



MEDITERRANEAN COPRODUCTION FORUM 2nd edition

Bari, 21st - 22nd October 2011

SELECTED PROJECTS LIST

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2 - BOTA (Albania)

Production Company: **i's continuum** - Director: **Iris Elezi**

3 - CABBAGE (France)

Production Company: **Sedna Films** - Director: **Charles Najman**

4 - CLASH! (Germany)

Production Company: **Weydemann Bros** - Director: **Jakob D. Weydemann**

5 - CYRIL AND METHODIUS (Czech Republic)

Production Company: **Three Brothers** - Director: **Petr Nikolaev**

6 - DEVOTION (Germany)

Production Company: **cine plus Filmproduktion** - Director: **Martin Gypkens**

7 - LIMASSOL (Israel)

Production Company: **INDY Film Productions** - Director: **Eitan Green**

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9 - THIRST (Switzerland)

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10 - RAINY DAYS (Spain)

Production Company: **Aquelarre Servicios Cinematográficos** - Director: **Maria Salgado Gispert**

11 - WHERE WE'LL NEVER GROW OLD (Ireland)

Production Company: **Ripple World Pictures** - Director: **Ivan Kavanagh**

12 - ZAGREB CAPPUCINO (Croatia)

Production Company: **Maxima Film** - Director: **Vanja Svilicic**



PROJECT TITLE: BARBARIANS (SERBIA)

LOGLINE

A depiction of Serbian youth brought up in a time of economic and moral demise. Told through the character of Luka, a small town football hooligan, the film tells a story about manipulation of this troubled youth using hatred and deception, which result in the culmination of their hopelessness and display of rage during Kosovo protest in Belgrade in 2008.

CREDITS

Director: Ivan Ikic

Scriptwriter: Ivan Ikic

Production Company: SENSE Production

Producer: Milan Stojanovic

Total Budget: 613.800€

Secured Financing: 378.715€

Percentage of Secured Financing: 61.7%

SYNOPSIS

February 17th 2008. Kosovo declares independence and Serbian government decides to organize mass protests in Belgrade, where people would declare their discontent. Mladenovac, a small town on the brink of Belgrade, whose industry collapsed during 90s crises. Luka, seventeen year-old, is a leader of a football fan hooligan group, cheering for a local football club, runners-up for the Premiere league. Grown up without a real chance, in a dysfunctional family of Kosovo refugees, where his mother declares his father dead, so they get social help. Luka is forced to do small jobs for Tihomir, a local controversial businessman, who is also the owner of the football club. Stefana is a girl Luka has feelings for and is trying to protect, but is seeing one of the players from the club. Tension caused by Kosovo independence is rising and the day of the organized mass protest in Belgrade is coming close. When Luka finds out that Stefania is being blackmailed with a cell-phone-shot porn video by her boyfriend, he deals with him with cruelty and breaks his leg. Forced to hide from Tihomir, who is furious for loosing his best player, Luka realizes that his friends have turned against him. His rage and frustration culminate during protests in Belgrade, where everything loses its sense and reason. Abandoned by everybody, Luka decides for one last, desperate attempt to take things back into his own hands and fight the system.

DIRECTOR'S STATEMENT

Because it's night now, and the barbarians haven't shown up.

*And there are others, just back from the borderlands,
who claim that the barbarians no longer exist.*

What in the world will we do without barbarians?

Those people would have been a solution, of sorts.

(C.P. Cavafy, Waiting for Barbarians)

One event left a significant mark in my memory. That night Belgrade burned. The streets were flooded with broken glass. Young people were destroying and burning... Young people that may have visited Belgrade for the first time. Rage and violence triumphed that night. Anarchy caused by a dissatisfaction brewing for years exploded... My wish was to return to this night and make a film about yet another lost generation in the dust of Serbia's transition.

This is a film about childhood in a small Serbian town, about the tragedy of growing up in a society of lost values, where corruption, immorality, crime and abuse of power prosper. Through the tragic romance of Luka and Stefania, the problems of growing up in a rural town filled with prejudice, envy and nationalism are reflected. The events that occur during the time that passes between the two local football matches change everything forever... In an attempt to take hold of their own destiny, the main character's suppressed anger escalates and is manifested in the absolute destruction on the streets of Belgrade. Will they become the same as the people they so despise?

This story was inspired by real people and events that happened in February 2008.



DIRECTOR'S PROFILE AND FILMOGRAPHY

IVAN IKIC born 1982 in Belgrade. Finished film and television directing at Faculty of Dramatic Arts in Belgrade as a best student in his generation. Attended Berlinale Talent Campus 2008 and Berlinale Dox Clinic 2008. Directed several documentaries, short fiction and commercial films. Became chairman of the board for the documentary film festival Beldocs 2011 in Belgrade, Serbia. Finished his feature documentary road-movie "Tarot Serbia!" in 2010 and is now preparing his first feature fiction film "Barbarians", scheduled for shooting in 2012.

FILMOGRAPHY

2011

Varvari (Barbarians) - feature film

genre: drama - dir: Ivan Ikic - production company: SENSE Production - running time: 90 minutes - in pre-production, to be shot in 2012 - Supported by Serbian Film Center Fund - Balkan Fund support for script development.

2010

Tarot Srbija! (Tarot Serbia!) - documentary

genre: documentary road-movie - dir: Ivan Ikic - production company: Red Production - running time: 60 minutes - Supported by Belgrade Film Fund - Supported by Serbian Film Center Fund - Berlinale Dox Clinic 2008.

2008

Korisnici (The Users) - documentary

genre: documentary road-movie - dir: Ivan Ikic - production company: NAMENSKA - running time: 40 minutes.

COMPANY PROFILE

SENSE Production (founded in April 2010) is a company with a mission to produce modern films based on up-to-date and socially important topics.

By forming a creative and productive environment and by gathering young authors from Serbia and Balkan region, we are trying to bring freshness and innovation to Serbian film industry.

Projects:

"*BARBARIANS*", feature film (in development)

writer/director: Ivan Ikic

"*PEACH LEAF REMEDY*", TV series (in development)

writer: Beka Savic

based on novel by Zorica Kuburovic

MILAN STOJANOVIC born 1983 in Belgrade. Finished Film and TV Production at Faculty of Drama Arts in Belgrade 2006. Finished filmmaking course at New York Film Academy 2008. Won Promotion Prize at Cottbus Film Festival 2007. Since 2002, works as an independent film professional (PM, UPM) in various Serbian and international productions. Produced several short films and documentaries.

FILMOGRAPHY:

2012

feature film *BARBARIANS* (in development, won Balkan Fund 2010) – SENSE Production [rs], directed by Ivan Ikic

producer

2011

feature film *CIRCLES* – Film House Bas Celik [rs], directed by Srdan Golubovic

production manager

2010/2012

short film *OZONE* – Film House Bas Celik [rs], SENSE Production [rs] directed by Branko Sujic

producer

2009/2010

feature film *LIKE A BABY* – Banana Film [mk], directed by Milcho Manchevski

line producer



PROJECT TITLE: BOTA (ALBANIA)

LOGLINE

Three young Albanians, the son and daughters of political exiles, work in a small café at the edge of a swamp and find their destinies forever altered with the arrival of a modern highway.

CREDITS

Director: Iris Elezi

Scriptwriters: Iris Elezi and Thomas Logoreci

Production Company: i's continuum

Producers: Iris Elezi, Thomas Logoreci (i's continuum)

Co-producers: Sebastian Koren (Feil Film) - Borjan Zafirovski (Novo Makedonski Film & Video)

Total Budget: €586,890

Secured Financing: €200,000

Percentage of Secured Financing: 34,6%

SYNOPSIS

Albania, present day. Juli, Ben and Nora live in a small, far off village where their entire families were exiled during the country's half-century of communist rule. A big, green neon sign that reads 'Bota' (Albanian for 'world') hangs above the door of the one-floor café. Next to this charming hideaway is a mysterious, murky swamp.

The café is run by the fast talking Ben, early 40's, yet its real heart is Ben's waitress cousin, Juli, late twenties. Juli dreams of leaving the desolate swampland to pursue art but is unable as she takes care of her aging grandmother, Noje.

Juli constantly presses Ben for answers as to what happened to her missing brother, Pandi. Though Pandi regularly sends money home, Juli has not heard from her brother since he took a trip with Ben to Greece. Behind the back of his depressed wife, Dita, Ben juggles an affair with Juli's best friend, the lively and lost Nora, mid-twenties.

In the space of a single week, things begin to change when a two-lane highway under construction nears the café area. Juli finds herself starting to fall for Mili, a young engineer working with the German contractor, Phillip, to help build the road. Juli also begins to recall the final days of the Marxist dictatorship after a retired teacher, Engjell, leaves her an old magazine article written about her dead mother, Alba.

As the section of highway gets closer to Bota, the inhabitants of this place that have suffered so much trauma, have a final night of celebration and fireworks. Mili tells Phillip of the dark day long ago when several top government officials and camp witnesses were shot and dumped into the nearby swamp. This is the lasting wound that continues to haunt the lives and dreams of Juli, Ben & Nora.

A simple phone mistake forces Ben to reveal to Juli that her missing brother is serving time in a Greek jail after a failed crime spree. Pandi will not be released for another nine years. Juli is devastated to learn that it was the jailed Pandi who insisted this secret be kept from her.

