directed by Ognjen Sviličić, had its world premiere at the Venice film festival where it received Golden lion for Best Actor in Leading Role.

In 2017 she completed two feature-length films OFFENDERS directed by Dejan Zečević, SACRIFICE directed by Maria Dzidzeva, and feature-length documentary NANA directed by Miladin Čolaković – film festivals programming is ongoing. She is a member of the board of the Serbian Association of Producers.

Company Profile

BIBERCHE is a fast growing independent production company. It was established in Belgrade, Serbia, 10 years ago, by a couple of film professionals, with more than fifteen years of experience and only one idea and intention - to produce good motion picture. From the day of its foundation, they have achieved over one hundred awards at film festivals worldwide.

Attending CineLink Drama:

Ognjen Sviličić, Marijana Verhoef,
Dejan Zečević, Nikolina Vučetić Zečević,





DANUBE

Sandra Antolić
Croatia

As captain of the Mephisto, Danube's cargo vessel, Kiro Varga has to deal with river smugglers, the international police and the Black Sea Mafia. Crossing the line between right and wrong that has long ceased to have any meaning in his world, Kiro is intent on finding the brother he lost during the siege of Vukovar in 1991. But as with most things in life, that which you seek, is in plain sight...

Genre: Drama

Original script

Format: 8 x 50'

Creator: Sandra Antolić

Writers: Sandra Antolić, Jasmina Kallay

Director: N/A

Producer: Jasmina Kallay

Production Company

MAXIMA FILM

Božidara Adžije 22, 10 000 Zagreb, Croatia

Phone: +385 1 364 77 00

<http://maxima-film.hr>

Development stage: Treatment, Project Bible,

Moodboard, Sample scenes

Estimated production budget:

4,000.000 € (500.000 € per episode)

Financing in place: None

Production plan:

We are currently awaiting the results from HAVC (script development) and searching a co-producer who would take the role of primary producer. With a co-producer we aim to apply to the MEDIA Single project call in 2017, which will then fund further writing of the pilot as well as attending industry events/markets. We intend to apply to the Berlinale Drama Series Days and Series Mania (Paris) in the spring of 2018. In early 2018 we will apply for Project Development funding from HAVC, which will go towards writing subsequent episodes as well as location scouting and casting and the production of a trailer. The writing of the pilot will commence as soon as script development funding is in place, whether this is from HAVC or MEDIA (autumn 2017 or mid 2018).

Language: German and other languages from the Danube region

Looking for at CineLink Drama: Producer

Synopsis of the series

DANUBE follows the search of KIRO VARGA (40) for his younger brother ADAM whom he hasn't seen for 25 years. In 1991, their family fled from war-torn Vukovar. Kiro found work with a German company that transports cargo along the Danube, although the job carried a high price: Kiro had to give a kidney for the son of his boss UDO SILBERKREUTZ. Over the years he has progressed to the rank of captain, managing his own cargo ship called the Mephisto. He has kept in touch with his mother and sister who moved to Vienna. Now, the sister is married with her own children, while their ageing mother is sick. As for Adam, it's as though he has disappeared; at times Kiro gets a lead, but then it proves false. Then, when the police inform him that Adam is dead, Kiro breaks down. He has to tell his mother and sister that there is no more hope.

In order to send his family money, Kiro earns extra cash from smuggling for the Black Sea Mafia headed by BABAJ. This is by no means out of the ordinary, because nowadays everyone is up to something 'under the counter'. However, the risks keep increasing and the police are breathing down Kiro's neck, so he ends up cooperating with them. This coincides with a change in the Mafia leadership: young ASLAN has ordered LUVIUS (leader of the neo-Nazi Danube sect called Danubius) to kill the old boss Babaj, even though Babaj had as good as brought Aslan up and had placed him as his right-hand man. The beautiful Slovakian prostitute ANKA is in love with Aslan, but Aslan is cold and distant, only wanting power, at any price. When Kiro meets Anka, he is attracted to her and helps her when Aslan tosses her aside. Then, little by little, he falls in love with her.

After a failed attempt on Babaj's life, the old boss hides out, while Aslan takes over the running of the Mafia. He is planning a racket involving the Danube ship-owners. When the Silberkreutz owner refuses to cooperate, Aslan hires Luvius to kidnap his son in order to blackmail him. Kiro becomes involved in the negotiations, and he involves the police.

In the meantime, Anka has kicked her drug habit thanks to Kiro's help and is living with him on the Mephisto. But one call from Aslan, albeit a work call, is enough to fire up Anka's desire all over

again.

She falls pregnant with Aslan and confesses this to Kiro. But he is willing to accept even a stranger's child, out of love for her. It turns out that this is not a stranger, after all, for Aslan is none other than Adam.

Kiro discovers who Aslan is when he sees him on his boat, but he doesn't approach him. Later, he suspects Aslan is involved in the kidnapping of Udo's son, and in the end Aslan will turn out to be Kiro's new boss when Udo sells his company to the young Mafia boss. Kiro will realise that this is not who he was searching for — a Mafia boss, a killer and a kidnapper.

Story development in season two

The second season begins with a big family meeting in Vienna to mark the anniversary of Kiro's mother's death. The whole family is in attendance: brothers Kiro and Adam, Kiro's wife Anka, sister Maria who has gone back to her husband. In order to get out of the Mafia, Adam has agreed to work for the German secret service. Adam persuades Kiro to work with him. As he does not want to lose him once again, Kiro agrees. As a screen, they form an international company organising tourist cruises along the Danube.

This is the beginning of the spy-criminal 'mitteleuropeiana' that will once again, through 8 new episodes, expose the connections between big capital, the Eastern European Mafia, and the militant European right wing. At the same time, the premise of the cruise ships changes the visual matrix of the series from a 'port' one to an 'urban' one. Kiro will become the father to Adam's child and Anka's husband... which will be a big family secret... And it seems that Adam hasn't fully broken his ties with the Mafia, after all.

Creator's statement

The Danube as Europe's longest river is hugely inspiring and intriguing, both creatively and visually, representing a vast array of meanings that naturally feed into dramatic plots. It is also my own personal reaction to recent developments in NEW EUROPE: the violence and misunderstandings, the absence of morality and humanity and the general crisis in which those most vulnerable

suffer the most: the socially threatened, refugees and children.

The protagonist Capt. Kiro, the 'Balkan war' refugee, reflects the emergence of the New European dystopia as the dominant state of the spirit that has formed in the last quarter of a century. We are living in a time when the Mafia works hand in hand with big capital. People are trafficked like in the days of slavery. The ideology of the right is paralysing free media. The neoliberal economy is minimising social rights. A robot is worth more than a human. Love can be bought. Dreams have been truncated into coupons at shopping centre tills. Children are born unwanted. The re-emergence of nationalist populism is not surprising: economic stagnation, high unemployment, rising inequality and poverty, lack of opportunity, and fears about migrants and minorities "stealing" jobs and incomes have given such forces a big boost. It's like the days of the Great Depression in the 1930s. Today's dystopian nationalist regimes might be leading us into a new war. This theme seeks to enter into dialogue with today's European viewers who are simultaneously apathetic and empathetic, split between a liberal, humane acceptance of and a nationalistic resistance to the Muslim and other refugees.

Creator and writer's biography

Sandra Antolić was born in Zagreb, in 1967. She graduated from the Faculty of Philosophy (Zagreb) in Comparative Literature and General Linguistics. She has worked as a professional film critic for the Croatian National Broadcaster (HRT) and in periodicals. In the 1990s she was the chief editor on two TV programs about films, FOR A FISTFULL OF DOLLARS and PERFECT WORLD, and has hosted several other TV shows on movies. From 2004 to 2012 Sandra worked as a copywriter/creative director at two prominent Croatian advertising agencies (2 AM-FCB, Digitel&). In 2012, she began her screenwriting career with the feature comedy NOSILA JE RUBAC ČRENI (DO PIGS GO TO HEAVEN), for which she has received both script and project development funding as well as production funding (2105) from HAVC, with Croatian/US director Goran Dukić attached. This project also received development funding from

MEDIA. Filming is expected to begin in 2018. Sandra has also written screenplays for a puppet TV series called MAGICAL HANDS' (3D2DAnimatori for HRT). She has written the TV drama series DAL SE SJETIŠ NEKAD MENE (DO YOU EVER THINK OF ME /7X52') which is in an advanced development stage after obtaining the HAVC script development funding. She also received HAVC script development funding for her feature script PUŠKA (THE RIFLE). Sandra is also working with Jasmina Kallay on two projects in English, a rom-com called PARIS SYNDROME and animation feature AIA.

Writer's biography

Jasmina Kallay is a screenwriter, novelist and creative producer, with a PhD in Interactive Screenwriting (University College Dublin). Jasmina's YA novel BEAT GIRL (2012) was adapted into a feature film and International EMMY-nominated TV series (beActive, UK/Ireland, 2013). In 2013, she adapted Penguin's bestselling YA series of books GIRL HEART BOY into a popular web series. In 2014, Jasmina was commissioned by HRT, Croatia's national broadcaster, to co-create JUHUHU/WOOHOO, a new daily children's TV mosaic show, and in 2016 she was the creator and creative producer on KIDS RULE, a family reality TV show produced by Maxima Film and broad DON DYNAMO cast on HRT2. As writer and creative producer, Jasmina is currently developing feature project " with Maxima Film, which has received development funding from HAVC (2017). With SATEL Film (Austria) and the Newen Group (France), she is developing UNITED STATES OF EUROPE, a political-crime TV series, which received Creative Europe/MEDIA funding in 2016. In 2015 Jasmina wrote WRITE A SCREENPLAY, the first screenwriting manual in Croatian, now in its 2nd edition, and she is one of the founders of SPID, Croatia's Screenwriting Guild, where she is also a member of the committee. Apart from writing, Jasmina also works as an expert for Creative Europe/MEDIA in film, TV and videogames.

Producer's biography

Jasmina is the creative producer on this project. A freelancer, she has collaborated as both writer and creative producer with MaXima Film on several

projects, both TV and feature. Jasmina is also creative producer on a feature animation for children called 'Little Miss Santa', in development with Parka Pictures (Denmark) and Dreamin' Dolphin (Germany).

Company Profile

MAXIMA FILM LTD. was founded in 1992 in Zagreb, Croatia as a company for producing mostly feature films, TV programmes, and documentaries, as well as for production services. It is one of the longest existing independent companies in Croatia focusing on feature films. We have been working continuously since being founded. During this time we were involved in 35 projects, on which we worked as delegate producer, co-producer or production company, providing location and production services to foreign productions shooting in Croatia. To date we have produced 14 feature films and 14 documentaries as well as many TV series/programs.

Attending CineLink Drama:
Jasmina Kallay, Sandra Antolić





GLYCERIN

Miloš Pušić, Ivan Knežević
Serbia

A way-past-his-prime small-town punk rocker decides to get his old band back together, to the excitement of absolutely no one.

