

Baltic Event Co-Production Market Awards

BEST PROJECT

Eurimages Co-Production Development Award
20 000 Euros

The **Eurimages Co-Production Development Award** is given to the Best Project of the Baltic Event Co-Production Market, based on its artistic quality and potential for theatrical release. The project must be a European co-production between at least two member states of the Eurimages Fund from the outset, while the co-operation between partners must not be exclusively financial. The award, which takes the form of a non-reimbursable subsidy, must be used exclusively to cover project development costs.

EURIMAGES is a support fund for the co-production, distribution and exhibition of European cinematographic works, established by the Council of Europe in 1988. Since it was set up in 1988, EURIMAGES has supported 1978 European co-productions for a total amount of approximately 579 million euros.

Baltic Event Eurimages jury for 2018 is:

Emma Scott

Production and Distribution Manager,
Screen Ireland, Ireland

Jeremy Zelnik

Head of Industry, Les Arcs Film Festival,
France

Giovanni Pompili

Producer, Kino Produzioni, Italy



BEST PITCH

Coverage throughout the film's life-cycle awarded by Screen International

Screen International is a multimedia film magazine covering the international film business. It is published by EMAP, a British b2b media company.

The magazine is primarily aimed at those involved in the global movie business. The weekly magazine in its current form was founded in 1975 with its website, **Screendaily.com**, added in 2001.

Screen International also produces daily publications at film festivals and markets in Berlin, Germany; Cannes, France; Toronto, Ontario, Canada; the American Film Market in Santa Monica, California; and Hong Kong.

PRODUCERS NETWORK PRIZE

Two free passes to Producers' Network 2019 awarded by Cannes Marché du Film

The **Marché du Film** is the business counterpart of the Cannes Film Festival and one of the largest film markets in the world. Established in 1959, it is held annually in conjunction with the Festival de Cannes. The 2019 edition of the Marché du Film will be held on May 14-23.

The **Producers' Network** hosts 550 producers from around the world in a series of meetings and events. Created to stimulate international co-production and project financing, this event is specially designed for producers. Events include Breakfast Meetings, gathering some 200 industry professionals and producers for roundtable discussions. In order to be eligible for the Producers Network award, the producer has to have produced one feature film that has been theatrically released within the past three years. The award cannot be given to the producer who has won the same award with the same project from another international film market.

AFTER HOURS

Synopsis

After Hours is a romantic teen comedy about three estranged sisters, who go through life changing events during one full moon summer night: 14-year-old JANE, struggling with peer pressure, gets her very first intimate experience; 19-year-old LIIS has just graduated from high school and is suddenly confronted with a situation, where her carefully planned perfect future with boyfriend Markus is about to fall apart big time; 34-year-old KARIN, who once was the pride and glory of their parents, is trying to cope with being laid off from work in contemporary sexist society. One fateful full moon night brings to the surface secrets and emotions, that none of the three sisters has dared to admit until now. The morning dawns and all three sisters have gone through a transformation. They arrive home a little bit wiser, a little bit more grown-up and a ready for the life ahead.

Director's note

The most motivating aspect to me about this film project is that three fans of teenage comedies - me, scriptwriter and cinematographer - have come together. *After Hours* is a genre film but intends to look deeper than a classical youth comedy cliché would assume. Through the story of three sisters we tell the coming-of-age story of one young human, that unfolds in this film during one wild night. On the deepest level I am inspired by the universally human topic of this film: people make choices that are forced on them by other people, they suffer from pseudo-pressure, are not happy with it and try to break free - all of which is much easier said than done. These complex dilemmas are delivered in this film in a light and entertaining, comedic manner. Regarding the visual style - colorfulness, dynamism, and fantasy are the keywords of this film.

Director bio

Priit Pääsuke (b. 1975) graduated from the Tallinn University with a BA in film directing in 2005 and in 2017 with a MA in theatre and film directing from a collaborative program between Drama School of Estonian Academy of Music and Theatre and Baltic Film and Media

ORIGINAL TITLE: TÄISKASVANUD

Genre: teenage comedy

Screenwriters: Kristo Kaas & Mart Raun

Director: Priit Pääsuke

Producer: Marianne Ostrat

Production company: Alexandra Film

Language: Estonian

Country: Estonia

Budget in EUR: 280 000

Financing in place in EUR: 179 000

Partners attached: Estonian Film Institute, Cultural Endowment of Estonia, ACME, Telia

Goals at BE: finding a co-producer and a sales agent

School. Prit's short fiction *Black Peter* (2008) premiered at the 38th Tampere Film Festival and won 11 prizes from 22 festivals across the world; in 2015 he premiered his feature length documentary debut *Impromptu* and in 2016 produced the feature film *The Polar Boy*. Prit's fiction feature debut *The End of The Chain* premiered at the prominent Karlovy Vary International Film Festival - East of The West Competition Program in July 2017.