The following night Nora tries to take Pandi's money from Ben to give to Juli. As she removes the cash from Ben's hiding place, Nora is accidentally killed by Ben who believes he has stopped a robbery. An utterly destroyed Ben buries Nora in the swamp.

Juli confronts her horrifying memory when as a seven year old she watched her mother's bones being lifted from the bottom of the water. Exhausted Juli returns home only to find out that her grandmother, Noje, has died. When it rains, it pours.

The following day, after Noje's funeral and just missing Mili, Juli stands waiting for a bus to the Albanian capital. She doesn't look back.

After Ben disappears, it is left up to his wife, Dita, to open the doors of cafe Bota as the first customers from the newly opened highway begin to arrive.



Iniziativa finanziata con fondi
P.O. FESR Puglia 2007-2013 - Asse IV
Linea d'intervento 4.3

DIRECTOR'S STATEMENT

No matter how hard we try to forget, our past is always present and influences us in the oddest of circumstances.

The three years I worked on the UNDER CONSTRUCTION documentary series inspired me to delve deep into my Balkan heritage and to wonder: What are the daily confrontations and lingering traumas of men and woman, born and raised in extreme circumstances? How does one survive? How do we go on?

With this foundation I intend to create a vivid and honest portrait of the Albanian people. To capture not only the surface dramas but also the tiny nuances that reflect the lasting truth of these radiant and desperate people.

BOTA, my first fictional film will most resemble a contemporary DAYS OF HEAVEN, with spare, precise framing that will move at times from wide vistas to extreme close-up's of objects amid naturalistic settings.

I'd like to imbue BOTA (the Albanian word for 'world') with the real sense of a fever dream, sometimes silent in sections, and by utilizing colour, space, light and sound to illuminate the very specific geography of this desolate region where time has its own unique pace and rhythm.

I strongly feel that BOTA while opening a window in the little known Albania, will also have an appeal to all people who will see a reflection of their own struggles the world over.

Welcome to my BOTA!

DIRECTOR'S PROFILE AND FILMOGRAPHY

Albanian born Iris Elezi studied film theory and criticism, anthropology and women's studies in the USA before completing her film production studies at the Tisch School of the Arts (NYU) in 2001.

Collective memory and the preoccupations of time are some of the essential inquiries underlying her work. Her editing and directing skills on the award-winning six-part documentary series UNDER CONSTRUCTION (2007) resulted in Amnesty International "Films That Matter" selection for the episode DISPOSABLE HEROES.

Iris Elezi continues to live and work in the Albanian capital of Tirana where she teaches film analysis at the Academy of Film and Multimedia Marubi. She's currently in preparation of her first feature length film, BOTA.

COMPANY PROFILE

I'S CONTINUUM is a production company based in Tirana, Albania founded by filmmaker Iris Elezi in 2008. Working with Kosovar and American co-producers, i's continuum created the award-winning UNDER CONSTRUCTION Balkan documentary series. These six half-hour films explored regional themes and perspectives integrating found footage with interviews.

Apart from the upcoming feature 'BOTA', i's continuum is developing a essay doc on the history of Albanian cinema as well as a video installation piece set to tour museums in 2012.



PROJECT TITLE: CABBALE (FRANCE)

LOGLINE

Julien Schulmann is a comedian. He's just lost his father, a Polish Jew who survived the concentration camps. Before dying, Julien's father had drawn up a will stipulating this his other son, Pierre, should be the one to spread his ashes over his homeland. The problem is, Pierre has been missing for two years. The family preference for Pierre opens a deep wound in Julien that gradually sheds light on an unspeakable secret, to be unveiled at the film's climax.

CREDITS

Director: Charles Najman

Scriptwriter: Charles Najman

Production Company: Sedna Films

Producer: Cécile Vacheret

Total Budget: €2.268.955

Secured Financing: €900.000

Percentage of Secured Financing: 40%

SYNOPSIS

JULIEN SCHULMANN is a comedian. He's just lost his father, a Polish Jew who survived the concentration camps. Before dying, Julien's father had drawn up a will stipulating this his other son, PIERRE, should be the one to spread his ashes over his homeland. The problem is, PIERRE has been missing for two years. The family preference for Pierre opens a deep wound in JULIEN that gradually sheds light on an unspeakable secret, to be unveiled at the film's climax.

The very night his father dies, while premiering his new show, JULIEN acts out the fraternal conflict on stage. In a cathartic exercise, he improvises a blistering sketch in which he plays the roles of both his father and his brother, sparing them nothing. Then, as though possessed by their voices, he calls for all Ashkenazi Jews in Israel to return to Poland. JULIEN's sketch causes a scandal. It provokes a veritable controversy. The media announces the creation of a "Party of Returners" who support the comic's assertions and believe the Israeli-Palestinian conflict can be resolved this way. The theatre is vandalized by detractors and JULIEN's tour is subsequently cancelled. JULIEN declares he has been the victim of a conspiracy and is soon convinced his own brother PIERRE is behind it. He decides to go to Poland, to spread his father's ashes and to find PIERRE, who, rumour has it, is preparing to do something dramatic in his name.

This trip (in both the literal and figurative senses) takes him to Pitchipoi, a mysterious place where those who have disappeared find each other. There, JULIEN's own personal truth will be revealed.

For two years, JULIEN has kept a dark secret buried deep within him: he murdered his brother during a fatal confrontation. But his father's death and the injunction in the will have transformed JULIEN's repressed act into a persecution fixation. Like two ghosts, or two dybbuks from Yiddish tradition, his brother and father have haunted him to the point of possession. It is in Pitchipoi where, reliving his crime, JULIEN will finally break free of these demons.

DIRECTOR'S STATEMENT

I have no desire to make an educational film about the Israeli-Palestinian conflict. What I'm interested in doing above all with CABBALE is to push the limits of an absurd situation, a situation punctuated by the irony and self-deprecation that fundamentally characterizes Jewish humour in my view. Much like *La mémoire est-elle soluble dans l'eau?*, in which I filmed my mother at a spa in Evian where she and other Holocaust survivors received hydrotherapeutic treatments paid for by the German government, the aliyah of "fake Russian Jews" to Israel, which sparked my desire to write CABBALE, resembles absurdist fiction. And yet, the veracity of this movement to usurp identity and take advantage of the benefits provided to Jews who settle in Israel provides an opportunity to reflect on what it means to be Jewish, something I want to approach from the angle of comedy.

I've always felt Jewish but I've never felt any link to Israel. Those have always seemed like two separate identities to me. With CABBALE, I want to emphasize just how separate the Jewish identity is from Israel. Jewish identity is defined, in my view, by a desire to pull up roots and break free from any attachment to



specific lands. There is a propensity to create new spaces, a form - sometimes tragic, sometimes joyous - of wandering. In their ability to integrate, to live without borders or limits, to nourish an existence which might seem uncertain, nebulous, detached, rootless, the Jewish people possess a uniqueness that I believe is disappearing today. I want to exalt the poetic dimension of that uniqueness. Therein lies the meaning of the old Yiddish legend that concludes the film.

Pitchipoi is a mythical village where Jews go to find, beyond tears and despair, the wild dreams of the imagination. CABBALE resides in the mysterious frontier between dreams and reality. Pitchipoi is a fictional village with infinite windy streets and baroque spirals. Pitchipoi turns topology upside-down. It floats in that fuzzy world between the comic and the macabre that seems to characterize Central European Jewish culture. Pitchipoi blurs the line between static reality and the fanciful or fantastical. A place where the dead converse with us, where ghosts no longer need to wear a white sheet, for they come to us as our best friends, our best enemies...

CABBALE is also a "family novel", fuelled by inner conflict, a feeling of persecution, dread and possession. Through the story of JULIEN SCHULMANN and his absent brother PIERRE, the film explores questions about origins, duality, ghosts, false identities, fraud, dissimulation and simulation, hallucination and paranoia; questions which are, in my view, essential to modern cinema. The singularity of cinema is, I believe, to explore the inner workings of the liars, "double agents" and "schizophrenics" who shake the foundations of identity by generating doubt. Confronted with the ghosts of his father and brother, Julien Schulmann is on an initiatory journey throughout the film, a hallucinatory wander through a labyrinthine world of murky mazes, hazardous recesses, fragmented and unsure spaces; a dark, enclosed place whose rare openings are not enough to pierce the obscurity.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Charles Najman is a French writer and filmmaker. After philosophical studies, he directs several documentaries and writes many books. In 1996, he shoots his first feature film LA MÉMOIRE EST-ELLE SOLUBLE DANS L'EAU ?, combination of documentary and fiction, which attracts the attention of the French audience and obtains the Jury award at Dunkerque Festival, the Audience award at Belfort Festival and the Tübingen International Film Festival Prize. His second feature film ROYAL BONBON is selected at Toronto, Locarno, Havana and New York festivals, before receiving the prestigious French Prix Jean Vigo in 2002. He directs two years later LA FIN DES CHIMÈRES ? (Jacmel International Film Festival Prize) and more recently UNE ÉTRANGE CATHÉDRALE DANS LA GRAISSE DES TÉNÈBRES. He's now preparing his new film CABBALE, which has already received the French CNC's Avance sur recettes.