Genre: Dramey

Original script

Format: 8 x 30'

Creators: Miloš Pušić, Ivan Knežević

Writers: Ivan Knežević, Miloš Pušić

Director: Miloš Pušić

Producers: Miloš Pušić, Ivan Knežević

Production Company

ALTERTISE

Bačka 3, 21000 Novi Sad, Serbia

Phone: +381 64 238 9280

Email: directors@gmail.com

Development stage: Pilot Script

Estimated production budget: 160.000 €

Financing in place: None

Production plan

September 2017 - casting; October 2017 - production of the pilot; December 2017 - finalizing the editing of the pilot; January 2018 - online distribution of the pilot.

Language: Serbian

Looking for at CineLink Drama

Potential broadcasters, initial funding for shooting the pilot

Synopsis of the series

JOE, a washed-up punk rocker nearing forty, works as a delivery man. Burnt out, despondent and embittered, he half-asses his job and life with no ambition at all. He reminisces about the glory days of his forgotten and obscure band Glycerin, and desperately longs for a piece of long overdue fame. With most of his friends having moved on to functional adult lives, Joe spends his days mostly alone, going to punk gigs and arguing on the internet about what makes real punk, and who sold out to corporate interests and capitalism. The sole ray of light in his life is his six-year-old daughter MILICA, born from a previous relationship.

After a chance encounter with a lone fan, Joe gets a recording of the band he didn't even know existed. Reinvigorated by nostalgia, he decides to put the band back together. He guiltis his childhood friend and former drummer GAGA, a family man working in a bank, into joining him. The twenty-year-old Billy, a young punk enthusiast and the band's only fan, joins as the bass player.

Joe is convinced that they're going to make it, and he impulsively quits his job. Yet, his enthusiasm isn't particularly shared by his former wife DIANA, who is worried about the costs of Milica's school. Also, Glycerin reforming isn't the sensation Joe thought it would be. Their comeback gig is cut short only five minutes in, due to a fight breaking out. Overdue on rent, Joe is kicked out of his apartment and moves into Gaga's garage. He also pressures Gaga into approving him a bank loan for the instruments broken in the gig fight, most of which he blows on beer and impressing girls.

With the band nearing another collapse, Billy suggests they enter an up-and-coming televised band competition, winning which can get them a management deal. Joe relents, despite thinking of Glycerin as an already cult band. The competition establishes them as a joke entry: they're not very good, they're older than everyone else, and act fifteen years younger. What's worse, one of the jury members is the band's former bass player DARKO, who cut ties with the band after Joe slept with his girlfriend.

However, due to their youthful enthusiasm and the audience's ironic appreciation, Glycerin advances to the finals. They face off with the Hypnotizers,

a heavily promoted band whose frontman is the manager of the competition's corporate sponsors. Despite the enormous pressure, Glycerin triumphs in the end. Without consulting the rest of the band, Joe refuses the award when it turns out to involve advertising corporate beer.

Story development in season two

While Joe imagined that his outburst at the end of the competition would make them viral superstars, again no one seems to care about Glycerin. Back to more-or-less where they started, the boys are at the verge of a final breakup. However, they meet an enthusiastic music promoter, who manages to book them an extensive tour all over ex-Yugoslavia. Most expenses paid.

The band members rejoice, especially Joe. It's a shot at some small cash, travel, and punk'n'roll.

But as the tour goes on, it becomes clear that the promoter is actually less than competent, that he's misrepresented them on purpose, and the venues become smaller, more and more bizarre and just plain wrong. Tensions rise between the band members, threatening another, more explosive breakup.

Life on the road takes Glycerin to weddings, retirement homes, running away from villagers with rifles... and romance.

Creators' statement

The town I grew in had its very own and very specific punk scene. A scene which had a lot of people who thought of themselves as the second coming of music. Being outside that world, those people, their conflicts and dramas on facebook and youtube made us laugh. A very self-serious attitude in something that shouldn't be serious at all.

Glycerin began at least three years ago as a very derisive and mean-spirited send-off of people like that. But as it happens, working further on the characters made them a lot different, added dimensions and idiosyncrasies and made us actually love them, care for them and made us want them to succeed.

What we'd like Glycerin to be is a series about typical underdogs whose life and pursuits are made more difficult chiefly because of themselves, and only then the world around them.

What serves as the engine of the series is the perpetual pursuit of recognition that constantly eludes Joe. Either because of his own ego and hypocrisy or other people's interests and mistakes. The central conflict of the series is the conflict between the two punks inside Joe. The fake punk of mohawks, tight jeans and premade slogans, and the real punk, which is saying and doing what really makes you happy.

Creators' and writers' biographies

Miloš Pušić (1980) enjoys still being called a young director. He has directed two feature films, AUTUMN IN MY STREET and WITHERING, which have been shown on over fifty international film festivals. He is currently finishing his third feature, WORKING CLASS HEROES.

Ivan Knežević (1984) is a film editor and a screenwriter. He's edited both AUTUMN IN MY STREET and WITHERING, and co-wrote WORKING CLASS HEROES. An alumnus of Sarajevo Talents, Berlinale Talents, TorinoFilmLab and Midpoint. As one of the two winners of the 2017 First Draft Competition, he is currently developing the TV series THE ISLAND with HBO Adria.

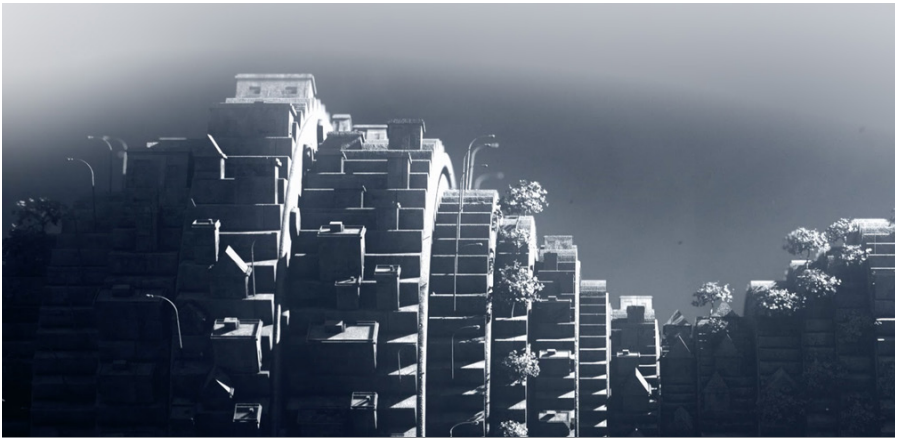
Miloš and Ivan are obviously long-time collaborators, but more importantly, they're great friends.

Company Profile

The production company ALTERTISE was founded in 2005. A young and ambitious team, Alvertise works in the fields of video, TV and film production. It employs a number of young and creative people dedicated to an efficient realization of the project at hand. Our goal is to establish and propagate modern production standards in Serbia and enable young creative artists with means for creative work.

Attending CineLink Drama
Ivan Knežević, Miloš Pušić





THE LAST SOCIALIST ARTEFACT

Ankica Jurić Tilić
Croatia/Serbia

Two big-city chancers show up in a desolate town deep in the Balkan rust belt, promising to bring the good times back - so where's the catch?

Original title: Područje bez signala
Genre: Drama
Adaptation of other material
Novel by Robert Perišić, PODRUČJE BEZ SIGNALA / NO SIGNAL AREA
Format: 6 x 60'
Creator: Ankica Jurić Tilić
Writers: Milan F. Živković, Hana Jušić
Director: Dalibor Matanić
Producer: Ankica Juruć Tilić
Production Company
Kinorama
Šulekova 29, 10000 Zagreb, Croatia
Phone: +385.1.231.6787
Email: ankica@kinorama.hr
www.kinorama.hr

Sense Production
Dečanska 5, Belgrade 10000, Serbia
Phone: +381 66 93 99 869
milan@senseproduction.rs
www.senseproduction.rs

Development stage: Treatment, Project Bible, Pilot Script, Script, Moodboard
Estimated production budget: 2.500.000€
Financing in place: None

Production plan
Development: February 2016 - December 2017;
financing: September 2017 - May 2018; shooting: October/November 2018; final: May 2019
Language: Croatian
Looking for at CineLink Drama
Co-production partners, buyers, distributors

Synopsis of the series

OLEG and NIKOLA, two masters of survival from Zagreb, are brought to a remote town in the Balkans when a COLONEL from a Maghreb country places an order for a specific type of turbine. To deliver the turbine which is no longer manufactured, they renovate the long abandoned factory in a town sunk into despair. When the town takes on a new life, and the citizens regain their dignity and hope by working in the factory, the Colonel disappears, and the turbine has no buyer. After a series of unsuccessful attempts to sell the turbine, Nikola and his new friends manage to sell the turbine to a famous art gallery in London.

Story development in season two

The most intriguing idea we have for season 2 and 3 is to put two protagonists into a completely different environment with completely different social and cultural practices. Oleg and Nikola will not necessarily be the protagonists of future seasons; we will simply use the same concept for a new main characters and new environments.

Creators statement

Even when it is quite obvious that a certain group of people, whether they live in a capital or in a reception black-spot area, is made of individuals who can be incredibly shallow, evil without any reason, inclined to depression, or unbalanced, it does not mean that there is no hope; it does not mean that a random event cannot move them to give the best of themselves. To give the best of themselves for themselves and for others - that is the main theme of THE LAST SOCIALIST ARTEFACT. No matter how impossible it may seem that things could be better, they can, in spite of everything. Self-centeredness is definitely one of the most serious diseases of our times, and Perišić's novel, and consequently this series, is a story about how that disease is, after all, curable. And it says that there is still hope. The story about two big-city guys who come to a desolated small town in the Balkans and bring to it a breath of hope, tackles important questions of today's world: How much have we lost as a society by becoming so self-oriented individuals?

Can we put the interest of many before our own? Inspired by the novel "No Signal Area" by Robert Perišić, our ambition is to make a high-end, character based, action TV series balanced between humour and suspense.

Creator's and producer's biography

Producer Ankica Jurić Tilić has more than 20 years of experience on film and TV. Together with many successful feature films (the three most recent ones had their world premieres in Venice, Cannes and Toronto), Ankica develops TV series; one of them (ROAD PATROL, 5 x 50') aired primetime on the Croatian national television in 2016, and was highly praised both by critics and audience and awarded several awards.

Writers' biographies

Milan F. Živković (writer) has written scripts for a feature film and several episodes of a TV-series, and four theatre plays, some of which he directed. Long-time associate of the author of the novel, director and producer, Milan with his fresh and brave writing has proved to be a valuable asset and he is attached to the project from the very beginning.

Hana Jušić (writer) has written three scripts for feature films, two of them literary adaptations. QUIT STARING AT MY PLATE (2016) is her debut feature film as a director/screenwriter. The film premiered in Venice Days 2016, winning Federa Award for the Best European Film. It has been screened at more than 30 international film festivals, winning 20 awards to date.