Producer bio

Marianne Ostrat, an Estonian film producer, is the founder and partner of Alexandra Film and Fork Film Animation Studio. Marianne's fiction feature debut, *The End of The Chain* by Prit Pääsuke premiered in 2017 at the KVIFF East of The West Competition Program. Marianne Ostrat is the co-producer of Swedish-Estonian animated short *Amalimbo*, that premiered at the Venice IFF and was nominated for the European Film Award 2016, and Spanish-Estonian culinary documentary *Constructing Albert*, that premiered at the San Sebastian IFF in 2017 and screened at several other prestigious festivals such as SXSW, HotDocs and Palms Springs. Marianne Ostrat is an active member of Estonian Film Industry Cluster, belongs to the EAVE network and in 2017-2018 teaches the producing students of KinoEyes - The European Movie Masters MA program in Baltic Film Media Arts & Communication School.

Production company bio

Alexandra Film is founded by the creative producer Marianne Ostrat. In 2017, Alexandra Film released its first feature film: the debut feature of Prit Pääsuke - *The End of The Chain* (Karlovy Vary IFF - East of the West), a Spanish-Estonian feature documentary *Constructing Albert* (San Sebastián IFF Culinary Zinema) by Laura Collado and Jim Loomis and a short film *Helen's Birthday* by Tanno Mee (Estonian Film & TV Awards Best Short Film Nominee). Alexandra Film is currently financing the second feature of Prit Pääsuke, with the working title *After Hours* (to be shot in summer 2019) and shooting a new short film *All Over Again* by Tanno Mee. Alexandra Film is an active member of Estonian Film Industry Cluster and producer Marianne Ostrat belongs to the EAVE network.

Representatives at BE:

Prit Pääsuke, director
Marianne Ostrat, producer



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CARTACRESPA

ORIGINAL TITLE: CARTACRESPA

Genre: comedy

Screenwriters: Michele Codarin, Michele Cogo, Sara Olivieri, Massimo Vavassori, Nicola Lucchi

Director: Michele Codarin

Producer: Fabiana Balsamo

Production company: Quasar Multimedia

Language: Italian

Country: Italy

Budget in EUR: 1 200 000

Financing in place in EUR: 28 000

Partners attached: FVG Audiovisual Fund, MIBACT

Goals at BE: looking for co-producers, sales agent and distributors

Synopsis

SARA and NISHA are friends. Sara always knows what to do, while Nisha follows her destiny. Their friendship broke when Nisha decided to return to India to marry. Ten years later, Nisha is coming back to Italy and wants to meet Sara. When finally, they meet again, Nisha comes out with something really unexpected: she can't have a baby and she's asking to Sara to carry on the pregnancy, in secret from her husband. The incredible turn of events will mess up their lives and those of their families, and will let people discover they do not know each other as deeply as they believe...

Director's note

The project originated from the need to tell about the surprise that adults experience realizing how many times it would have been useful to listen to the advice of parents rather than taking their own decisions. I spent my teenage emancipating from my mother affection, she had strongly desired me. With time, without any particular regret, I've understood how many times my parents didn't advise me according to their own experience, but for what it was best for me based on what they knew about me. I must admit sometimes they were right.

Starting from this, we have imagined which was the most controversial decision that a son or a daughter could ever submit to their parents: the partner she/he will marry.

Love is a sensitive and complex topic, we usually link the choice of love to one's freedom, for the same reason we keep on repeating to people around us that they don't understand us, maybe instead they know us better than we think.

Wondering about a cause allowing us to investigate this paradox, we reached another difficult moment in the life of a woman: the choice of having a child, and the acceptance of any possible inability, even trying to fight a losing battle.