Feature Films:

UNE ÉTRANGE CATHÉDRALE DANS LA GRAISSE DES TÉNÈBRES, 78m - 2011

LA FIN DES CHIMÈRES? 70m - 2004, Released in France in 2004 and broadcast on ARTE, Jacmel International Film Festival Prize

ROYAL-BONBON 89m – 2002, Prix JEAN VIGO 2002, Selected in competition at Toronto, Locarno, Havana and New York Festivals

LA MÉMOIRE EST-ELLE SOLUBLE DANS L'EAU?, 86m – 1996, Jury award at Dunkerque Festival 1996, Audience award at Belfort Festival 1996, Tübingen International Film Festival Prize 1997

COMPANY PROFILE

Sedna Films is an independent production company, based in Paris and formed in 2004 by several partners, who came from the cinematic industry. Among them, Cécile Vacheret who is today the main Producer of Sedna Films. The company has produced and co-produced over ten films, mostly short and medium fiction films, but also documentaries. All films have been selected and awarded at international film festivals (Directors' fortnight and Semaine de la Critique in Cannes Film Festival, Vila do Conde, New York, Winterthur...). Most of them have been broadcast on the main french TV channels (Canal + and Ciné Cinéma). The company's aim is to accompany continuously young independent filmmakers who develop their own language. Since 2010, Sedna Films has developed two feature films: «Cabbale» by Charles Najman, who received with his last film the french prestigious Prix Jean Vigo, and «You and the night» by Yann Gonzalez, first feature after four short and medium films produced by Sedna Films and all selected in Cannes Film Festival.



PROJECT TITLE: CLASH! (GERMANY)

LOGLINE

On the 7th of January 2010 two immigrants are shot at in the small southern Italian town of Rosarno. "CLASH!" tells the story of Eric, Saikou, Giuseppe and Michele, who's lives meet in the following days of violent riots.

CREDITS

Director: Jakob D. Weydemann

Scriptwriter: Jakob D. Weydemann

Production Company: Weydemann Bros.

Producer: Jonas Weydemann

Total Budget: €1.795.970

Secured Financing: €160.000

Percentage of Secured Financing: 7,24%

SYNOPSIS

Rosarno is an agricultural community of 15,000 people in Calabria, the middle of the mafia-controlled southernmost tip of Italy. It is one of the places where mostly illegal immigrants from Africa and Eastern Europe work on the Italian orange harvests that supply northern Europe. More than 2,000 of them live in the Rosarno area alone. According to UNHCR their living conditions do not even meet the standards for refugee camps in crisis zones. On the 7th of January 2010 a couple of young Italian men from Rosarno shoot from a passing car at two African immigrant workers, leaving them heavily injured. During the following night hundreds of African immigrants devastate the city centre. Clashes between the immigrants and groups of Italian citizens, who want to drive the Africans out of Rosarno, follow. The police intervene. 67 persons are left injured. After three days of violence, all African immigrants get deported from the area by the police in buses, bringing them to detention centers in other parts of Italy. The documentary animation movie "CLASH!" tells the story of these riots in Rosarno following four people, two African immigrants and two Italians, who's lives take a dramatic turn due to the clashes. Eric is 26 years old and coming from Ghana. After having fled over the Mediterranean to Italy, he now lives for almost two years in Rosarno. He knows the place and works as an Orange picker, hoping to move on to Germany one day. A couple of weeks ago he met Saikou. The Senegalese is a little older than Eric and has just arrived at Rosarno. He was held up in a detention camp for the last six months, before becoming his papers recognizing him as a political refugee. Without money or a place to turn to, he followed the rumors that promised work on the Orange plantations to Rosarno.

Eric witnesses the first shots that are fired at one of his friends. He directly calls Giuseppe, an Italian who is known among the Africans at Rosarno for helping them since many years. Peppe and his friend Michele instantly drive to the hospitals where the wounded Africans are brought to. Just a couple of hours later the revolt breaks out in Rosarno: the Africans build roadblocks and burn cars. Because of their experience through the work with the immigrants, Giuseppe and Michele become suddenly unofficial coordinators between personal of *Doctors Without Borders*, journalists and immigrants during the following nights and days.

After two days off state of emergency at Rosarno, Giuseppe and Michele are helping Eric and Saikou to escape from the town. Eric takes a train without a ticket to Rome and carries on to Germany without having a passport, whilst Saikou is brought together with many others to a detention camp in Bari by the police in busses. One year later he will have returned to Rosarno to pick Oranges again.

Interviews build the background of the dramatization and visualization in the form of a documentary animation feature.

DIRECTOR'S STATEMENT

After I finished high school I lived in Italy for a year. Since then I feel a strong connection to this country, watching its social and political developments with great concern. But the question of illegal immigration is not solely an Italian problem. In my opinion it is one of the central social and political issues of the European Union. As it is very unwise and totally impossible to close our borders, our future depends on integrating



migrant populations. The history of mankind is shaped by streams of migration. How we deal with this question will therefore shape the future European society.

In my work as a film director I am often telling stories about human rights issues. I want to make films that make people think about the world we live in. With "CLASH!" I want to reach an audience which doesn't know everything about the topic of illegal immigration already. I want to get a young audience which doesn't watch the usual TV documentaries to think about the subject. That is one of the reasons I choose the form of animation to tell my story. I want "CLASH!" to be in its form entertaining, so its subject reaches a wide public. The rhythm of the film will be fast, the visual style gritty and colorful.

Another equally important reason for choosing the unusual form of an animated documentary is the almost unlimited possibilities of visualizing every situation. The film can go from an interview to the actual event or right into a dream without a change in its visual style, and thereby creating a very smooth and unified storytelling.

In the end, this film lies in its form somewhere in between documentary and fictional drama based on real events, which is also a motivation for me to push the limits of cinematic form and storytelling, following great examples like the acclaimed films "Waltz with Bashir" or "Persepolis".

DIRECTOR'S PROFILE AND FILMOGRAPHY

Jakob D. Weydemann / Director

After his community service in Milano/Italy he works his way up from Set-Assistant of a TV-Series to 1. AD of a feature film. He studies at the "New York Film Academy" and the "Filmschool Hamburg – Berlin" and is a guest student at the "German Film and Television Academy Berlin".

In 2008 he completes his film directing studies at the "Centre d'Estudis Cinematogràfics de Catalunya" in Barcelona/Spain with the short film *Pura Imagen (Pure Image)*, which gets invited to the Talent Laboratory at the RIFF Reykjavík International Film Festival, among other festivals. In 2011 he is participant of the Sarajevo Film Festival Talent Campus and the media-dialog "Voces Jóvenes" in Mexico City by the Deutsche Welle Akademie.

2011	"Cine en el desierto" (Documentary, 15 min.) Short, HD, color Weydemann Bros. GbR "Exhumation – A lovestory" (Fiction, 35 min.)	in postproduction
2010	Short, HDCam, color Weydemann Bros. GbR	released
2009	"Summer in Berlin" (Fiction, 3x 6 min.) Webseries, HD, color Weydemann Bros. & Hahn Film AG	released
2008	"Pura Imagen" / Pure Image (Fiction, 8 min.) Short, Super16, color Weydemann Bros. GbR & C.E.C.C. & leitmotiv film GmbH *won rating "precious" at German FBW <i>*invited to various festivals including: Reykjavík International Film Fest, Beginning St. Petersburg, Golden Lion Taipei, Int. Student FilmFest Cergy Pontoise, Malta Golden Knight, etc.</i>	released

COMPANY PROFILE

Weydemann Bros. produces films for the national and the international market. We have a vision of a narrative cinema that is both entertaining and political. For us film is always a critical look at the world and the times we live in. With our films we do not only hope to get people laughing & crying, but to inform them and inspire them to contemplate.

Weydemann Bros. GbR was founded on November 1st 2008 in Berlin, Germany and opened a second office on January 1st 2011 in Cologne, Germany.

Weydemann Bros. is grantholder of the AV Gründerzentrum 2011. Films of Weydemann Bros. are winners of the Robert Bosch Co-Production Prize 2010 and 2011 and the Gerd Ruge Grant 2010 and 2011. Weydemann Bros. is member of EDN - European Documentary Network.



La Puglia è tutta da girare.
Puglia, scenes to explore.



Iniziativa finanziata con fondi
P.O. FESR Puglia 2007-2013 - Asse IV
Linea d'intervento 4.3

PROJECT TITLE: CYRIL AND METHODIUS (CZECH REPUBLIC)

LOGLINE

This is an adventurous documentary drama (serial/movie) about the legacy and lives of Cyril and Methodius two Byzantine Greek brothers credited with devising of the Glagolitic alphabet, the first alphabet used to transcribe Old Church Slavonic, who received the title "Apostles to the Slavs" and "equal-to-apostles".