Director's biography

Dalibor Matanić, the director whose latest film THE HIGH SUN won the Jury Prize at the 2015 Cannes Film Festival, is the author of many awarded feature films and the director of the TV series THE NEWSPAPER, which was broadcasted primetime on the Croatian national television 2016/2017 (world sales Keshet International). His latest feature was screened at more than 100 festivals, awarded 30 film awards and sold on many territories.

Company Profile

KINORAMA is a production company specialized for production of feature films and high-end TV series, founded in Zagreb in 2003. Kinorama has produced 20 feature-length films, some of which co-productions, 20 shorts and three TV series. Kinorama's artistic team is composed of established authors and debutants alike. Kinorama's latest titles are QUIT STARING AT MY PLATE by Hana Jušić (Venice Days 2016), THE HIGH SUN by Dalibor Matanić (Cannes FF 2015 - Jury Prize winner; nomination LUX Prize, Croatian candidate for Academy Awards, 30 international and national awards) and THE REAPER by Zvonimir Jurić (Toronto FF 2014). Our latest TV series are ROAD PATROL (5x50'), broadcasted in prime-time on the national TV in 2016 and THE GUARDIAN OF THE CASTLE, to be broadcasted in 2017.

Attending CineLink Drama

Ankica Jurić Tilić, Milan Stojanović





RETURN TO SORRENTO

Ann Tsitskishvili
Macedonia

Return to Sorrento is a satirical musical jukebox with a touch of magic realism. It is a comic “Sturm und Drang” of the Grimani family that humorously lays bare the spiritual poverty of mankind.

Original title: Return to Sorrento
Original script
Creator/Writer/Director: Ann Tsitskishvili
Producer: Labina Mitevska

Production Company
Sisters and Brother Mitevski
F. Ruzvelt 4-38
1000 Skopje, Macedonia
tel/fax: +38977690688
www.sistersandbrothermitevski.com

Development stage: Treatment
Estimated production budget: 1.500.000€
Financing in place: None

Production plan
Shooting in 2019.
Language: Italian / English
Looking for at CineLink Drama
TV editors, co-producers, script consultant

Synopsis of the series

RETURN TO SORRENTO'S will be composed of six fifty-minute drama musical episodes bountiful with romance, jealousy, humor, symbolism and magic. They will batter the audience with dazzling visuals while they hear some of the greatest tunes ever composed in the history of music. This is where Goldoni and Moliere encounter Fellini and Luhrmann, on a canvas arranged in the manner of Peter Greenway. Return to Sorrento is a satirical musical jukebox with a touch of magic realism. It is a comic "Sturm und Drang" of the Grimani family that humorously lays bare the spiritual poverty of mankind. With a handful of interwoven plot lines, Return to Sorrento tells the story of the longings, aspirations, zealousness and irony of life: our characters buzz and plan while fate prepares them unpredictable surprises.

Story development in season two

A second season would tell the prequel of Count Patrizio's youth in America, set during the times of major Italo-American big band artists such as Tony Bennet and Frank Sinatra.

Creators statement

Our aim is to create a cinematic poetry which avails itself of well conceived, complexly produced sets that will provide the viewer a visual cornucopia of images. These will not be just great looking pictures but the synthesis of light, color and movement that, while grabbing one's eyes and not letting them go, will be a compelling example of visual storytelling. The main location of the series - the decaying estate of Villa Ronda - will echo the landscape paintings of the Romantic Era where the spiritual and yet uncontrollable power of nature is a theme, and its other component - magnificent ruins that once stood in full glory - reminds the viewer of the finite nature of life. The splendid natural beauty of the gulf of Sorrento and the sophisticated architectural heritage of the Amalfi Coast will complement the scenes. This kind of setting is a perfect mirror of the inner world of the ageing Count Patrizio Grimani, a pensive romanticist. To contrast this melancholic serenity we will

then create an organized, or better, choreographed chaos of colors guided by Kandinsky's Color Theory. Lavishly used in lighting, costumes and props, they will not only enrich the scenes but deliver an astute cinematography that will reward the audience with sumptuous context and create intuitive intimacy.

Creator's, writer's and director's biography

Ana Tsitskishvili (born 28 December 1975, Tbilisi) is a Georgian-Italian author and film director. Ana's passion and involvement with the moving image began at an early age. In her teens she joined the Georgian Youth TV Center, a unique center where few selected teens were able to work extensively as TV reporters and correspondents, which brought her, despite the turmoil which the country was going through, to produce reportages from Bulgaria, Spain, Germany, Denmark, etc. As civil war broke out in Georgia she engaged by producing a documentary on the situation of refugee children entitled "War and Children", which won the Grand Prize for the International Young Journalists Festival of St. Petersburg. Ana went on to study journalism at the University of Tbilisi in 1993, but the quality of education was marred by the political situation and history of the country, due to the pervasiveness of propaganda even within the walls of the University. She thus enrolled in 1995 at the European Film College in Denmark, a unique school born with the vision to "bring together young people from all over the world who were burning to make films", which was lead at the time by the late Kjeld Veirup, who remains an inspiration for Ana to this day. At EFC she had the opportunity of being lectured by many of the renowned European directors of the time (e.g. Istvan Zabo, Bernardo Bertolucci, Lars Von Trier). While at EFC she wrote and directed a theatre play which was a surreal futuristic take on Greek mythology, where most female characters were played by men. Given her disappointment with the journalism degree in Georgia and her interest at the time in documentaries, she then enrolled in a degree in Politics at the University of York, UK, which she completed in 1999. After her

University degree she worked as a script doctor and on several short sketches/docs. After a brief break from work in the early 2,000s when she became a mother, she restarted by shifting her attention to fiction. In 2004 she wrote, produced and directed a short fiction film shot in Naples, Italy, entitled "RANCORE DI CUORE", for which she trained many inexperienced actors using the Stanislawski method. She then worked with the late Manuel De Sica to produce a promotional video for his course on music for cinema. Since then Ana has been focusing on full-length fiction screenplays. In 2008 she developed an adaptation from a short story written by the acclaimed Georgian writer David Turashvili into a full-length fiction film screenplay. In recent years she has written a low budget original screenplay for a psychological thriller loosely based on the Greek myth of Medea, entitled "LOLA". Her most recent work is an engaging musical satire of Italy told in the style of Commedia Dell'Arte. She lives in Milan, Italy, with her husband and 13 year old daughter.

Producers biography

She started her acting career as a teenager in 1993, playing Zamira in Milcho Mancevski's Golden Lion award winning BEFORE THE RAIN. In the years that followed she resumed her studies. In 1996 she entered into a successful collaboration with Michael Winterbottom. Following Welcome to Sarajevo they worked together in I WANT YOU. For these accomplishments she was chosen as one of the Shooting Stars at the Berlinale in 1998. Her acting carrier continued around Europe, as she has filmed in Germany, Czech Republic, Turkey, Italy, Bulgaria, and Slovenia.

In 2001, Labina, her sister Teona and their brother Vuk established the production company SISTERS AND BROTHER MITEVSKI. Their last film, When the day had no name by Teona S. Mitevska premiered recently at the Berlinale, Panorama Special. In 2016 their coproduction films were great success: SIERANEVADA by acclaimed director Cristi Puiu premiered at Cannes Film Festival and the film NIGHTLIFE by Damjan Kozole won best directing prize at Karlovy Vary Film Festival.

They are currently shooting short stop animation BOY, animated and directed by Vuk and preparing the new film of Teona, God exists, her name is Petrunija. Their latest coproduction is the new film by Bilge Nuri Ceylan THE WILD PEAR TREE.

In 2014 Labina was chosen to be part of Producers on the Move during Cannes Film Festival, she is EAVE national representative for Macedonia and a log time member of the European Film Academy.

Company profile

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

Attending CineLink Drama
Labina Mitevska, Ann Tsitskishvili



MIDPOINT

MIDPOINT is an international script and project development program for emerging film professionals, which aims to support the writer, director and producer in the development process. It operates as a year-long center organizing different workshops focusing on narrative film and TV projects.

MIDPOINT was conceived at FAMU Prague in 2010 with the aim of strengthening creative collaboration between writer, director and producer focusing on first and second features. MIDPOINT is today a platform that provides several types of workshops designed to cover the area of film and TV dramaturgy and to systematically assist filmmakers during the entire development process.

MIDPOINT has over 500 graduates, mostly young filmmakers from Central and Eastern Europe, but the program is open to everyone. Our alumni have achieved success at festivals such as Berlinale, Karlovy Vary, Cannes, IFFR and market platforms such as Baltic Event, CineLink and Thessaloniki Co-production Market.



MIDPOINT

MIDPOINT is a script and project development program for emerging film professionals – aimed at creative teams of writers, directors and producers.

MIDPOINT focuses on narrative film and TV projects and operates as a year-long center organizing a string of workshop programs.

Find the program that suits you and apply at www.midpoint-center.eu!



MIDPOINT TV Launch 2018

W1: November 2017 / TBA, Slovakia
W2: April 2018 / Pilsen, Czech Republic
W3: August 2018 / Sarajevo, Bosnia and Herzegovina

- mini-series, anthology or ongoing television series
- 30 or 60 minute episodes
- HBO Europe Award

DEADLINE for applications: September 15, 2017

MIDPOINT Feature Launch 2018

W1: January 2018 / Trieste, Italy
W2: April/May 2018 / TBA
Project Presentation: July 2018 / Karlovy Vary, Czech Republic
Follow-up: January 2019 / Trieste, Italy

- script and project development platform
- first and second feature film projects
- teams of producers, writers and/or directors

DEADLINE for applications: October 16, 2017

MIDPOINT Shorts 2018

W1: January 2018 / Trieste, Italy
W2: April/May 2018 / TBA

- script and project development
- professional and graduation short film projects
- teams of producers, writers and/or directors

DEADLINE for applications: October 16, 2017



Karlovy Vary
International Film Festival





10 BULLETS

Kostas Gerampinis
Greece, Serbia

Two homeless people find themselves in the middle of a mafia shootout and steal a gun loaded with ten bullets from the fallen heir of the Serbian mafia throne. They use it to reclaim their chances in life, while being hunted by the mourning Serbian mafia boss and a corrupt female detective.

Original title: 10 SFAIRES

Genre: Crime Drama

Original script

Format: 10 x 54'

Creator: Kostas Gerampinis

Writers: Kostas Gerampinis, Pavlos Methenitis

Director: Kostas Gerampinis

Producers: Vasilis Chrysanthopoulos, Mirko Bojović

Production Company

PLAYS2PLACE PRODUCTIONS

Kallidromiou str. 36, 11473 Athens, Greece

Phone: +302130445753

Email: vasilis@plays2place.gr

www.plays2place.com

BABOON PRODUCTION

Splitska 6, 11000 Belgrade, Serbia

Phone: +381 64 118 9 888

Email: mirkobojo@gmail.com

www.baboonproduction.com

Development stage: Project Bible, Pilot Script, Moodboard

Estimated production budget: 1.800.000 €

Financing in place: 50.000 €

Production plan: Development: September 2017 – September 2018; Production: October 2018 – April 2019; Delivery: May 2019.