Being a paradox, we decided to approach the story avoiding the drama but preferring the comedy. Protagonists of our story are very eccentric characters, both for their personalities and for their way to relate with others. Characters weird but plausible, far from dreamlike or fairy atmospheres, with authentic dialogues, sometimes even rude, without censures and full of innuendos.

Director bio

Following the studies as Director of Photography, Michele Codarin began his experience in the TV industry, where he started to work as DOP on several audiovisual projects, shorts and documentaries. He is a founding member of the company Quasar Multimedia. He works as DOP for documentaries produced by Quasar Multimedia and he has been Director of the documentary Ardito Desio and A Special Story, produced in partnership with RAI. In parallel, he works as Director and DOP for commercials and corporate videos.

Producer bio

Fabiana Balsamo joined Quasar Multimedia as Junior Producer in 2016. Here she started the experience of developing and producing creative documentaries and feature films for the international television and cinema market. She takes care of general organization, funding applications and relations with national and international partners.

Production company bio

Quasar Multimedia is an independent production company based in Friuli Venezia Giulia-Italy, producing creative documentaries for the national and international market since 2008. We have built a team of experienced professionals and a strong connection with our territory. Quasar is working in Italy with RAI and is also co-producing with foreign companies documentaries distributed on the most famous European channels. Recently, Quasar has started to co-produce feature films and is currently working at the development of several projects, both documentary and fiction.

Representative at BE:

Fabiana Balsamo, producer



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CHEMISTRY

Synopsis

ANA is the captain of a major handball team in a small industrial town on the shores of the Black Sea, married to the financial manager of the factory that sponsors the club. But a serious injury clouds this perfect picture. The club's management hire a renowned physiotherapist, Frenchwoman EMILIE, in order to bring Ana as quickly as possible back on the court. Only Emilie tries to make Ana aware that a return to the court could endanger both her career and her health. Marius, Ana's husband, is displeased by the complicity the two women harbor, especially since Emilie is a lesbian... However, his apparent jealousy conceals something else. After a domestic argument, Marius reveals that the factory and the team will soon be liquidated, which is why management has been forcing Ana to play to her full potential - they want to sell the club for the highest price once the season ends. Ana is mortified. All along, the battle against her own body has only been a prologue to the battle against an entire corrupt societal system. Ana readies herself for the ultimate match: the one that will tell her what price she needs to pay, in order to regain her own freedom.

Director's note

This project speaks about the emancipation of a woman in search for her own freedom, who runs into the ruthless wall of a patriarchal society marred by corruption and intolerance. The sporting world, in conjunction with the industrial world - both of them in decay - struck me as the most appropriate background to implement Ana's story. The title enfolds all the values I want to explore: the industrial chemistry of the factory and its ultra-polluted environment, the chemistry of the bodies thrashing out on the handball court, the organic chemistry installing between Ana and Emilie and condemned by everyone. It's this multiplicity I would like to capture, between the atmosphere of a social drama and a more intimate and poetic film. I would like this project to speak about Romania and the look I take at it as a woman, but also that it carries the grain of universality that pushes us toward a questioning about individual freedom and taking position for oneself, regardless of our nationality, culture or gender. And last, but not least, it's also a story about that kind of encounter that overwhelms and changes our

ORIGINAL TITLE: CHIMIE

Genre: drama

Screenwriter: Adina Dulcu

Director: Adina Dulcu

Producers: Tudor Giurgiu, Bogdan Craciun

Production company: Libra Film Productions

Language: Romanian, English, French

Country: Romania

Budget in EUR: 1 200 000

Financing in place in EUR: 24%

Partners attached: MEDIA Creative Europe, Romanian National Film Centre, Transilvania Film

Goals at BE: looking for co-production partners, sales representative, festival awareness

lives. Call it friendship, sisterhood, alter-ego, soul mate or chemistry, we all need a mirror in order to better see ourselves...

Director bio

Adina Dulcu graduated from UNATC Bucharest and obtained a master's degree in film studies at Université Toulouse Jean Jaurès. She has developed a multi-layer career as a producer, scriptwriter, head of development and assistant director. Enriched by all these experiences, she began developing her own projects. *Chemistry*, her first feature, was initiated at L'Atelier Scénario Fémis and is supported by development grants from MEDIA-Creative Europe and the Romanian Film Centre. The project was already selected at Transilvania Pitch Stop 2017, CineLink 2018, ScripTeast XIII and Baltic Event 2018.