CREDITS

Director: Petr Nikolaev

Scriptwriters: P. Hudský, M. Osčatka, M. Vaic

Production Company: Three Brothers, s.r.o., Czech Television

Producer: Viktor Kristof

Total Budget: €1.800.000

Secured Financing: €1.600.000

Percentage of Secured Financing: 83%

SYNOPSIS

Cyril and Methodius were **two Byzantine Greek brothers** born in the 9th century. They became missionaries of Christianity. They influenced the cultural development of all Slavs and **received the title "Apostles to the Slavs"**. They are credited with devising the **Glagolitic alphabet**, the first alphabet used to transcribe Old Church Slavonic. They are venerated in the Orthodox Church as saints with the title of **"equal-to-apostles"**. Pope Leo XIII introduced their feast into the calendar of the Roman Catholic Church and **Pope John Paul II declared them co-patron saints of Europe**. In 2013 the Christians and many Europeans will celebrate the **1150th Anniversary**. For this occasion we want to shoot a cinema docu-drama, which will map their lives. The uniqueness lies in **the cooperation between Ortodox and Catholic Church**, despite their very divergent religious opinions on the history they decided to use this opportunity to **bring hundreds of millions** Christian together and to find an ecumenical solution.

DIRECTOR'S STATEMENT

This project is an amazing opportunity to lit light on a topic **taboo** between **Catholics** and **Orthodox Christians**. I have had some dealings with representatives of both churches and they expressed their wish to shoot a documentary or a film. It lead into a meeting of the heads of both churches, where **Dominic Duka** (Archbishop of Prague) and **His Beatitude Metropolitan Krystof**, primate of the Orthodox Church in the Czech Lands and Slovakia have agreed on a joint project, which should put aside the historical differences and focus on the ecumenical content. The project is almost ready to be shot and the quality is ensured by nominated committee which is represented by scientists from churches, historians. Cyril and Methodius is a docu-drama, which will pitch out the most thrilling parts of the story using the combination of movie-like historical scenes aprox. 75%, "living map" aprox 10% and a narrator aprox. 15%. This docu-drama is aimed on **all Christians** starting with **1100 millions** of **Catholics** and **250 millions of Ortodox**, the entire central and Eastern Europe. This project was also introduced to His **All Holiness BARTHOLOMEW** (Archbishop of Constantinople, New Rome, and Ecumenical Patriarch) who has given it his "ave".

This film bears a very strong theme, which **outreaches the Czech borders** and it is a non-recurring chance to attract international audience. It is also an opportunity to show, that religious differences are important, but more important are the **similarities**.



Iniziativa finanziata con fondi
P.O. FESR Puglia 2007-2013 - Asse IV
Linea d'intervento 4.3

DIRECTOR'S PROFILE AND FILMOGRAPHY

Director filmography

2011 Lidice (Cinema movie)
2010 Klub osamelých srdcí (TV movie)
2009 Jménem krále (Cinema movie)
2009 Proc bychom se netopili (TV series)
2007 ...a bude hur (Cinema movie)
2006-2007 Eden (TV series)
2005 Kousek nebe (Cinema movie)
2002 Cerná slečna slečna Cerná (TV movie)
2001 Vlci ve meste (TV movie)
2001 Chaos (TV documentary)
1997 Báječná léta pod psa (Cinema movie)
1994 Mesíční údolí (Cinema movie)
1980 Praga kaput regni (documentary short)

COMPANY PROFILE

Three Brothers, s.r.o. (founded in 1991) focuses on creating films exclusively with historical content for TV and cinema. This specialization has allowed them to become extremely conscience of historical accuracy and continuity. Teaming up with the most talented, first-class authors, actors and directors they have worked to co-produce **more than 85 projects** for companies such as: **ZDF, ARD, ARTE, BBC, and The Discovery Channel**. They have also produced **4 cinema movies** and many video clips (Night Wish). Important Projects we have participated at: Dungeons and Dragons, Joan of Arc, Dune, Nomad, Knight's Tale, Avalon, Blade II., The children of Dune, League of extraordinary gentleman, Van Helsing, Hellboy, Doom 3, Narnia - Princ Kaspian, Die Papstin, Henry IV, Anonymous, Borgias, Black Death etc. .

Website: www.historicalmovie.com

Producer's recent filmography

2009 In The Name of The King (Movie)
2009 Little Knights' Tale (Movie/TV serial)
2008 Ice age (ZDF/ARTE)
2008 Explorer (ZDF)
2008 The Varus battle (ZDF/ARTE)



PROJECT TITLE: DEVOTION (GERMANY)

LOGLINE

Devotion is a hymn to physical as well as spiritual love and to the courage that love needs. It is a story about love and lust, where the ordinariness of erotic is told and the happy, playful and ancient power of sex is allegorised.

CREDITS

Director: Martin Gypkens

Scriptwriters: Péter Palátsik, Martin Gypkens

Production Company: cine plus Filmproduktion GmbH

Producer: Andreas Eicher

Total Budget: € 1.500.000

Secured Financing: €100.000

Percentage of Secured Financing: 6,6%

SYNOPSIS

After a terrible and traumatic experience, the married couple Jan and Kristina go on a holiday to the south of Italy, where they try to forget the past and reorganise their lives for a future together. They pretend to live a happy life and believe they are doing everything right. But when they meet the handsome and charming Nick, their love for each other is soon questioned.

Jan, Kristina and Nick slowly descend into chaos driven by the intense feelings they have for each other and which they are unprepared for, especially Jan who falls in love with a man for the first time but yet cannot lose his wife. He feels overwhelmed by the force of emotion that has affected him. Step by step a harmless holiday flirt turns into a passionate ménage a trois, taking all three characters to their emotional limits.

DIRECTOR'S STATEMENT

DEVOTION serves a genre that one rarely sees in Germany - or should it be said: hardly ever: the genre of erotic romantic film. My main objective with the film is to make tangible this chaos that enters the lives of the characters, brought on by love, by being in love. The emphasis is on the erotic as well as the love, as the story should not detach one from the other. The difference between this story and many other erotic films is that the characters are not ruined by their sexual obsessions. The opposite in fact: three protagonists discover themselves and each other, by exploring their sexuality and opening up to each other.

Structurally close to the European romantic films of the 60's, I would like to embed the erotic in everyday life, in normality by using apparently ordinary small details (e.g. water splashing against a boat; a knife cutting a tomato; a shutter banging quietly in the wind), using casual gesture, words and looks. The scenes should be linked more elliptically than dramatically - they do not have to be strictly chronological - more an emotional flow, sprinkled with lightness, so that - especially in the first half - an airy and light atmosphere is created, where everything seems possible. Later, in the second half, as the emotional world of the protagonists falls apart, the scenic sequence will be more dramatic and denser.

I want to develop a story about love and lust, where the ordinariness of erotic is told; the ordeals of love; the happy, playful and ancient power of sex. In DEVOTION, sex is not portrayed as oppressed or embarrassing or harmless and especially not depressing - but honest and pure, strong and beautiful. Like life.



DIRECTOR'S PROFILE AND FILMOGRAPHY

Biography

Martin Gypkens is a writer and director of feature films and fictional TV productions such as “We” (2003), “Am Hang” (2009) or “Nothing but Ghosts” (2007).

While studying screenwriting and dramaturgy at the Film Academy “Konrad Wolf ” in Potsdam- Babelsberg he already worked as a screenwriter for TV films, among them „Schluss mit Lustig!“ (2001) and „Eiskalte Freunde“ (2002). His directing debut „We“ was awarded the newcomer prize at the Max-Ophüls-Festival. His literature adaption of the stories „Nothing but ghosts“ written by Judith Herrmann received worldwide attention.

In 2009/10 Martin Gypkens participated in the Script Development Programme at the Binger Film Lab in Amsterdam with the project “Disappear here”.

Filmography

I.F. **Devotion** Writer/ Director: Martin Gypkens // 2009/2010 **Am Hang** Writer: Martin Gypkens // 2007 **Nothing But Ghosts** Writer/ Director: Martin Gypkens // 2003 **We** Writer/ Director: Martin Gypkens // 2002 **Eiskalte Freunde** Writer: Martin Gypkens / Director: Ute Wieland // 2001 **Fun Ends Here** Writer: Martin Gypkens / Director: Isabel Kleefeld // 2000 **Dads** Writer/ Director: Martin Gypkens //

COMPANY PROFILE

Cine plus Filmproduktion develops, produces and co-produces feature films and documentaries for cinema and television.

Cine plus has coproduced the award-winning documentary feature film “Into Great Silence“ by Philip Gröning and “Rhythm is it!“ by Thomas Grube. “The Silence” directed by Baran bo Odar is the first feature film developed, financed and produced by CPF.

The producers Jörg Schulze and Andreas Eicher develop several national and international projects such as the Italian-German co-production “Devotion” (by Martin Gypkens), the German-French-British co-production “The Happy Prince” (by Rupert Everett) and the romantic comedy “Rialto, Glückauf!” as well as the Hungarian-German-French co-production “Toldi” (by György Palfi) and the director’s debut of Ulrich Thomsen “In Embryo”.

Cine plus Filmproduktion is an affiliated company of cine plus Media Service - a nationwide full service company operating in the area of digital television and film post-production.



Iniziativa finanziata con fondi
P.O. FESR Puglia 2007-2013 - Asse IV
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PROJECT TITLE: LIMASSOL (ISRAEL)

LOGLINE

An Israeli secret agent must take writing lessons from a peace activist writer in order to become a friend to her old Palestinian lover so he can catch his terrorist son.