Language: Greek, Serbian, Albanian

Looking for at CineLink Drama

Financiers, TV Broadcaster, TV presales, Sales agents

Confirmed cast

Maria Kallimani, Alexia Kaltsiki

Synopsis of the series

THE HOMELESS

Two homeless people, ANTIGONE, a 45 years old, witty and short-tempered woman and NIKOS, a lonely, introverted, 25 years old man, meet for the first time in the middle of a mafia shootout where VANJA BOSKOVIĆ, the heir to the Serbian mafia throne, is collapsing in a pool of blood. Empowered by a gun loaded with ten bullets they take from him, they set out to reclaim their chances in life and to seek justice for their misery. Antigone maps out her personal revenge plan with the goal of being reunited with her kids; her targets include her ex-mother-in-law, her ex-boss, her ex-husband's lawyer and her ex-husband. Nikos takes part in her plan but doesn't have targets of his own; as he follows Antigone and dives deep into the life of the outlaw he begins to take initiatives of his own. He expands Antigone's plan to a general attack against the system. His targets include police officers, banks and a politician. With no background in political theory, Nikos' actions are a reflex against the injustices he came across as a homeless. As their Bonnie and Clyde mission progresses, Antigone and Nikos gradually develop complex feelings for each other and live a glimpse of a normal life together. While their targets are hit one after the other and the police and the mafia are after the missing gun, Antigone and Nikos begin to doubt whether there is a way back or they are bound to walk together a road of no return.

THE MAFIA

When the Serbian mafia is hit in the attack that results in the death of Vanja Bosković and the disappearance of his gun, his father, Miloš Bošković, the Serbian crime boss, will swear to take revenge. He declares war against the Albanian mafia's boss, ARIAN CUMANI, and unleashes a parallel manhunt to find the people who stole his son's gun and left him to die. VIDAK JEKIĆ, Miloš's right hand man and Vanja's best friend, takes this quest personally. As the mafia war is escalating and the violence in the city rises to unprecedented levels, Miloš and Vidak will come to realise that looking for vengeance and consolation will eventually lead their lives to extreme ends.

THE DETECTIVE

ANNA PANTELAKI, the detective confided with the cases of the mafia shootout and the missing gun, a smart and tough 40-year-old, the only female high ranked officer in Greek police, will finally lead her first big investigation. While she quickly identifies the rare caliber of Vanja's gun and traces a lead to the homeless protagonists, Pantelaki will soon find herself trapped between her will to solve the cases and the knowledge that behind the shootout is the man who provides the money for the expensive treatment of her seriously ill daughter: the Albanian mafia boss Arian Cumani.

Creators statement

10 BULLETS is a 10 x 60' limited mini-series revolving around a gun loaded with ten bullets; character driven and fueled with Greek society's anger and disappointment, it is a boiling mix of social cinema, TV crime drama and the Mafia genre.

It is the first series set in post-crisis Greece, providing a deep insight into the invisible heart of Athens, where under the Acropolis hill, beyond the touristic surface, the weak struggle to survive, the strong fight for power and the law is entrapped between good and evil.

10 BULLETS is about family and the things you do to protect or avenge your kin. It is about revenge, its roots and aftermath, and about seeking justice in a world of injustice. It is about second chances, about inequality, about survival. Is there any chance for somebody to escape from his own past? Who deserves a second chance and who gets to decide? Surviving in a failing country is a state of mind for everyone and the line between law and crime gets thinner and thinner.

10 BULLETS is the Greek approach to the crime series format. It is aiming for both the local and international audience and aspires to create a new generation of long-form storytelling coming from the region in the following years.

Creator, writer and director's biography

Kostas Gerampinis was born and raised in Athens, Greece. He graduated from the London Film School's MA course in Filmmaking and is an alumnus of MIDPOINT TV Launch and MFI Script 2 Film

Workshops. He works as director and scriptwriter for feature and short films. His filmography as a writer includes the feature film *OMERTA* by Nikos Kallaras (produced by Plays2place Productions) and the short film *PENTULUS* by Dimitris Gkotsis (produced by ERT).

He has co-written and directed the short film *ICEBERG* (Best Screenplay Award at Athens IFF, Special Mention for Best Script at the ISFF of Cyprus, Best Film with Social Context Award at the Greek Short Film Festival in Drama, Cinematic Achievement Award at the Thessaloniki ISFF) and the short film *INVISIBLE* (Honorary Distinction for Best Screenplay at the Greek Short Film Festival in Drama, Honorary Distinction for Short Film at the Athens International Digital Film Festival) both officially selected by international film festivals.

He is currently developing the original TV mini series *10 BULLETS*, co-written with the Greek novelist Pavlos Methenitis and his first feature film *COBRA GRANDE*.

Writer's biography

Pavlos Methenitis was born in 1962 in Athens, is married to the journalist Evanna Venardou and they have an 11 years old son. He has written four novels: *THE OTHER* (2005), *AMANITA MUSCARIA* (2007), *THE MOTHER* (2008) and *THE INTERVIEW* (2010) – all published by Kastaniotis Editions. His short stories have been included in collective editions, magazines and newspapers. He has worked in many Greek magazines, newspapers, radio and TV stations. He is the co-writer of the awarded in several festivals short film *ICEBERG* directed by Kostas Gerampinis. He has also written scripts for TV series and documentaries. He worked in the press offices of the EU's Media Desk Hellas and the Ecofilms film festival.

Producer's biography

Vasilis Chrysanthopoulos is the co-founder and head producer of the Greek production company *PLAYS2PLACE* productions and a member of *EAVE* (European Audiovisual Entrepreneurs), *EDN* (European Documentary Network) and Cannes Producers Network.

He started his career as a producer for various companies in the film and television industry, until

he co-founded *plays2place* productions, for which he has produced all its film projects.

He is currently developing 3 feature films and 2 TV series, all of them designed as international co-productions between Greece and other countries. His recent credits include *MISS VIOLENCE* (Silver Lion for Best Director and Coppa Volpi for Best Actor in Venice IFF 2013).

Mirko Bojović was born in 1970 in Belgrade, Serbia. He graduated from the Faculty of Dramatic Arts in Belgrade in 2000. Mirko started his career in 1991 in TV station "Studio B" as video editor. In 1994, he entered TV and Film Editing studies on Faculty of Dramatic Arts in Belgrade.

After graduation, in 2000, he joined production house "Arhiteh" and began working as a line producer. In 2007 he joined forces with his longtime friend and colleague from Faculty of Dramatic Arts, Vukšumović, and started *BaBoon Production*.

Mirko is a graduate of 2016 *EAVE* Producers Workshop and a voting member of *EFA*.

Company Profile

PLAYS2PLACE is a production company specialising in four diverse yet overlapping cultural sectors: cross-media projects, films, TV Series and theatre performances. It was founded in 2008 in Athens by the film & TV producer Vasilis Chrysanthopoulos and the theatre & cross-media projects producer Martha Bouziouri. The company's vision is to deliver original and compelling concepts and stories by taking creative risks, discovering new talents and exploiting the opportunities of radical and innovative means. *PLAYS2PLACE* award-winning film department is dedicated to fostering the contemporary Greek film industry with a special focus on discovering aspiring filmmakers and developing their first and second features. Its recent credits include the arthouse festival hit *MISS VIOLENCE* (Silver Lion for Best Director and Coppa Volpi for Best Actor in Venice IFF 2013), while its current slate consists of the essay film *THE FOREST IN ME* by Rebecca E. Marshall, the arthouse drama *ARK* by Aristotelis Maragkos and the high-end political thriller *OMERTA* by Nikos Kallaras. In 2016, *PLAYS2PLACE* launched its TV Series slate with the aim to develop a creative nest for aspiring writers,

directors and producers and become a leading actor in delivering cinematic-quality series for traditional and emerging platforms in the region.

BABOON PRODUCTION, founded in 2007, is a vibrant production company, which aims to develop audio-visual projects and platforms inside the Serbian and European panorama. The goal of BaBoon Production is to work with young or established authors with new sensibilities who will express a fresh point of view on current topics. BaBoon Production is committed to quality in storytelling. All films are carefully constructed with artistic integrity to serve their true function: evoking emotions.

Attending CineLink Drama

Kostas Gerampinis, Vasilis Chrysanthopoulos,
Mirko Bojović





AMERICAN DREAM

Zuzana Dzurindová, Peter Nagy, Peter Badač
Slovakia, Poland

A beautiful bride on the run, a street-smart boy and a muscle in the size of a sequoia on a journey from a forgotten Slovak village to America. Adventurous and witty view on the complicated subject of mass emigration.

Original title: Americký sen

Genre: Drama

Original script

Format: 8 x 55'

Creators

Zuzana Dzurindová, Peter Nagy, Peter Badač

Writers: Zuzana Dzurindová, Peter Nagy

Director: None

Producer: Peter Badač

Production Company

BFILM

Vajnorska 18,83104 Bratislava, Slovak Republic

+421 908 882 273

www.bfilm.sk

Development stage

Treatment, Project Bible, Pilot Script, Moodboard

Estimated production budget

3.200.000 €

Financing in place: None

Production plan

Development: 2017-2018; shooting 2019;

Broadcasting 2020.

Language: Slovak, Polish

Looking for at CineLink Drama

Co-producers and TV broadcasters

Confirmed cast: None

Synopsis of the series

1883 A. D., a small village in the very north of the Austro-Hungarian Empire. Pretty young woman DORA, strong man ANDREJ, clever teenager MIŠO and a stoic cow RYSUĽA undertake a journey to America. Unfortunately, they have no money, no plan and no clue. Doomed to fail from the very beginning they manage to overcome all the obstacles that the hostile system throws under their feet. More importantly, despite their differences they learn to trust each other and in the end, they become true friends.

Creators statement

Europe currently undergoes a refugee crisis. The Slovakia, Czech Republic and Poland are the countries, which slow down any attempts to solve the crisis by denying to accept immigrants in their territory. Despite the fact, that history of these countries is a history of economic emigration. In 19. and 20. century thousands of Slovaks, Polish and Czech people left their home to find a better life in America. In almost every single Slovak family there is at least one member, who left during one of the emigrant waves. If we knew our history, we surely could be more understanding to those, who run away from their countries as our grand grandparents did.

According to Wikipedia from 1880 to 1898, 380-thousand people from the Hungarian Empire left to America, about a quarter of them, which means 100-thousand, were from Slovakia. From 1899 in USA they recognized Slovak nationality, so we know for sure, that until 1919 480-thousand more Slovaks left.

Despite the fact, migration is a big part of our history, the topic wasn't explored yet in nowadays Slovak cinema or television.