Producer bio

Born in 1980, graduated Law in 2002, **Bogdan Craciun** started working with Libra Film Productions in 2006. Being involved in most of the company's projects since then, he became a producer in 2013. Amongst his latest films are Iulia Rugina's *Breaking News* (Karlovy Vary Competition 2017) and Tudor Giurgiu's *Parking*, set to premiere in spring 2019.

Production company bio

Libra Film Productions is one of the most important Romanian production companies, the only one which has been granted four times development support by MEDIA Programme for its slate of projects. Currently Libra Film is finalizing Tudor Giurgiu's *Parking*, set to premiere in spring 2019, and is developing several feature projects among which *Chemistry*, first feature of director Adina Dulcu; Tudor Cristian Jurgiu's second feature film project, entitled *And They May Still Be Alive Today*; *The Windseeker*, first feature of director Mihai Sofronea.

Representatives at BE:

Adina Dulcu, writer-director
Bogdan Craciun, producer



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COMRADE DONA

Synopsis

In 1978, emerging Romanian painter DOINA BUMBEA, a vivid personality on the Milan art scene, boards a flight for an art show in Tokyo and is never seen again. As it turns out, the 28-year-old woman has been captured on Pyongyang Airport by North Korean authorities, as part of a plan to breed Caucasian spies. After being paired with 4 American defectors from the US army – and forced to marry one of them – they are hired to play in an anti-American propaganda saga, gaining celebrity status while remaining prisoners. Despite these “crumbs of freedom” Doina never gives up hope of leaving Korea. Her escape attempts are taunted one by one. 12 years later, a bitter Doina has learned to understand a society that is as much of a prisoner as she is but has never gave up hope of leaving the country to save her children and return home. The sudden death of Kim Il Sung throws the country into chaos, and Doina seizes the opportunity to make her final move.

Director's note

At the age of 16, in 1991, I was witnessing with interest what was generically called “the fall of the Soviet Union”, the collapse of a whole system of values which represented the pillar of the existence of USSR. What I was asking myself at that time, as I still am doing now, is to what extent can false values supported by the political ideology co-habituate with the honest, human emotions of ordinary citizens? What are the limits of accepting the state's hypocrisy? For me, it is very interesting to follow the evolution of the main character, especially because Doina is part of a totalitarian environment after being part of a liberal one, open towards arts, respect for different opinions and diversity. It is important that Doina, the protagonist, preserves that bit of vitality and humanity, the only things capable of keeping her alive and giving her power to fight.

Director bio

Igor Cobileanski is a well-known director and scriptwriter working in Romania and Moldova. His debut feature *The Unsaved* (2013) was

ORIGINAL TITLE: SIMIN DONA

Genre: drama

Screenwriter: Filip Columbeanu

Director: Igor Cobileanski

Producer: Iuliana Tarnovetchi

Delegate producer: Anda Ionescu

Production company: Alien Film

Language: English, Romanian, Italian, Korean

Country: Romania

Budget in EUR: 1 820 706

Financing in place in EUR: 243 706

Partners attached: Romanian Film Centre –
Development Grant, Bmovie Italia

Goals at BE: Co-production partners,
Investors and Financiers, Pre-sales

awarded the FIPRESCI Award at Cottbus IFF and the GOPO Romanian Film Industry Award for Best First Feature and Best Cinematography. The short film *The Flavors Collection* (2013) was selected in some of the most important film festivals in Europe, Asia and Africa. His second feature, *Eastern Business* (2016), was awarded Best Script and Best Actor award in Tallinn Black Nights IFF and was selected in various prestigious festivals. Igor is a favourite director for HBO's productions.

Producer bio

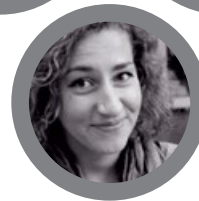
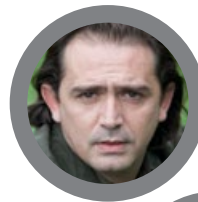
Credited for over 30 projects during her 20 years of film career, **Iuliana Tarnovetchi** is an experienced producer working with both Romanian and international productions. Most of these projects were critically acclaimed and box-office successful co-productions (e.g. *Amen* (2000), *Callas Forever* (2001), *Joyeux Noel* (2004) amongst others), while some were awarded in prestigious festivals (e.g. *California Dreamin' (Endless)*, d. Cristian Nemescu, winner of Un Certain Regard, 2007). After working as an independent producer and then experiencing the ups and downs of being part of a big studio management, some years ago, Iuliana set up her own production company and gathered a very talented group of people with whom she produced and co-produced beautiful projects, close to her heart.