CREDITS

Director: Eitan Green

Scriptwriters: Matti Harari, Arik Lubetzky, Yishai Sarid

Production Company: INDY Film Productions

Producers: Matti Harari, Arik Lubetzky

Total Budget: €1.000.000

Secured Financing: €150.000

Percentage of Secured Financing: 15%

SYNOPSIS

Amir is a dedicated SHBAC (Israel Secret Service) interrogator in his early forties, working hard to prevent suicide bombers from attacking Israel's cities. At the same time, he tries to keep his marriage intact. Under the increasing workload, Amir loses his nerve and during a routine interrogation he accidentally kills a Palestinian detainee. His experienced and sensitive commander **Haim** suspends him from interrogations until he regains his composure, and sends him on a relatively easy task. He is to take creative writing lessons from **Dafna**, a peacenik writer in Tel Aviv, in order to spy on her.

Amir gradually becomes involved in Dafna's life and finds out they are not simple. Her promising literary career is a shambles, and her son **Yotam** has become addicted to drugs, forcing her into heavy debt. Moreover, her good friend **Hani**, a Palestinian author living in Gaza, has cancer and she cannot secure him a permit to receive medical treatment in Israel. After several meetings, Amir manages to win Dafna's trust, alludes to his true identity and asks for her collaboration. In return, he undertakes to save Yotam and allow Hani to be treated in Israel. Dafna agrees, but demands his reassurance that Hani will not be harmed. Amir gives her his word, but refuses to reveal his true objective.

Amir's marriage continues to deteriorate. Sigi leaves and Amir is left alone. He becomes ever more deeply involved in Dafna's life, spends a lot of time with Hani and learns to like him. However, the "Hani-moon" is soon over since the SHABAC demands action. Apparently, Hani's son is a wanted terrorist, and Amir is ordered to cause Hani to meet him in Cyprus, where the Mossad plans his assassination.

Amir waits for the right time before making this suggestion to Hani, whose health continues to deteriorate. Amir promises to finance the trip. Hani immediately agrees and is deeply moved by the opportunity to meet his son and this gesture by his new friend – an example of a "good Israeli" with whom coexistence and true peace are possible. Dafna who is not aware of what's going on surprisingly demands to join them. Amir is opposed to this, but she insists and the three fly to Cyprus and reside in a small hotel on the outskirts of Limassol. Before the meeting with Hani's son, Amir and Dafna spend the night together.

The next morning, Hani's terrorist son's car drives towards the hotel. Everyone is tense and suspense reaches a peak. Just before Hani is about to meet his son at the lobby, Dafna is warning Amir not to harm the son. Hani understand immediately who is Amir. He looks at him with pain and disappointment. This is Amir's moment of truth. He has to choose between his loyalty to the SABACH and his country, which he had served loyally his entire life, and his human commitment to Dafna and Hani who've become such a significant part of his life. He has to choose between proceeding with a plan that would take human lives and the opportunity to save lives.

Amir jumps into Hani's son's car and warns him against the trap. The son manages to flee and the assassination plot fails. Amir is returned to Israel and jailed. After a series of exhausting and humiliating interrogations, he is released but loses his job. Amir finds himself alone in the world. His wife and son have broken all contact with him. He knocks on Dafna's door and she lets him back into her life. She tells him Hani was hospitalized in Cyprus and died. She also tells him that on his deathbed, he wanted to thank Amir for saving his son's life. Amir asks about Yotam and Dafna tells him that he is living with her now but she has no clue as to his whereabouts at nights. Amir suggests that she finally get rid of him, but Dafna refuses, saying it is her son, hers and Hani's.



Amir stays with her and together they start taking Yotam off the drugs.

DIRECTOR'S STATEMENT

LIMASOL is a story that combines love and suspense, body and soul and after a long journey, those two elements enable the hero to lay off all the impersonating and the lies and become to become purified. LIMASOL is a story of Amir a person who is reexamining his life, his marriage, his fatherhood, his job and even his country. The film will be concentrated on him and the people around him that emphasize his life and emphasize the complexity of the personal and national reality that he is living in. Because he is a secret service agent Amir can, in any given moment, take lives or save lives.

The life of Amir that is trying to keep his sanity in the very hard and disputative reality of the Middle East is what interests me the most. This journey to sanity will be full of danger, tension and dramatic ups and downs of the soul.

DIRECTOR'S PROFILE AND FILMOGRAPHY

"Before the Draft" (1976): 12-minute documentary produced by and broadcast on Educational Television.
"Nachum Glickson: Two Days in Israel" (1977): 40-minute drama, winner of the first prize for "Best Israeli Short Film", 1978. **"Lena"** (1982): Feature film. For her role, the lead actress, Fira Kanter won "Best Actress" in the Orleans Film Festival, 1982. **"When Night Falls"** (1984): Feature film. Israeli entry, American Academy Awards "Best Foreign-Language Film", 1984. Israeli entry, Cannes International Film Festival, 1984. Israeli entry, Munich International Film Festival, 1984. Winner, Best screenplay, Israel Motion Picture Awards, 1985. **"American Citizen"** (1992): Feature Film. Winner, best film, Israeli Film Critics Guild, 1992. Israeli entry, AFI Los Angeles Film Festival, 1993. **"As Tears Go By"** (1996): Feature Film. **"Henri's Dream"** (2004): Feature film. Israeli entry. Bangkok International Film Festival, 2004. **"It All Begins at Sea"** (2007): Feature Film. Winner. Innovation Award, Montreal World Film Festival, 2008. Winner. Platinum Remi Award, The Houston International Film Festival, 2009. Nominated. Best screenplay, Israel Motion Picture Awards (Ophir Award), 2009. Nominated. Best editing, Israel Motion picture Awards (OphirAward), 2009. Israeli entry. European Film Awards (European Film Academy), 2009. Official Selection. Polish Film Festival. Gdynia (Israeli Day), 2009. Israeli entry. Sevilla Festival de Cine Europeo, 2009. Official Selection. Pitigliani Kolnoa Festival. Rome, 2009.

COMPANY PROFILE

INDY film Productions was established In 2003 by Matti Harari and Arik Lubetzky who co-wrote co-directed and co-produced several TV series and Feature films. Our aim is to produce national and International challenging fiction feature films.

We based in Tel Aviv and work with local funds and broadcasters. We are now focusing on the International market and want to make some big Co-productions in the future.

Productions by INDY Film Productions:

"THE DOUBLE" (2008): Cellular Series (crime drama). Nominated among the five best cellular content award "Meffy's" Cannes MIPCOM (2008).

"VALENTINA'S MOTHER" (2008): Feature film. (Drama). 1st Prize The Jewish Berlin Film Festival, Germany 2009. Official selection Skip City, Japan 2009. Official selection Haifa Film Festival, Israel 2009. Nominated for the "Ofir prize" ("The Israeli Oscar") for "Best Lead Actress" and "Best supporting Actress" 2009

"THE LAST SUSPECT" (2006): Feature film (Police Drama). Audience favoured Film Policier film festival, Liege Belgium 2007. Official selection CineQuset Film Festival, San Jose U.S 2006. Official selection Sedona Film Festival, Arizona U.S 2006. Official selection Sonoma Film Festival, Calif U.S 2006. Nominated for the "Ofir prize" For "Best Directing and "Best Lead Actor" 2006

"BLACK JACK" (2004): Feature Film (Crime). Official selection Filmstock Film Festival UK 2006. Official selection Jerusalem Film Festival Israel 2004.



PROJECT TITLE: DÍAS DE LLUVIA / RAINY DAYS (SPAIN)

LOGLINE

Memories are tracks that block the path for tomorrow.

RAINY DAYS will be a re-enactment of past memories through a group of characters that live immersed in their own remembrances. Present time, for all of them, is a reflection of their own emotional instability.

CREDITS

Director: María Salgado Gispert

Scriptwriters: María Salgado, Raúl Zafra

Production Company: Aquelarre Servicios Cinematográficos

Producer: Luis Angel Bellaba

Co-producers: ICIC (Catalunya) - Pensa Y Roca Producciones - Promarfi Futuro

Total Budget: €1.488.443

Secured Financing: €696.133

Percentage of Secured Financing: 50%

SYNOPSIS

Maria comes across some photographs of Guillermo, together with another woman, smiling. They could be having a conversation if it wasn't for the fact that Guillermo was incapable of talking about feelings and because Maria couldn't remember ever having seen a smile on his face. The relationship between them has more contraindications/side effects than the coloured pills she has to take to keep herself 'mentally stable', according to the doctors and her father.

Miguel, her father, wants to protect her but won't acknowledge it.

Marian fucks without really caring who she is on top of. She doesn't expect anything from life anymore, although she is sure that Life, with a capital L, owes her something. Alcohol is the only thing which helps to control her rage.

Maria is looking for a flat in the pouring, incessant rain, without daring to choose the place where she will begin her new life.

On leaving a flat, just one of many she has already seen, Maria comes face to face with Marian. They don't know each other but Maria decides that they will become neighbours...

Maybe she will find out how Marian came to make Guillermo smile. Maybe, once upon a time, she had the key to happiness...

DIRECTOR'S STATEMENT

THE PAIN OF LOSS AS MAIN THEME

CERTAIN MEMORIES ARE TRACES THAT REFUSE PASSAGE TO THE FUTURE

I have always been haunted by the idea that within each of us dwells the desire to conceal or guard certain memories, nostalgias and facts that form part of our lives but which we do not know how to integrate. They are the blurred tracks which have remained of the physical passing of certain bodies through certain spaces.