We would like to create road movie full of action. Even though it is set in 19th century it should be exciting, sexy, and full of unexpected twists and also humor. The faith of our heroes might be unfortunate, but the strength to change what is given to them, should spread hope.

Our intention is to introduce this project as a multi-platform with many possibilities to interact with our audience. It includes an additional simple net-publishing project, extending the plot

with letters written by our characters (using scribes or local priests) to their families and vice versa (serving also as a promotion channel). This project will be interactive, with the option of submitting real letters, old photos and the possibility to look for ancestors.

Connection to the present will be made through the fates of contemporary emigrants (which we do not have that many in our countries), creating a platform where real stories and real people are presented, with the ambition to scrape a big amount of fear, prejudice and rejection from this very complex topic that is deeply engraved in our own culture.

We believe that, the environment of Czech-Slovak and Polish border also offers possibilities for coproduction.

Creators and writers' biographies

Zuzana Dzurinová (*4.3.1985) studied theatre on VŠMU Bratislava. As a writer, dramaturg and story editor cooperated on tv series in Slovakia in Czech, mostly long running (ORDINÁCIA V RUŽOVEJ ZÁHRADE (TV MA a TV NOVA), PRVÉ ODDELENIE (TV JOJ), HORÚCA KRV (TV MA), CHLAPI NEPLAČÚ (TV MA), but also on sitcom SEKEROVCI (TV MA), comedy series HORNÁ DOLNÁ (TV MA), animated sitcom Websters and the comedy series VINAŘI (TV PRIMA). She wrote four theatre plays NA ZÁVORU (Bratislava), SVRBÍ, ERROR (Prague) and CONSTRUCT YOUR LIVE (part of Moral 2000+ project Slovak National Theatre, Bratislava).

Peter Nagy (*10.11.1976) has a master degree in theatre directing. Currently is working as a head writer on daily series Ulice (TV NOVA). In the past cooperated on series SEKEROVCI (TV MA), NEVINNÍ (TV JOJ), ZORA NA KRKU, HORÚCA KRV and HORNÁ DOLNÁ (TV MA). Co-wrote tv movie FEJS (STV) and as a head writer worked on series CHLAPI NELPAČÚ (TV MA).

He currently is studying PhD degree on FAMU (Film and TV Production). He studied in HFF "Konrad Wolf" in Germany and at UCINE in Buenos Aires. In 2014 he received scholarship from Fulbright foundation. He has experiences from the various types of audiovisual companies, including production company D.N.A., TV

Markiza and TV Nova. In 2010 he was selected for Berlinale Talent Campus. He is the member of the Slovak Film and Television Academy. Now he is a producer in his own production company BFILM that is based in Bratislava and Prague.

Producer's biography

Peter Badačis currently studying PhD degree on FAMU (Film and TV Production). He studied in HFF "Konrad Wolf" in Germany and at UCINE in Buenos Aires. In 2014 he received scholarship from Fulbright foundation. He has experiences from the various types of audiovisual companies, including production company D.N.A, TV Markiza and TV Nova. In 2010 he was selected for Berlinale Talent Campus. He is the member of the Slovak Film and Television Academy. Now he is a producer in his own production company BFILM that is based in Bratislava and Prague.

Company Profile

BFILM is specializing for the development and the production of the films all genres as well as the production of TV programmes and formats. We want to help young perspective authors to shoot their film and to present it successfully not only in Slovakia, but also abroad. We are also not avoiding the animation or shorts. For our company is very important the international collaboration, that should help our Slovak authors to succeed abroad and field should bring new point of view for Slovak audience and industry and innovate the genre and formal style, too.

Attending CineLink Drama

Peter Badačc, Peter Nagy, Zuzana Dzurindová



serial eyes

SERIAL EYES - Experiencing the Writers' Room

SERIAL EYES is Europe's premier postgraduate training programme for TV writers and producers. SERIAL EYES prepares the next generation of European TV writers, producers and showrunners to bring first-class serialized storytelling to television screen. Unique in postgraduate education, SERIAL EYES is the first full-time programme specifically designed to train writers in working in a writers' room setting. In small classes taught in English by top industry professionals, twelve participants from all across Europe learn to develop, write and produce serial productions independently and as a part of a team, with a focus on engaging specific audiences. In this way, the 8-month SERIAL EYES programme incubates not only new talent, but also new programming, and encourages participants to create new, original TV series concepts that expand the medium and will contribute to a more competitive, exciting European television landscape.

The core of the SERIAL EYES programme is the writers' room experience that trains participants to work as a group and design a European model of showrunning. Veteran US showrunner Frank Spotnitz (*The Man in the High Castle*, *The X Files*) oversees and mentors the writers' room workshop with fellow UK showrunner Ben Harris (*Ransom*). Participants gain experience in working directly as a team with experienced colleagues and learn to assume the role of a showrunner in the creative process.

Along with that experience, participants gain a solid understanding of the dramaturgic and narrative strategies used in successful serial productions in order to create their own new, original projects. As an incubator for new television projects, SERIAL EYES encourages its participants to push the envelope in envisioning the future of television. During their tenure SERIAL EYES participants originate and develop a slate of concepts and pilots for 'traditional' broadcast and premium cable outlets as well as design storytelling concepts for new digital platforms.

The SERIAL EYES faculty is comprised of top creators, showrunners, and decision-makers from across Europe and the USA. Teaching staff include established showrunners such as Frank Spotnitz, Ben Harris, and Jeffrey Bell (*Marvel's Agents of S.H.I.E.L.D., Alias*), executive producers like Maggie Murphy (*Houdini & Doyle*), Steve Matthews (HBO Europe), Jimmy Desmarais (*The Returned*) and Olivier Bibas (*Borgias*), as well as commissioning editors from television broadcasting companies such as RTL, SKY, and CANAL+. These instructors provide participants with seasoned, professional knowledge as well as cutting-edge information about working in today's television business. At the same time, mentors from the industry advise students on their individual projects and their career paths.

Classes are taught primarily at the DFFB in Berlin with additional workshops offered at the London Film School and The National Film School of Denmark. These workshops offer SERIAL EYES participants an opportunity to learn from the distinguished faculty at those institutions and interact with their film and television students. In addition to the workshops, students get the chance to pitch their projects to international TV professionals in Berlin, London and Copenhagen, at the Berlinale, during the Cannes MIPTV convention, and at the final SERIAL EYES Pitching Session in May. In this way, SERIAL EYES participants are able to build an international network of contacts and relationships with top producers, executives, and decision-makers.

By creating a centre of excellence that brings together the top talent and professionals working in the field, SERIAL EYES enables European TV writers and producers to access a new level in storytelling and reach new audiences in Europe and beyond - creating the future of European television.

For more information, please visit www.serial-eyes.com and follow us on Facebook and Twitter @SerialEyes.

FRACTURES

Home is where the heart breaks



FRACTURES

Kolbrún Anna Björnsdóttir, ValaThorsdóttir
Iceland

When finding out about her husband's infidelity, a normally level-headed ER-doctor, moves with her teenage daughter back in with her parents in a tiny fishing village in rural Iceland, expecting an easy and quiet time as a local GP, only to find that spiritism and superstition rule the village, forcing her to face the ghosts of her past.

Original title: Brotin

Genre: Drama

Original script

Format: 8 x 52'

Creators and writers: Kolbrún Anna Björnsdóttir,

Vala Thorsdóttir

Directors: Eva Sigurðardóttir, Nanna Kristín Magnúsdóttir

Producer: Eva Sigurðardóttir

Production Company

ASKJA FILMS

Einholt 7, 105 Reykjavik, Iceland

Phone: +354 823 0004 / +44 7930 274099

Email: info@askjafilms.com

Web: www.askjafilms.com

Development stage: Project Bible, Pilot Script,
Moodboard

Estimated production budget: 2.000.000 €

Financing in place: 15.000 €

Production plan: FRACTURES have been developed at Midpoint TV Launchand it received the development support from the Icelandic Film Centre. At this stage, the outline to the series has been completed and a pilot written. In the coming months, all episodes will be written and production funding sought in the home territory of Iceland. Once secured the Producers will be seeking co-production support from other European territories, with most of financing to take place in 2018. The filming is scheduled to take place on location in Iceland in 2019 with a winter 2019/2020 release.

Language: Icelandic

Looking for at CineLink Drama: Co-producers,

Broadcasting partners, Sales Agents

Confirmed cast (if any): Kolbrún Anna

Björnsdóttir (Hanna), ValaThorsdóttir (Hugrún)

Synopsis of the series

After finding out about her husband's infidelity, the normally levelheaded ER-doctor, KRISTIN (43), swiftly packs her bags and moves with her teenage daughter, LILJA (15), back in with her parents in the tiny, remote, fishing village she grew up in. Kristin, who sees herself as a rational intellectual, able to solve any problem with her analytical mind, quickly discovers she's far out of her comfort zone living with her medium mum and dealing with the spiritism, superstitions and herbalism which are a natural part of the village. Moving back will definitely not be as easy as she'd hoped... Kristin starts working as the local GP at the minuscule health clinic, which has been without a doctor for a long time, only to find that it's been taken over by the receptionist, HUGRUN (46), who uses it for her herbal medicine practice. Nurse HANNAH (41), the third person working there, desperately tries to keep the clinic peaceful, while serving as a buffer between Kristin and Hugrun whose opposing worldviews cause constant clashes. Being the only physician in a village with 821 inhabitants, with her patients all around, all the time, and having known most of them all her life, takes Kristin to a whole new level professionally, giving her an insight into people's painful and sometimes embarrassing secrets. She also finds out that her co-workers have their own crosses to bear. Her herbalist receptionist, Hugrun, has a troubled relationship with her brother who blames her for his wife's suicide, and the nurse, Hannah, keeps a violent secret, being a victim of domestic abuse along with her three sons. The three women, who have known each other since childhood, also share a painful memory that has shaped their lives. Being now reunited and having to work so closely together, forces them to face the ghosts of the past, some of them quite literally. Kristin has to work hard to establish her role and authority, both at the clinic and at home, trying to keep her head out of water while her core beliefs are constantly being challenged. Kristin's return to her hometown also forces her to face her old flame RAGNAR (43), who works as a policeman in the village and uses every opportunity to let Kristin know that he doesn't want her there. But Kristin can't just walk away this time - their complicated history needs to be revisited, however uncomfortable it may make them.

Kristin is under a lot of pressure, desperately trying to get her life and emotions back under control, enforcing the same regime and set of values on all around her, but at the same time her defences weaken and she starts to sense things that seem otherworldly. Moving back home has forced Kristin to face her deep, dark fears and secrets - the sudden death of her little sister when they were teenagers, and her doubts about the paternity of her daughter. Has she started losing her mind, or is there something out there that can't be scientifically explained?

Story development in season two

Series two will keep Kristin and her daughter Lilja in the town of Hólmfjörður, where they have now decided to stay for good. Further details about series two have not been finalized.