Production company bio

Alien Film is a well-established production company located in Bucharest, Romania, specialized in a wide range of development, production and post-production services for cinema, TV and commercials, at national and international level. Alien Film nurtures its own original projects such as feature films, short films, animation, new media. One of the company's main aims is to discover new creative talents, writers and directors and creative producers, with whom to develop and produce high quality projects for the local and international markets. Alien Film's portfolio includes more than 20 projects, out of which 5 currently in various stages of development.

Representatives at BE:

Igor Cobileanski, director
Iuliana Tarnovetchi, producer
Anda Ionescu, delegate producer



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ERASING FRANK

ORIGINAL TITLE: ERASING FRANK

Genre: drama

Screenwriter: Gábor Fabricius

Director: Gábor Fabricius

Producers: Gábor Ferenczy,
András Muhi, Gábor Fabricius

Production company: Focusfox,
Otherside Stories

Language: Hungarian

Country: Hungary

Budget in EUR: 767 760

Financing in place in EUR: 271 152

Partners attached: Hungarian National
Film Fund, National Film Office

Goals at BE: looking for co-producers, sales agents
and distributors from Western and North-Eastern
Europe (the Netherlands, Germany, Belgium, Finland,
Sweden, Denmark, Estonia, Norway), festival repre-
sentatives

Synopsis

1983. FRANK, a kid from the streets of Budapest represents a sensitive, talented, but angry generation - youth with "no future" in a dystopian world. With his punk band he realizes that the state banned their music because their words are political. The police are after them, so Frank escapes to a psychiatric ward, where he finds not only the disabled, but opposition thinkers, free-spirited artists, and enemies of the system finding safe haven. He meets HANNA, a boyish, young patient who has never experienced freedom. They join forces to fight COMRADE ERŐS, the cultural leader of the state. Erős is a skilful match and as sensitive as Frank. Oddly enough, he is the only one Frank can look up to. In a maniacal fight, Frank sacrifices his friends, love, and - due to political psychiatry's medication - even his own voice, in order to get his message across: words of freedom that one day make a rusty empire collapse.

Director's note

Political and social drama set in 1983, behind the iron curtain, in a dystopian world, using brutalist architecture. The film guides through a world where words are weapons of mass destruction. As a kid being around my parents, I recall memories of detecting paranoia in their eyes, since they were involved in different movements. Dystopia was reality; the state destroyed individual voices, so it is a story of an unknown soldier, fighting for freedom of speech, a hero of the '1984' times, who reflects the mission of a generation. I emphasize the importance of the individual voice for today's youth as well, as it is eventually freedom itself. Every generation has the task of looking after freedom during each dystopian time. My goal is to redefine direct cinema in Hungarian film, which had a golden era in the 70's, in order to present a raw experience of the character. Frank will help new generations to value freedom.

Director bio

Gábor Fabricius is a film director, producer, writer and media designer. Fabricius is now developing as writer and director his first feature,

Erasing Frank, a story of a punk rebel behind the iron curtain, 1983, Budapest.

His latest short, *Dialogue* has won FICC (Fédération Internationale des Ciné-Clubs) Special Mention, at Febiofest. The film was presented among others at the Zurich International Film Festival and at the CineEast Film Festival.

He writes and directs short movies since 2010. His topics mainly are socio-political, psychological. *Bianka* (2012), story of a gypsy girl, whose father was killed was premiered at 43th Hungarian Film Festival, *Skinner* (2014) tells about the state of East European capitalism through an eviction, was premiered at TIFF- Toronto International Film Festival, and won Zoltan Huszárík Prize in Hungary. The film was competition over 30 film festivals globally. Among many: Febiofest Prague (Czech Rep.), Vukovar Film Festival (Croatia), Vilnius Film Festival (Lithuania), Regensburger Filmwoche (Germany), Raindance Film Festival (UK), Visegrad Film Festival (Ireland), Cork Film Festival (Ireland).

Producer bio

Gábor Ferenczy is the co-owner, Managing Director and producer of FocusFox Post Production Studio, based in Budapest.