In "DÍAS DE LLUVIA" the memory of the past is reconstructed through characters who live as prisoners of their memories and for whom the present has become a reflection of their emotional instability. The essence of the film is condensed in the word **LOSS** and that which shall never return becomes the main theme.

TIMELESS TIME

The disordered narrative reflects an emotional state.

The past is mixed with the present in a sort of jigsaw puzzle which slowly falls into place. For me, this is inevitable in a film based on memories and the narrative is at the service the emotional journey of the two main female characters.

I attempt to have the viewers attend these reminiscences, holding them at times unable to understand the logic of the plot until they manage to give up all attempts to comprehend the plot in a linear fashion.

EMOTIONAL SPACE

The emotional state of the characters inspires precise images.



Wong Kar-wai says: "I write with images. And for me, the most important part of the screenplay is knowing where it is to take place; for if you know that, you can decide what the characters are to do in that space. The space even tells you who the characters are, and why they are there".

In "DÍAS DE LLUVIA" the spaces become premonitory sites of what has already occurred. There are spaces that are repeated and also situations that are repeated in those places.

It is essential to me that the place evokes and magnifies the emotions it gives off.

THE CHARACTERS AND THE WOUND OF TIME

The characters in "DÍAS DE LLUVIA" owe a debt to THE PAST. They have no future and live paralysed in the present.

They are people who are suffering: they live in frustration and are in need of affection, while being unable to heal the wound which afflict them and having serious difficulties in deciding to advance towards happiness; thence the magnification of the past as a site of "possibility", of unhealthy memory which is no more than an open wound.

DIRECTOR'S PROFILE AND FILMOGRAPHY

María Salgado was born in Spain in 1970.

She obtained her Grade in Communication Sciences (section Image) in Universidad Complutense de Madrid. She studied Drama in the prestigious Juan Carlos Corazza's School.

From 1993 to 2006 she worked as Director in Telemadrid (the main public TV channel in Madrid) as responsible for several programmes, such as reports, cultural programmes, cinema programmes, etc...

From 1998 to 2003 she worked as Director of the Children Program "Cyberclub", the most famous children program in Spain at that time. This program obtained many awards and was selected as a runner-up in the Emmy Prizes, 2000. From 2006 to 2010 she films documentaries for the well-recognized program "Documentos TV" in the cultural channel ("La 2") of the public Spanish Television (TVE). From 2010 she works as a freelance in fiction, documentary and entertainment programmes. She is writer and director of the shortfilm "A VIOLETA", which obtained several awards: best screenplay at Huesca Film Festival and Alfás del Pí Film Festival, special jury prize at Festival de Vèndomé, best shortfilm at Astorga, Zaragoza, L'Alternativa de Barcelona, Girona, Fuentes de Ebro and La Boca del Lobo Film Festivals, best direction at Palencia Film Festival, best actress at Badajoz and L'Alfàs del Pí Film Festivals, etc... The shortfilm "A VIOLETA" has also featured in several International Film Festivals such as Locarno, Uppsala, Bogotá, Londres, Mar de Plata etc...

COMPANY PROFILE

AQUELARRE SEVICIOS CINEMATOGRAFICOS is a company that focus its activities in producing and distributing high quality product for the Spanish market. Having produced more than 20 features and documentaries, Managing Director, Luis Angel Bellaba is an experienced professional responsible for such titles as Carlos Saura's TANGO, Alfonso Arau's L'IMBROGLIO NEL LENZUOLO, WAITING FOR THE MESSIAH by Daniel Burman, Tony Gatlif's VENGO and CHEMIN DE TRAVERSE, directed by Manuel Poirier, among others.

PROMARFI FUTURO 2010 managed by Marta Figueras

In 1991 she creates the Production Company Bailando con todos S.L. In 2001 she associates to Public Special Events S.L. In 2010 she creates the production Company Promarfi Futuro 2010 S.L. From 1998 to 2000 she is a member of the Board of the Catalan Producers Association (PAC). From 2001 to 2004 she is the President of the Catalan FAD Association. Most relevant films produced: 1996 La Moños directed by Mireia Ros, 1998 Hotel Room directed by Cesc Gay, 2006 Lifting del Corazón directed by Eliseo Subiela, 2006 El Triunfo directed by Mireia Ros and in 2010 Antes que el tiempo lo borre, directed by Mireia Ros.

PENSA & ROCCA PRODUCCIONES

Between 1996 and 1997 Rocca directed several shorts among them "Balada del Primer Amor" and "Sonata para Violoncello solo". In 2004, both partners shared the direction of their first film, "Arizona Sur", a funny movie, kind of American western with many Kusturica reminiscences, and starred by Daniel Freire. Rocca and Pensa set-up, several years ago, a production company and they were also producers of several Argentineans movies as well as co-productions with Spain like "Carne de Neon" and "Heartlift", among others.



PROJECT TITLE: THE HIGH SUN (CROATIA)

LOGLINE

The story of *The High Sun* is an original take on a classic Romeo and Juliet story. As in every Romeo and Juliet story the premise is the same – two young people from two neighbouring villages of different religions and ethnicities fall in love. But the people around them do not consider their love to be appropriate, and are deadly set against their union. The same stories repeats from one decade to the other (as well as from one century to the next) – it is difficult to overcome a deeply-rooted hatred. By speaking about the inter-ethnic hatred so well known on our shores, our story aims to speak of hatred in general, which is the hatred and mistrust of the OTHER.

CREDITS

Director: Dalibor Matanic

Scriptwriter: Dalibor Matanic

Production Company: Kinorama

Producers: Ankica Juric Tilic, Ivana Simic

Total Budget: €980.000

Secured Financing: €115.056

Percentage of Secured Financing: 11,74 %

SYNOPSIS

Dalmatia, 1990, 2000 and 2010. The story of THE HIGH SUN is an original take on a classic Romeo and Juliet story. As in every Romeo and Juliet story, the premise is the same – two young people from two neighbouring villages fall in love. The film is divided into three parts. It will tell the story of Jelena and Ivan, two young people from different ethnic groups, across three different decades. Thus, it will follow a total of six characters over three consecutive decades, each character in a separate decade played by the same actor. The lovers always meet in exactly the same location, at exactly the same age (she is always 24 and he is always 28). But the stories themselves take place at ten-year intervals – each one begins a decade after the story that preceded it. While the same stories repeat themselves from one decade to the other, it seems impossible to overcome a deeply-rooted hatred. However, the last story offers a ray of hope: altruism and some degree of civilized progress will allow our heroes' neighbourhood to take a step forward and show that there is always hope that things may change for the better. The story about Jelena and Ivan is actually the story aiming to speak about hatred in general, which is the hatred and mistrust of the Other.

DIRECTOR'S STATEMENT

As an artist, I have been long intrigued by the ever-present inter-ethnic hatred in the Balkan region, and by conflicts rooted in war, religion or politics. With this film, I intend to explore these themes by contrasting the destructive emotion of hatred with its exact polar opposite: love, and the act of falling in love.

In the first story, a romantic attraction – the purest human urge – is forced underground when love becomes a forbidden luxury as a result of pre-war madness, confusion and fear. In the second story, the war is over, but a relationship between two lovers from different communities is still forbidden because the scars of war simply cannot heal that easily, and inter-ethnic hatred still has a powerful and malignant hold over people's lives. The third story takes place in the present day, it offers a solution where love finally becomes possible when people manage to overcome the darkness in their souls and try to live once more according to basic human principles. Catharsis succeeds, but alarming side-effects appear.

I would like to combine the sun-scorched Dalmatian landscape, the fecund natural world and the carefree certainty of youth with human actions that are the fruit of long-standing hatred, history, tradition, confusion and fear. With such a contrast, I will follow our main characters with the camera.

From the initial story's light-heartedness and lack of restraint, through the war-ravaged and traumatised couple in the second story, we will come to the present day and the need to raise ourselves above the horrors of the past and the need to revitalize the spirit of essential youthful innocence and mutual tolerance.

I want an unquenchable vitality to break through the frames of this film.



DIRECTOR'S PROFILE AND FILMOGRAPHY

Dalibor Matanić was born in Zagreb in 1975 and holds a degree in Film and Television Directing from the Academy of Dramatic Arts in Zagreb. After shooting several shorts, he made his award-winning feature debut *THE CASHIER WANTS TO GO TO THE SEASIDE* in 2000. His filmography includes seven feature films and several shorts screened at many international film festivals. His feature *KINO LIKA* and his short *PARTY* were shown at 80 international film festivals and received 27 awards. Currently, his *MOTHER OF ASPHALT* (2010) is on the international festival circuit, while this year's Pula Film Festival showed the premiere of his latest feature *DADDY*. Matanić is a member of the European Film Academy.

COMPANY PROFILE

Kinorama is a Zagreb-based production company specialized in film production, which was founded in 2003. Within the past two years, we produced three feature films and four shorts, winning more than 40 international film awards. At the moment, we are finishing two new features to be released soon and are developing four new projects. Some of the most promising young directors as well as already recognized and respected Croatian filmmakers are attached to our company. Since we are also eager to co-produce, we are always present at international co-production markets, both looking for partners for our projects and trying to find interesting other ones.