Creators statement

The curious mixture of modern scientific thinking and a spiritual and superstitious connection to nature, at the epicenter of our story, derives from our two very different backgrounds: One grew up in the city, the daughter of a physician and the other in the countryside, coming from a family of mediums and spiritual healers. In one family, the paranormal is normal, and in the other, any paranormal encounters would need scientific explanations. Both of us being women, mothers and daughters of the "sandwich age", i.e. wedged between our ageing parents and our maturing children, and having to take care of both, we wanted to explore our curious and challenging situation.

We wanted the series to be well rooted in reality, dealing with serious themes such as domestic violence, alcoholism, death and the limited health care in the Icelandic countryside, while staying open to the mystical world of spiritism and ghosts. In order to do so we have been in cooperation with various professionals such as: Physicians, nurses, psychiatrists, sociologists, the police, immigration lawyers, the department of health and safety, the fire department, the national rescue team, as well as known mediums, herbalists and shamans.

Fractures is a very intimate and personal series, drawn from our own experiences and the people around us.

Creators' and writers' biographies

Kolbrún Anna Björnsdóttir graduated as an actress from the Royal Welsh College of Music and Drama in 1998. She's worked as an actress, teacher, curator and writer, gaining valuable experience and qualifications in each field. She was chosen to participate in a script writing master class at BBC-Wales in 1998, as well as several master classes with Laurie Hutzler and Jon Vorhause. Kolbrun has written short stories, plays and educational books, as well as several translations. She's been nominated for the Icelandic Women's Literature Prize in 2014 for a children's book that's been commissioned for a feature film.

Vala Thorsdottir graduated at Bretton Hall College, University of Leeds with BA hon. in Theatre Arts '95. She took the North by North West course in script writing and has taken masterclasses by Stephen Frears, Laurie Hutzler, Jon Vorhaus and StigThorsboe. Vala has written for children's TV, and is known for her international award-winning plays. Vala's children's books have been nominated for different prizes including the Icelandic Women's Literature Prize and been listed on IBBY International Honour Booklist 2012. Vala's latest children's book has been commissioned for a feature film.

Directors' biographies

Eva Sigurdardottir is a BAFTA nominated Film Producer and an Icelandic Academy Award winning Film Writer/Director, based between Reykjavik and London. Eva's short RAINBOW PARTY, which she wrote and directed was the London Calling Award winner 2015 as well as a winner of 12 festival awards and Icelandic Academy Award winner in 2016. She recently completed her latest short film CUT and is developing her debut feature as a director. Eva is represented by Kelly Knatchbull at Sayle Screen in London.

Nanna Kristín Magnúsdóttir is an Icelandic writer-director, producer and one of Iceland's most well-known actresses (HEARTSTONE, PARIS OF THE NORTH, XL). She is a founding member of the innovative theatre company Vesturport (UNDERCURRENT, CHILDREN, PARENTS) and a co-owner of Zik Zak Filmworks (NÓI ALBINÓI,

THE GOOD HEART, THE TOGETHER PROJECT). Nanna Kristín graduated from the Vancouver Film School with a degree in scriptwriting for film and television. In 2014 she wrote and directed her debut short PLAYING WITH BALLS which premiered at Toronto IFF. CUBS is her second short film as a writer-director. She is currently working on development of a range of TV projects.

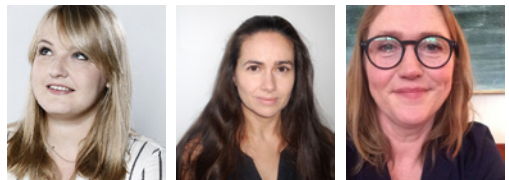
Producer's biography

Eva Sigurðardóttir is the founder and owner of Icelandic production company Askja Films which specializes in films and documentaries by female filmmakers. She was Line Producer of EFA nominee and Festival de Cannes Prix Un Certain Regard winner RAMS by Grímur Hákonarson, as well as an Associate Producer of award-winning feature HEARTSTONE by Guðmundur Arnar Guðmundsson. Further credits include 12 short films with awards including a BAFTA nomination and two Icelandic Academy Award winners for best short film.

Company Profile

ASKJA FILMS is an Icelandic based production company with a focus on female driven stories and female filmmakers. Askja Films focuses on narrative fiction, both shorts, feature films and television series. Askja Films has produced or associate produced BAFTA and EFA nominated films, the 2015 Prix un Certain Regard winner RAMS, and is behind 13 Icelandic Academy Awards. Currently Askja Films is producing its first feature film THE DEPOSIT as well as developing two feature documentaries, a TV series and a range of feature film projects.

Attending CineLink Drama: Eva Sigurðardóttir, Kolbrún Anna Björnsdóttir, ValaThorsdottir





THE MIDNIGHT SHIFT

Andreas Kyriacou
Cyprus, Greece, Malta

Harry cursed from the world of the living finds himself behind the wheels of a taxi that caters to the recently departed; a modern version of the Greek mythical figure of the Boatman who ferried the dead to the Underworld.

Original title: Η Μεταμεσονύχτια Γραμμή
Genre: Thriller
Original script
Format: 8 x 55'
Creator: Andreas Kyriacou
Writers: Andreas Kyriacou, Harry Ayiotis, Frixos Masouras
Director: Andreas Kyriacou
Producer: Andreas Kyriacou
Production Company
GeekOtopos Collaborative Hive
Xanthis 3, Kaimakli, Nicosia, Cyprus
Phone: +35796607697
Email: info@geekotopos.org
www.geekotopos.org
Development stage
Treatment, Project Bible, Pilot Script
Estimated production budget
1.000.000 €

Financing in place: None
Production plan
Financing from private production companies
or broadcasters and development funding from
Media Europe.
Country: Cyprus, Greece, Malta
Language: Greek, English, Russian & Turkish
Looking for at CineLink Drama
Financing, Production Partners

Synopsis of the series

A small time criminal is assigned taxi driver duties on the midnight shift. He soon realizes that he is cursed to be a modern version of the ancient Greek mythical figure of the boatman; transporting the dead from this world to the next by helping them with their unfinished business. He connects with a young journalist who after a near-death experience they partner up to uncover a financial political scandal. They aid each other by providing information gathered from both life and death. Soon the two of them find themselves caught in the crosshairs of organized crime and corrupted corporations. In order to save the journalist the driver is forced to make the greatest sacrifice of them all hoping that this may also free him from the curse.

Story development in season two

In each season we will follow the story of a different driver in a new setting. This will give us the chance to investigate various cultures and their own mythological perceptions on death.

Creators statement

Set on the island of Cyprus, the modern architecture is in contrast with influences by Ancient Hellenic, Venetian, Ottoman & British rulers of the past, creating a visual tapestry rarely seen on a European show. The inspirations for the storylines is the rich history directly connected to Greek mythology as it blends with Orthodox Christianity.

The series borrows mood from classic neo-noir films like *Collateral* and *Taxi Driver*, shot mostly in a nightly palette, creating the first ever Med-noir! On the surface, the narrative works as a paranormal procedural show with the deceased passenger-of-the-week driving the plot forward. At the core of the story arcs of Harry and Persephone is the transformation of each other's beliefs and worldviews from episode to episode. This culminates with the greatest sacrifice that two people in love could endure; the tragedy of being apart for a lifetime.

Creator, producer & director's biography

Andreas Kyriacou, as a young boy dreamed of becoming a film director. His heroes are legendary filmmakers like John Carpenter, Dario Argento, Alejandro Jodorowsky and Alfred Hitchcock among many, who inspired him to dig deep into the world of pop culture and genre filmmaking. He studied film production and directing at Raindance Institute in London and has since worked in various film production houses and broadcast corporations in Cyprus since 2006. He curated the Cyprus Comic Con Film Festival from 2013 till 2016 and teaches film workshops for Universities across Cyprus. In 2016 he co-founded the non-profit GeekOtopos Collaborative Hive promoting film activism and education. Now he is in post-production of his latest short film, *RED NOSE*, co-produced with the Maltese film production house, Shadeena. Currently also developing an international mini-series within the MIDPOINT Script Development program based on his previous short film, *THE MIDNIGHT SHIFT*.

Writers' biographies

Harry Ayiotis, son of an aircraft engineer and a homemaker, from a very young age Harry was on a steady diet of films from Hollywood's golden era. His father, a film buff made sure he was properly educated on all things cinema. He never realized though that he was molding him to become obsessed with the silver screen and that he would later on (to his dismay) decide to follow the unpredictable and high-risk treacherous path of a filmmaker. However, he had to take a small detour and get a law degree, practice for a year then finally relocate to New York to work on indie productions and learn filmmaking hands-on. There he made his first short films, short experimental projects to cut his teeth. After he relocated back in his home country Cyprus, Harry decided to write, produce and direct his first local short film, shot in Greek. The film, *SANCTIONED*, a sci-fi short depicting a dystopian world has been successfully submitted to several genre festivals around the world and has won international awards. Harry is currently working in post-production for a documentary he shot

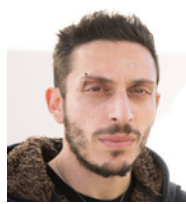
and directed in Kenya. He is also currently in pre-production for two short film projects he has written and will direct QUIDNUNC (short, funded by the Cypriot Ministry of Culture) and NATAS, a self-funded short film he is also producing under the Geekotopos Collaborative Umbrella.

Frixos Masouras was born and raised in Cyprus. He is 34 years old and as a middle child he had just the right amount of liberty and space through which to thrive creatively, without any social boundaries. Since the age of 10 he was enchanted with the entertainment world, be it music or film. At about 12 years of age he discovered Dungeons & Dragons which had changed his life forever. Since then he vied to create worlds and characters to populate them with which he does to this day. He writes for as many things as he can possibly get his hands on: Automobile press releases, world-building and lyrics for a Heavy Metal band (Winter's Verge), the Cyprus Rally Press Office, an archive of work of his own that will become novels and short stories and, of course, scripts whenever possible. When not lost in his own imagination, Frixos is a sports commentator/presenter professionally (Formula 1 and football). He loves board games and worships his cat, which hints at some form of Egyptian ancestry which he has studied since his tender years. Death is only the beginning beneath the bathing light of Amun-Ra. If you see him, say hi. He is mostly harmless and very fun at parties. He is currently producing his first short film Dinner for two which he wrote and will star in.

Company Profile

GEEKOTOPOS COLLABORATIVE HIVE is a nonprofit film development center stationed on the island of Cyprus. It's mission to help local emerging filmmakers get the help they need to create exciting and modern storytelling content for cinema, TV and video games.

Attending CineLink Drama
Ayiotis Harry, Kyriacou Andreas,
MasourasFrixos





NUTS
Marjan Alčevski
Croatia

What if you finally found the person of your life and your talking toaster is your best friend?

Original title: Prolupao
Genre: Sitcom
Original script
Format: 10 x 30'
Creator and writer
Marjan Alčevski
Director: Petar Orešković
Producer: Siniša Juričić
Production Company
Nukleus film d.o.o.
Dalmatinska 3, Zagreb 10000, Croatia
Phone: +385 1 4846 556
Email: info@nukleus-film.hr
www.nukleus-film.hr
Development stage
Pilot Script

Financing in place
10.000 €, own investment (development)
Production plan
Find an interested broadcaster to further develop pilot for them and (pending on series order) form a creative team to finish development of season 1 by June 2018.
Country: Croatia
Language: Croatian
Looking for at CineLink Drama
Broadcasters, format buyers, co-producers

Synopsis of the series

ANTON is in love with VIDA. He doesn't know how to approach her. She just ended a difficult relationship and wants to focus on her work. He is a psychiatrist and she is a psychologist. That's worse than cats and dogs. Instead of just asking her out like a normal person Anton ends up becoming both Vida's therapist and her anonymous client.

With the unwanted and often radical help and advice from his talking toaster Anton is going to pursue Vida because for once in his life he knows exactly what he wants.

Yeah, there's a talking toaster in the show.

Story development in season two

At the end of season one Vida finds out that Anton had been lying to her. In season two Anton convinces her that he pretended to be a client of hers (as an anonymous user of Vida's online therapy service) as part of supervising her work.

Now he must win her trust back. It feels like a huge setback, he had managed to push her further away from him. In order to succeed he will have to be honest. And he will be. Except for the part where he talks to his toaster. Which she finds out at the end of the season and the two of them are going to be back at square one.

Creators statement

NUTS is a show about people who are supposed to help their clients while they are unable to help each other and themselves. With a love story at its heart it tells stories of our modern existence: alienation, insecurities and a drive to succeed in a cutthroat world. It is a show about our better selves trying to do the decent thing while our fears pull us back.

Creator's and writer's biography

Marjan Alčevski won the HBO Adria First Draft screenplay competition in 2017. Currently he is developing his show for HBO Europe. He is a screenwriter based in Zagreb with years of experience in TV, features and shorts and documentaries.

Director's biography

Petar is the director of MIRO GET A MOVE ON (short), SIMON MAGUS 3D (first Croatian 3D feature), DEAD MAN WALKING (documentary) with lots of experience on TV and with sitcoms in particular.

Producer's biography

Siniša Juričić founded Nukleus Film Croatia in 2003, Nukleus Film Slovenia in 2012 and Jaako dobra produkcija (JDP) in 2013. He graduated film production in 2009 from the Academy of Drama Arts in Zagreb, Croatia. Siniša's focus is on producing films and helping talented filmmakers from the wider region to achieve their full international potential. Additionally trained as film producer through different training programs such as EAVE and Inside Pictures (UK). Regularly receiving international film awards at festivals such as Cannes and Berlin and successfully funding films, both at home and internationally. Recently lecturing film production and project management at the Academy of Drama Arts in Zagreb and doing case studies at different training programs. In 2012 awarded with annual "Albert Kapović" award of Croatian Producers Association for contribution to the promotion of Croatian film.

Member of EAVE, Inside Pictures and ACE networks.

Company Profile

In the past 14 years, Nukleus became a regional production company whose films crossed borders and were shown at important festivals such as Cannes, Berlin and Sundance. In 2012 together with director Miha Knifč we established Nukleus film Slovenia as our new outpost. In 2013 we also established Jaako dobra produkcija (JDP), as a company specialized for co-productions and production service. The intent was to have a co-production/production service house to fully use cash rebate in Croatia for international projects. We get continuous support from Croatian Audiovisual Centre (HAVC) and Slovenian Film Centre (FCS). We regularly take part in co-production forums and success-

fully arrange co-productions. Nukleus is a member/participant of the European Film Academy, ACE, EAVE, as well as a regular attendant of the coproduction and pitching forums. We attended training programs such as EAVE, Producers on the Move, ACE Producers Network, Producers Lab Toronto and Torino FilmLab.

Attending CineLink Drama
Marjan Alčevski, Siniša Juričić



SLEEPING DOGS, DANCING BEARS

Kinga Krzemińska
Czech Republic

Ultimately, Sleeping Dogs, Dancing Bears is a life story of a birth of one of the most powerful people in postwar Eastern Europe. Three decades of life of a modern ruler are presented in three seasons of the series [each season is a semi-closed chapter taking place in a separate decade, starting from the 70s up to the 90s]. Three breaking points of a player's life, where winning is only the next best thing.

Original title: Sleeping dogs, dancing bears

Genre: Drama

Original script

Format: 6x50'

Creator/Writer

Kinga Krzemińska

Director/Producer

Viktor Tauš

Development stage

Project Bible

Estimated production budget

3.700.000 €

Production plan

The financing of the series will start early in 2018.

Country: Czech Republic

Language: Czech

Production Company:

Fog'n'Desire Films

Senovážné náměstí 10

11000 Prague, Czech Republic

viktor@fogndesirefilms.com

<http://www.fogndesirefilms.com>

Synopsis of the series

1974. Communist Prague. Three men in different points in life: youth, maturity and death. The youngest one, on the verge of adulthood - Čestmir - is on the crossroads between his father that offers him a secure medical future in the dangerous regime and an old dying player, who is willing to teach him everything he knows about gambling. Choosing one means rejecting the other, but Čestmir doesn't want limits. He bets everything he has by playing both: sleeping dogs - people who live according to the restrictive communist system and dancing bears - those who made gambling their life and function on the margin of this system. Čestmir is ready to win and is not afraid to lose. His aim is to create his own world, where he will be the one who sets the rules.

Second season - Birth of the Millionaire

Second season takes place in the relatively loosened reality of the 80s, where we follow Čestmir growing as an entrepreneur and gaining money by constantly finding holes in the communistic system and using them to his advantage. He manages to trick the system to such an extent that he goes abroad without official permission of the authorities. Such bold and flamboyant attitude comes with a price though. The more money he makes, the bigger the risk of losing people close to him becomes. Money can easily become a self-destructive ticking bomb that Čestmir sits on, if he won't know how to handle it. Very few people do. Birth of great fortune can mean a very short and miserable life. Will Čestmir be able to remain the distance and wisdom not to get killed by everything that money brings into his life? Čestmir faces an opponent who is very hard to trick - himself.

Third season - Birth of the Politician

The third and final season of the SLEEPING DOGS, DANCING BEARS takes place in the vibrant era of the 90s which was very unique time in freshly liberated Central Europe. While the nation celebrates newly obtained freedom, Čestmir industrializes gambling. Not only does he leave the gambling community, but stabs it in the back by creating a sport-booking company. Such move doesn't come without victims, but Čestmir is determined to

make it anyway. He makes millions, but he knows that money is only as meaningful, as meaningful are the investments that you make. Having almost limitless assets Čestmir decides to redeem himself from all his sins by entering the most corrupted game there is. He gets into politics hoping to lead the country and its crawling and fragile economy. He hopes to become a noble leader of the nation, while there is a danger, he'll become an oligarch. Is losing such stakes is even an option? Is there a possibility for Čestmir to pay his dues and debts by getting ultimate power? Maybe the only way for him to actually obtain peace of mind is to lose everything altogether...

Creators statement

On macro-level Central Europe is right now in a very tricky moment. We became wealthy enough to enjoy life that would be impossible to even imagine only few decades ago, but we are not willing to take responsibilities that come with becoming better off. We don't want to pay the consequences that came with a choice of being a part of EU, being part of the Western world. And that's not the way it works.

Young generation has no idea what communism meant, what is an alternative to civil society. So, before we'll close the borders, alienate from the global community and try to regulate every aspect of life by state-laws, it's high time to remind us that we've been there, we've done that not so long ago. We want to show it, but no lesson is better taught than a fun one. That's why SLEEPING DOGS, DANCING BEARS is a drama with a strong comic twist. A serious message can still be entertaining. That's the key.

On micro-level there is a visible tendency that as individuals we do our best to avoid consequences of any kind. We want to enjoy coffee, but with no caffeine, we want to enjoy cigarettes, yet without nicotine. We are becoming specialist in not burning the bridges, not closing the door, not making decisive choices for as long as possible. We want to gain power and wealth but without risking. Playing it safe means the stakes are low. We want to show a world that keeps on spinning only by choices and instant consequences that

follow and people who are manly, in a sense of being ready to bear the consequences of their choices, even if it means regret, loss, or longing - because these are the things that define us as individuals. That's why genre of coming of age story is a perfect way to show an individual that learns not only that taking charge of his life means bearing the consequences of choices made, but it goes further. By the end of the series, Čestmír realizes that his choices can also influence others. That is the definition of power.

Creator and writer's biography

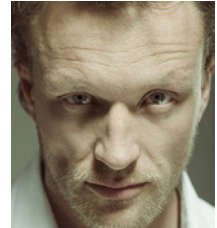
Kinga Krzemińska was born 1984 in Warsaw, Poland. She graduated from Culture Studies at the Warsaw University, Academy of Performing Arts in Prague and scriptwriting course at NYFA. She also participated in famous EAVE workshops as a screenwriter. She was a co-writer of such films as: *THEY CHASED ME THROUGH ARIZONA* directed by Matthias Huser, which premiered at the 67th Locarno Film Festival, and *DEMON* directed by Marcin Wrona that had its premiere at TIFF in 2015. She was responsible for initial selection of feature projects for HBO Poland for two years. Apart from writing, she translates. She also worked as an audience development manager at the cinema Kinokawiarnia Stacja Falenica in Warsaw, Poland.

Director & producer's biography

2017 *'MERICAN CHICK (AMERIKÁNKA)* - Co-producer, Director (film/miniseries in development). Film based on a screenplay awarded the "Krzysztof Kieslowski ScripTeast Award" for the Best Central and Eastern European screenplay at the IFF Cannes 2014. First time in history awarded to Czech authors. 2016 *MODRÉ STÍNY (BLUE SHADOWS)* - Director. A crime miniseries based on Michal Sykora's bestselling book. Premiered at the Karlovy Vary International Film Festival under the "Czech Films" section, garnering unprecedented critical acclaim. It was the first ever TV miniseries to be included in this section. 2013 *CLOWNWISE (KLAUNI)* - Producer, Director. Film based on Petr Jarchovsky screenplay with international cast: Oldrich Kaiser, Jiri Labus, Didier

Flamand (César Award), Kati Outinen (winner Cannes 2002 Best Actress in a leading role), Julie Ferrier and others. Film has a unique coproduction structure of small European countries: Czech Republic - Slovakia - Luxembourg - Finland. Film was supported by the MEDIA, EURIMAGES (third supported project of Fog'n'Desire Films in a row), Film Fund Luxembourg, Finnish Film Foundation, City of Turku, Ministry of Culture of the Czech Republic, Slovak Audiovisual Fund. Film was nominated for eight awards by the Czech Film Academy including the Best Film, it was screened at more than twenty film festivals and has movie theater distribution in over ten territories. 1999 *MY DETOX (KANÁREK)* - Director, Producer, Lead Actor. Critically acclaimed film, labelled as the "most significant debut of the decade".