PROJECT TITLE: THIRST (SWITZERLAND)

LOGLINE

THIRST tells the story of Batista, a policeman who works for the criminal investigation department in Bari. After he killed a man for no reason, he has to investigate his own crime. He meets the victim's wife and torn between guilt and desire, a fatal attraction begins.

CREDITS

Director: François Bovy

Scriptwriters: François Bovy / Silvia Pasternac / Jon Goldman

Production Company: Hugofilm Productions GmbH

Producer: Christof Neracher, Christian Davi, Thomas Thümena

Total Budget: €1.985.400

Secured Financing: €371.400

Percentage of Secured Financing: 20%

SYNOPSIS

Soif (Thirst) tells the story of Batista, a policeman who works for the criminal investigation department in Bari. In this city, basking beneath the heat of the southern Italian sun, criminal organisations and impunity reign. However, Batista sticks to his principles of honesty. He has built up his defences, he never smiles, stays silent and hides motionless behind his dark sunglasses. Batista is divorced and lives with his mother who suffers from Alzheimer. He has a teenage son who visits him once a week. The relationship with his ex-wife is difficult, as his son would like to leave and move to Germany with his mother.

Batista's only friend is his long-time partner at work, Carlo, even though they don't share the same moral views. Carlo wants to make the best out of his status as a policeman and profit from the opportunities his job offers. Being bribable, he can offer his family the living standard Batista's son is actually dreaming of.

One day, as Batista drives along a deserted road he hits a car that is parked on the verge of the road. The accident isn't serious, but the other driver insults him badly. Batista loses control, and because of a wrong word, out of nothing, he pulls out his gun and shoots the guy.

Batista and Carlo are put on the case and have to investigate the killing. Batista, disorientated and ridden with guilt, doesn't know what to do. Eventually he confesses the murder to Carlo and tells him, that he is prepared to turn himself in. Carlo does everything to talk him out of it and explains, that this would ruin his whole life. He promises to cover the whole thing up and to find another culprit.

Confronted with this unbearable situation, Batista starts to lose control. Trying to save a stranger, he gets shot and is severely wounded. In this, at the same time heroic and absurd act, he sees his only way to escape his guilt.

Batista survives his injuries. When he wakes up in hospital he realises that it was Claire who had operated him, the wife of the man he killed. Unaware that Batista is her husband's killer, she seeks comfort in him. Claire and Batista become attracted to each other. At the same time, Carlo tries to find a solution to cover up the crime committed by his friend and thinks, the easiest way out is to make it look like a mafia killing.

Batista falls in love with Claire but faces an unsolvable dilemma. Should he confide in Claire and lose the woman he loves or should he keep the secret to himself and live with a burden he won't be able to carry? Carlo finds out about the relationship between Batista and Claire. He is sure that this love affair is impossible. Convinced that he is doing the right thing and helping his friend, he focuses the investigation on a crime of passion. Claire could have killed her husband out of jealousy. When Carlo realises that Batista is truly in love with Claire, it is already too late and there is no way to put a stop to what he started.



DIRECTOR'S STATEMENT

While filming "Melodias" in Columbia, I interviewed an off duty police officer who told me a story that had happened to him. He told me he had killed a man who was trying to steal his jacket. He then ran away. Back at the police station he was charged with the task of collecting the body of the man he had just killed and of announcing his death to the family. The crime went unpunished. At the end of the interview, the officer was crying. His story disturbed me. I wondered why the man had told it to me. I thought about the risk he had taken in revealing his secret to me. Perhaps it was the confession of a Catholic. His problem lay not in the actual murder, as the man was a thief. He only realised the extent of his action the moment he saw and felt the grief in the eyes of the man's wife and daughter. I believe he needed to cry, he needed to express the loneliness that he felt – like the loneliness of the victim's wife.

"Thirst" is a kind of "neo-western" without the moral issue of land ownership. The characters are taken from crime fiction but the central point of the film goes beyond solving the crime. The main character lives in a society from which he can distance himself through the notion of justice. He is alone, having to come to terms with the consequences of his actions.

These are the questions I am interested in: How did he get to this point? And what will he do with the burden?

DIRECTOR'S PROFILE AND FILMOGRAPHY

Born on the 25.05.1968. double nationality Switzerland-France

Studies & Diplomas

1994 Diplôme de réalisateur (filmmaker). Ecole Cantonale d'Art de Lausanne

Director

2005 «Melodias» 70 min. docu. Production: Les films de la dernière heure
Nominé European film academy prix Arte. Prix TSR cinema suisse, Prix regard sur le crime, festival Visions du réel, Nyon. Grand Prix et Prix meilleur réalisateur, Punto de vista Pampelona. 2ème Prix festival Filmaker, Milano. Sélection Hot Docs, Toronto, Canada. Mostra, Sao Paulo, Brazil. RIDM, Montréal, Canada. Festival inter. Cinemateca Montevideo, Uruguay. Shadow festival Amsterdam. Amakula inter. Festival, Kampala, Uganda. South festival, Sedrot Israel. Eurodoc, Oslo, Norway.

2002 «Swiss made» 52 min. co-réal. Jeanne Berthoud. Prod. Leapfrog

2001 Habillage soirée thème «En Cavale» prod. ARTE

2000 Co-scénarisation «Le puceau» téléfilm 90 min. prod. Cinémanufacture

1995 «Ted Robert» 13 min Collection Première vue ARTE

1994 «Bel Canto» fiction. 16 min. 35mm. Fiction. Prix Canal+ festival Clermont Ferrand. Prix du Jury Poitier. Prix SSR meilleur film suisse festival comédie Vevey, prix spécial du jury rencontres Henry Langlois, Paris. Mention festival de Montréal. Sélection : Kiev. Sao Paulo. Tel Aviv. Rome. 9 ventes TV.

1992 «Joao» 16 min. fiction 16mm.

«Nardo» 5min docu 16mm.

COMPANY PROFILE

Hugofilm was founded 1999 by a group of filmmakers, musicians and artists as an atelier for creative interaction and brainstorming. Meanwhile, Hugofilm is one of Switzerland's leading production companies. Its most successful production so far is VITUS by Fredi M. Murer which premiered at the Berlinale 2006, was shortlisted for the academy awards 2007 „best foreign language film“ and distributed by Sony Pictures Classic in North America. VITUS was sold to over 40 territories.

In 2009 and 2010, two films produced by Hugofilm had their multi-national releases: PEPPERMINTA by Pipilotti Rist (screened at the Venice Film Festival and the Sundance Film Festival) and MURDER FARM by Bettina Oberli. Currently Hugofilm is working on several projects, including the production of two trilateral co-productions (TÖTE MICH by Emily Atef and RUHM by Isabel Kleefeld).



PROJECT TITLE: WHERE WE'LL NEVER GROW OLD (IRELAND)

LOGLINE

An undertaker profits when outlaws take over a peaceful town, but eventually has to fight them himself

CREDITS

Director: Ivan Kavanagh

Scriptwriter: Ivan Kavanagh

Production Company: Ripple World Pictures, Interlinea Films, Heimatfilm

Producers: Jacqueline Kerrin, Dominic Wright, Maurizio Antonini, Matthias Krause, Bettina Brokemper

Total Budget: €3.500.000

Secured Financing: €2.588.924

Percentage of Secured Financing: 27.5%

SYNOPSIS

Irish immigrant Patrick lives with his Swedish wife Ingrid and their daughter Emma in a remote frontier town on the Gold Rush route to California. A skilled carpenter, coffin maker and undertaker he struggles to make a living. It's a tough life, but a peaceful and happy one. Patrick though, can't help thinking of following the prospectors to California to make his fortune.

One night a gang of outlaws comes to town. The Sheriff is too weak to confront them and they quickly take over, bringing death and destruction to the isolated community. As the body count rises, Patrick's undertaking business booms and the gangsters treat him like a friend. Ingrid rejects this newfound prosperity though, as the proceeds of evil. She wants to leave town. Patrick, while uneasy, feels compelled to make as much money as he can before leaving. As long as the violence remains at a safe distance from his family he can justify what he is doing. But it is only a matter of time before his own life too, is torn apart by the killers. 'Where We'll Never Grow Old' is a classic western and a moving story about immigrants fighting for survival in pursuit of the American Dream.

DIRECTOR'S STATEMENT

Where We'll Never Grow Old is a moving, lyrical and exciting western. It centres on a character from almost all westerns, a western 'type' that has never been fully explored to our knowledge. He is the character of the coffin maker. Usually portrayed as a derided outcast, here he is seen as a hard working ordinary man who loves his family, trying his best to support them. The film is seen entirely from his viewpoint. We see his everyday struggles and how his life is altered when a gang of outlaws take over his quiet town. All of the other typical western characters are there: the sheriff, the outlaw, the preacher and the God-fearing townspeople, but seen almost entirely from Patrick's viewpoint.

The American West attracted many first generation European immigrants, and the film explores what this 'land of opportunity' meant to these ordinary, mostly poor, people. To most of them the American landscape must have seemed truly awesome, endless and terrifying. The open fields of the Puglia region in Italy will make a good location as the landscape resembles that of Nebraska, which is where our film is set. The characters will be real people that we can understand and care about, and not abstract western movie 'types'. The film also explores how real violence impacts on real people, portrayed in the film in a realistic way. *Where We'll Never Grow Old* is a simple, moving story about ordinary people's struggles for survival and happiness in pursuit of their 'American Dream'.