AttendingCineLink Drama
Kinga Krzemińska, Viktor Tauš





If you wanna go fast, go alone
If you wanna go far, go together

THE TRIBE

THE TRIBE

Agata Koschmieder
Poland

1918 Warsaw, Poland. Into this nation-wide misery steps Sonia who won't let her three sisters to be sucked into a vortex of despair. Instead, she decides to become a fearless creator of her own future. Expanding her mothers brothel to gain a foothold in Warsaw's drug trade saves her family and threatens to destroy it. In regaining freedom Poland, Sonia becomes the first woman to uncompromisingly fight for power in the men's world of crime.

Original title: SIOSTRY

Genre: Historical

Original script

Format: 10 x 55'

Creator

Agata Koschmieder

Writer

Agata Koschmieder

Producer

Maciej Kubicki

Production Company

TELEMARK

Ordynacka 14/9, 00-358 Warsaw, Poland

telemark@telemark.com.pl

<http://www.telemark.com.pl/>

Development stage

Treatment, Project Bible, Pilot Script

Country: Poland

Language: Polish

Looking for at CineLink Drama

Co-producer

Synopsis of the series

Warsaw in 1918, just after World War I. SONIA, who has escaped the criminal ways of her family returns home after years of war. She has come to see her dying mother for the last time and her visit will bring her back together with her three sisters. Throughout the war the sisters had helped their mother run a brothel. However, they were unaware that their mother had also moved into the world of dealing drugs. After the death of the mother, the sisters quickly discover that the business of selling morphine is a dangerous world, in which their freedom and lives are at risk. In order to maintain the independence and security of the family, Sonia bravely enters the business. She transforms herself, from an outsider to the saviour of the family. However, the safety she finds is only temporary, as her ambitions and need for respect place her sisters in even greater danger and threaten the unity of her family. The World War I has left a painful mark on Sonia's psyche, a wound that she keeps hidden deep inside herself. She quickly discovers that her criminal activity relieves her pain. Like the hits of morphine she supplies to wounded veterans, her struggle in the drug business eases her suffering by injecting her life with a new purpose. The adrenaline of a criminal life will be like a drug for Sonia. A drug that alternately soothes and stirs the demons from her past.

Creators statement

Have you ever imagined Michael Corleone in a skirt? Wouldn't that be something? We all know images of male gangsters in which women are reduced to an accessory. Something to compete the look of a silk suit and cigar. But let me tell you something. That time has passed. We have to open ourselves up to see women in new roles. You better get ready because those women are already coming. Strong heroines. Female perspectives. Sisterhood. Womanance. I put all these elements in the criminal world of my project *The Tribe*. I give my characters - four rebellious Jewish sisters - the right to commit crimes. To desire power. To be real gangsters in a man's world. The action takes place almost 100 years ago - in 1918 in Warsaw. Poland has just regained its independence after 123 years of annexation. It is a time of high hopes but also of big fears,

threats and tensions. Everybody wonders how life will look in the newly independent Poland? My heroines, just like their country have to create their own vision of a new tomorrow. This is a story of re-birth. This is also the time of a feminist movement. But the history is just a costume. My heroines problems and dilemmas are very modern. They have to fight for their rights, respect and position in society. The story is about women who do not want to be excluded anymore. Women who value their lives and ambitions ahead of social norms and rules. My sisters look for liberation in a world of crime. *The Tribe* is a gangster TV series made fresh by gender role reversals, because of this it is not a copy of any popular series. More over, it creates new quality. The mix of feminine energy and masculinity creates a good contrast and many conflicts. Breaking taboos through painting a realistic, based on true events, picture of human trafficking between Europe and both Americas makes the project unusual. As a young woman who was raised up in a matriarchal family; in a world full of independent women, I must say it is high time for stories about active female characters. I know I can tell one because my heroines are just like me. They want to be loved. They want to matter in the world. They want to be free. They are strong but sometimes also weak, full of contradictories, emotions, doubts but always real women. It took them quite a long time to develop a voice – and now that they have it, they are not going to be silent.

Creator and writer's biography

Agata Koschmieder was born in 1989. She graduated from Institute of Journalism at Warsaw University. In September 2015 she got her screenwriting bachelor degree at National Film School in Łódź. Now she continues master programme. Agata gains experience in writing for TV as a screenwriter of emergent TV series produced by one of the leading production companies in Poland - Akson Studio that has been cooperating with such outstanding filmmakers as: Andrzej Wajda, Roman Polański. Agata currently works on her two feature scripts. *SHIKSE* will be directed by Katarzyna Klimkiewicz, whose future polish-British cooperation debut *Flying*

Blind premiered at Bath Film Festival. Her second script is an adaptation of Jakub Żulczyk's bestseller book HARM ME SOMEHOW. Agata's script for TENDERNESS - 30 minute drama - is her debut and the very script she wrote. Film, directed by Emilia Zielonka, have been selected for many film festivals around the world (i.e. in Chile, South Korea, Japan, UK, Spain, Belgium, US). Lately TENDERNESS won award for best short film at Cell'u Art Film Festival in Germany and Excellence Award at Busan International Short Film Festival. Last year the film was also aired several times on TVP Culture, theme channel running by the Polish public broadcaster TVP. Agata's next 30 - minute drama THE REFLECTION, produced by Studio Munka and Akson Studio, with performance by Agata Buzek in a leading role, is currently in post-production. Also, Agata just have finished writing the script for animated family movie KLINGERT'S DIVING SUIT (prod. Artcore), the film goes into pre - production phase.

Producer's biography

Maciej Kubicki, film and TV writer-producer with a story editor background. A graduate of the Institute of Polish Culture at the University of Warsaw and the Program for Creative Producers at the Wajda School, he works as a creative producer and a board member for TELEMAR, where he develops ideas for both adaptations (In Treatment and Pact for HBO Europe) and original TV premium drama (Londoners for TVP1) and creative documentaries (ENTANGLED by Lidia Duda, ONE MAN SHOW by Jakub Piątek and TALK TO ME by Marta Prus). Currently, he's developing a new premium spy series for CANAL+ and producing two feature-length creative documentaries by Marta Prus and MichałBielawski.

Company Profile

TELEMAR is managed by two experienced producers: Anna Kępińska and MaciejKubicki. We develop and produce documentary films as well as TV drama series, both original and creatively adapted. Our productions are meant to combine a new insight into issues of the contemporary

world with attractive filmmaking. We look for powerful characters and innovative ways of storytelling. If you have an idea for a film or a TV series that you think would interest us, please send us an email: telemark@telemark.com.pl

Broadcaster in the country of origin
Canal + Poland owns the rights to the project

Attending CineLink Drama
Agata Koschmieder, Maciej Kubicki



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*Competition

Documentary film

IN PRAISE OF NOTHING, Director: Boris Mitić, Production: Dribbling Pictures, Anti-Absurd, La Bête, Country: Serbia, Croatia, France

*Competition

Documentary film, BH film

WHEN PIGS COME, Director: Biljana Tutorov, Production: Wake Up Films, Country: Serbia, Croatia, Bosnia and Herzegovina
GUIDANCE THROUGH THE BLACK HOLE, Directors: Aleksandar Nikolić, Zlatko Pranjić, Production: Braidmade Films, The Theatre With Accent, Country: UK, Serbia, Bosnia and Herzegovina, Croatia

*Competition

Student film

NOBODY HERE, Director: Jelena Gavrilović
LIFE LASTS THREE DAYS, Director: Katarina Koljević
LOVE, Director: Dušan Zornić

*In focus

REQUIEM FOR MRS J., Director: Bojan Vuletić, Production: SEE Film Pro, Geopoly Film, Skopje Film Studio, Country: Serbia, Bulgaria, Macedonia, Russia, France

*Avant premiere

BLACK SUN, Director: Dragan Bjelogrić, Production: Radio Televizija Srbije, Cobra Film, Country: Serbia, Macedonia, Bosnia and Herzegovina

*Open Air, BH film

THE FROG, Director: Elmira Jukić, Production: Refresh Sarajevo, Skopje Film Studio, Living Pictures, Propeler Film, Country: Bosnia and Herzegovina, Macedonia, Serbia, Croatia

* BH film

TWO SCHOOLS, Director: Srđan Šarenac, Production: Novi Film, Al Jazeera Balkans, Country: Bosnia and Herzegovina, Croatia, Serbia

THE ROAD MOVIE, Production: Volia Films, Novi Film
Country: Russia, Bosnia and Herzegovina, Croatia, Serbia, USA

**CineLink projects

THE USERS, Writer and Director: Ivan Ikić, Producer: Milan Stojanović, Production company: SENSE production, Country: Serbia
THE GREAT TRAM ROBBERY, Director: Slobodan Šijan, Writers: Slobodan Šijan, Biljana Maksić, Vladimir Mančić, Producer: Marko Paljić, Production company: Gargantua Films, Country: Serbia
DESIRE LINES, Director and Writer: Dane Komljen, Producer: Nataša Damjanović, Vladimir Vidić, Production company: Dart Film, Country: Serbia

**CineLink Drama

ALL PANTHERS ARE PINK, Creators: Titus Kreyenberg, Miroslav Mogorović, Writer: Dimitrije Vojnov, Director: TBC, Producers: Titus Kreyenberg, Miroslav Mogorović, Production company: Unafilm, Art & Popcorn, Country: Germany, Serbia
BURN BABY BURN, Creators: Marijana Verhoef, Writers: Marijana Verhoef, Ognjen Svilčić, Director: Dejan Zečević, Producer: Nikolina Vučetić Zečević, Production company: Biberche, Country: Serbia
GLYCERIN, Creators: Ivan Knežević, Miloš Pušić, Writers: Ivan Knežević, Miloš Pušić, Director: Miloš Pušić, Producers: Ivan Knežević, Miloš Pušić, Production company: Altertise, Country: Serbia
THE LAST SOCIALIST ARTEFACT, Creators: Anika Jurić Tilić, Robert Perišić, Writers: Milan F. Živković, Hana Jušić, Dalibor Matanić (Based on the book by Robert Perišić), Director: Dalibor Matanić, Producers: Anika Jurić Tilić, Milan Stojanović, Production company: Kinorama, Sense production, Country: Croatia, Serbia

***Talents Sarajevo

ACTORS Ivan Marković, Vaja Dujović, **DIRECTORS** Strahinja Mladenović, Sonja Rakić
PRODUCERS Miloš Ljubomirović, Tijana Drakulić, Ana Renovica
SCREENWRITERS Katarina Janković, Milica Živanović, Sanja Živković
EDITOR Marija Kovačina | **DoP** Milica Drakulić | **TALENT PRESS** Mina Staničić
PACK&PITCH Ana Renovica, Producer & Sonja Rakić, Director "So, Where the Hell Is My Prince Charming?"

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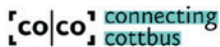
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