Iniziativa finanziata con fondi

P.O. FESR Puglia 2007-2013 - Asse IV

Linea d'intervento 4.3

DIRECTOR'S PROFILE AND FILMOGRAPHY

The guerrilla filmmaker Ivan Kavanagh has written directed and edited four micro-budget features and ten short films, generating a strong and loyal following amongst niche audiences. Ivan's latest feature *The Fading Light* was shot in early 2009 and was fully financed by the Irish Film Board. Ivan's most ambitious project is his next, the western *Where We'll Never Grow Old*. Co-written by long-time collaborator Colin Downey and developed with the assistance of the Irish Film Board and MEDIA.

Selected Filmography:

The Fading Light (Feature, 2010) Writer, Director, Editor.

Jameson Dublin Film Festival 2010 – 'Best Irish Film' and 'Best Male Performance'

Our Wonderful Home (Feature, 2008) Writer, Director, Editor.

Tin Can Man (Feature, 2007) Writer, Director, Editor, Producer.

Sydney Underground Film Festival 2007 - 'Boundary Breaking Best Feature'

Melbourne Underground Film Festival 2008 – 'Best Director' and 'Best Foreign Film'

The Solution (Feature, 2006) Writer, Director, Editor, Producer.

'Best Drama' Portobello Film Festival 2007

Reflections (Short, 2004) Writer, Director, Cinematographer, Editor, Producer.

Portobello Film Festival 2004 – 'Best Cinematography'

Bandage Man (Short, 2003)

Belgrade Film Festival 2003 – 'Best Short Film'

COMPANY PROFILE

Ripple World Pictures was founded in 2007 by producers Dominic Wright and Jacqueline Kerrin and has quickly become one of Ireland's most active and dynamic production companies. In addition to developing its own material Ripple operates as co-producer and executive producer on productions from Ireland and around the world. The company is committed to combining originality, talent and expertise to developing, producing and distributing the highest quality film and television for a global audience.

Ripple World's latest films include Darragh Byrne's moving drama comedy PARKED starring Colm Meaney, Colin Morgan and Milka Ahlroth; the taut psychological thriller RETREAT directed by Carl Tibbetts and starring Cillian Murphy, Thandie Newton and Jamie Bell, which will be released in the U.K. and Ireland on the 14th of October 2011; Finnish director Dome Karukoski's comedy road-movie LAPLAND ODYSSEY; and Hungarian director Ferenc Török's touching drama ISZTAMBUL, starring Johanna der Steege and Yavuz Bingol.

PARKED has screened in official selection at various prestigious international film festivals, and continues to pick up awards including the MK2 Jameson 'Best First Feature' Award in France, the Audience Award at Brussels Film Festival, 'Best First Feature' at Galway Film Fleadh, 'Best Feature' at Irish Film Festival Boston, and also received an 'Honourable Mention' at the Dallas International Film Festival. It will be released in Ireland in October 2011 and in the US in 2012.

LAPLAND ODYSSEY premiered at the Toronto Film Festival 2010, went straight to No. 1 at the Finnish box office and stayed there for several weeks, breaking many local records. The film won four Jussi Awards (Finnish Film and Television Awards) in 2011: Best Film, Best Director, Best Screenplay and the Audience Award. The film won the Grand Prix Prize and Professional Jury at the Festival de l'Alpe d'Huez.

Ripple is currently in post-production on Alan Brennan's rom-com sci-fi EARTHBOUND starring Rafe Spall, David Morrissey and Jenn Murray. Films in pre-production include Ivan Kavanagh's western WHERE WE'LL NEVER GROW OLD, Gary Sinyor's psychological thriller THE UNSEEN, and Rosella de Venuto's supernatural thriller CONTRORA.



PROJECT TITLE: ZAGREB CAPPUCCINO (CROATIA)

LOGLINE

Sometimes losing your way of life is the best thing you can do

CREDITS

Director: Vanja Svilicic

Scriptwriters: Vanja Svilicic and Ognjen Svilicic

Production Company: Maxima Film

Producer: Damir Teresak

Total Budget: €531.590,43

Secured Financing: €322.147,65

Percentage of Secured Financing: 60,60%

SYNOPSIS

Petra and Kika are two best friends. Petra has remained in the small Balkan city of Zagreb. Kika has gone to the large modern city of Berlin. Petra is getting divorced in Zagreb, and Kika arrives from Berlin to console her. Both of them are thirty-six and this is a story about them and about their age. They decide to be young once again and to make up, in one night, for everything their lives have taken away from them over all these years. Kika, a cosmopolitan party girl, teaches Petra, a fresh divorcee, how to carry on with her life without a husband and a family. In Zagreb, this is not an easy task at all. The city is small and the environment is conservative. Still, Petra has to break free from her chains. Kika has taken the responsibility for that mission. The two go to a night club they used to frequent, and meet two boys who are much younger than them. Their age is certainly not their ally, but the girls nevertheless refuse to give up. They take the two boys home in order to have some sex. However, neither of them is successful in that effort. During the night, Petra tries to throw off her world-view of a woman who must be a mother and housewife for her family. She tries to break away from the world-view that was imposed on her by her environment. Kika pushes her to carry on and try to be independent. However, even a cosmopolitan girl like Kika has her own chains. These chains are deep inside her. While being independent and living in a much more liberal environment, Kika is not happy either and that's because she is alone. In fact, their heaviest chain is the fear of loneliness felt by women in their mid-thirties. By the end of the story, they begin to acknowledge that fact and begin to carry the burden of their solitude with dignity. Before the story ends, something good happens after all. A very nice guy they picked up in the club leaves his number to the divorced Petra. And he does it not only because of sex. He wants no one else but her. She sees this as a victory. She is still attractive and young. And this is what really matters. The story ends with an early breakfast which stirs hope for the two friends in their mid-thirties.

DIRECTOR'S STATEMENT

I find the story interesting because I am a woman in her thirties. I live on the edge of Europe (Croatia) in a conservative environment which sometimes won't let me breathe. As a post-communist country that has emerged from a war, people are burdened with the past and with their customs. All that burden is also carried by my central characters. Petra is financially independent. However, financial bonds are not the only ones that impede us from being happy. Can a woman at the age of thirty-six, without a husband and family, be happy? I think she can, if she believes in herself.

Petra tries to break out from all of these constraints. Her best friend Kika has managed to escape and tries hard to live a different life. The two meet to assemble the fragments of their lives and realize how much the environment in which they live has limited their world-views. The relationship between the two is the driving force behind the film.

As in any friendship, what we are dealing with here is hidden competition: which one is better, which one is prettier, which one will catch the better looking boy. For that reason, the subtext is what really matters, that is, not what they say out loud, but what they keep to themselves. Accordingly, the film will focus on the two actresses and their subtle and concealed feelings which I shall endeavour to capture with the camera.

The two girls are in search of happiness. And we will root for them to find that happiness by the end of the story.



DIRECTOR'S PROFILE AND FILMOGRAPHY

Vanja Sviličić (née Juranić) was born in Zagreb, Croatia.

She completed secondary school in the United States and graduated at the University of Zagreb, Faculty of Textile and Design.

Na trgu (On The Square, 2007), a documentary written and directed by Vanja Sviličić for a global project as part of the Berlinale Talent Campus, an international workshop dedicated to the topic "What Is Democracy?“, was selected as one of the ten films included in the international selection "New Talents". The film was produced by STEPS International and ZDF Arte. The film premiered at the Berlinale (2008), after which it was shown at various international film festivals and on European public television channels.

Sviličić's screenplay for the short feature film *Vidimo se u Sarajevu* (See You in Sarajevo, 2008) was selected as one of the five screenplays from South-east Europe at the competition "Sarajevo City of Film". It was shown at various international film festivals.

Jesam li sretna? (Am I Happy or What?, 2011), her first full-length documentary, premiered at ZagrebDox, where it won Special Mention, after which it was screened at different international European festivals.

Vanja Sviličić has participated in a series of film workshops and lectures with a view to her professional development.

Zagreb Cappuccino is her first feature film.

See you in Sarajevo, short fiction

Am I Happy or What?, full length documentary

On The Square, short documentary

Look at me, short documentary

Sun Mei, short documentary

COMPANY PROFILE

Maxima film Ltd. was founded in 1992 in Zagreb, Croatia as a company for producing feature films, TV programme, and documentaries, and for production services as well. We have been working continuously since our foundation year. During this time we were involved in 27 projects, on which we were working as delegate producer, co-producer or production company, giving our location / production services to the foreign productions shooting in Croatia. Until now we have produced 7 feature films and 11 documentaries. Our team consists of professionals with great experience, covering segments of all production status. Our abilities were recognized by the European productions, which led to the successful cooperation on different projects during the years. As delegate producer, we produced films in co-production with foreign companies: GOLDEN YEARS 1992 with I.C.A.V. France, and ARMIN 2007 with Busse & Halberschmidt Germany and Refresh Production Bosnia and Herzegovina, CHICO, Hungary, and Chile.