We established FocusFox Studio as the first private digital studio in Hungary exclusively for post-production and production.

Since 2011 FocusFox also acts as a Production Company marked by Gábor Ferenczy, András Muhi, Attila Tózsér. Its first independent movie *What Ever Happened to Timi* became a real blockbuster and the most successful comedy in 2014 in Hungary.

Production company bio

FocusFox Studio has been serving clients effectively and thoroughly for 20 years with a continuous technical and infrastructural leadership. To keep up with global trends in both production and post production, we use the most up-to-date equipment, with the best professionals.

Otherside Stories is fiction, documentary, interaction. We create raw stories and real experiences for the viewer.

Otherside Stories is innovator. We are constantly redefining storytelling with strong visual and social approach.

Representative at BE:

Gábor Fabricius, writer-director-producer



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A GIRL'S ROOM

ORIGINAL TITLE: A GIRL'S ROOM

Genre: thriller

Screenwriter: Aino Suni

Director: Aino Suni

Producers: Sébastien Aubert/Ulla Simonen

Production company: Adastra Films/MADE

Language: French

Country: France/Finland

Budget in EUR: 1 700 000

Financing in place in EUR: 320 000 (19%)

Partners attached: MEDIA,

Région Provence-Alpes Côte d'Azur

Goals at BE: looking for distributors, broadcasters and financiers from the Baltic region

Synopsis

An aspiring rapper, ELINA, 15, is forced to leave Helsinki and move to the South of France when her mother finds a French boyfriend. Elina is immediately drawn to her new step-sister CHLOE, 17, a charismatic ballet dancer who leads a double life full of boys and drugs. Soon, Elina and Chloe's friendship turns into a power game with toxic consequences...

Director's note

It feels as if friendship between girls is the most dependent relationship there is: it's like a marriage. You share everything with your best friend. She becomes part of you. Sometimes the line between friendships and romantic love even gets blurry. I've had such intense friendships where one has all the power and the other has none. I've been the underdog, the one who bargains for affection and tries to please. And I've been the one who holds all the cards and used my position in a cruel way.

When Elina moves to France and leaves everything behind, her life starts from scratch. Being alone in a new environment, she is especially vulnerable and her dependence on Chloe turns obsessive.

My cinematic approach is strongly based on Elina's point of view. We hear and see the world through her emotions. Through Elina's admiring eyes, Chloe appears as an etheric being.

I will use elements of danger to grip the audience. How far will Elina go? Like a net, the story tightens around her and we watch her spiral into her obsession not being able to stop. The thriller-like suspense and street-style of hip hop contrast with Chloe's bourgeois neighborhood.

I will develop language together with a French dialogue coach while spending 3 months in a French high school (winter 2018). I will also use workshop methods with young non-actors sharing their own experiences, vocabulary and style of French teens living on the Riviera.

Director bio

Aino Suni (born 1985) is a Helsinki-based film director and screenwriter. She graduated in 2014 with a Master in film screenwriting from

the University of Salford, UK. Her fiction short films *Turnaround* and *Wolf Carver* have been selected in major film festivals such as Clermont-Ferrand or Sarajevo and were broadcasted on Canal+, RTI and YLE. Her first feature, documentary film *Never Again* about the female gangsta rap artist Mercedes Bentso, premieres in fall 2018. Aino is also a Berlinale Talents alumni.

Producer bio

Sébastien Aubert founded Adastra Films at the age of 24. He has produced 16 awarded short films and 2 feature films (*The Strange Ones*, *Brides*). He was elected Best Young Producer by France Télévisions in 2014 and listed as one of the *100 CEOs that will transform France*. He's also part of SCREEN's future leaders in production. His latest project *A Girl's Room* was part of EAVE 2018.

Ulla Simonen is the founder of the production company MADE and tutor for Berlinale Talents, Sources2 and DOK.Incubator. From 2013 to 2016 she was the artistic director of DocPoint – Helsinki Documentary Film Festival. Her filmography of over 50 titles includes both domestic and international co-productions such as *The Idle Ones* (2001) or *Finnish Blood, Swedish Heart* (2013).

Production company bio

Founded in 2008, **Adastra Films** is a film company based in Cannes, France. The company produced the feature film *Brides* (awarded at the Berlinale 2014 - Panorama), *The Strange Ones* (awarded at SXSW 2017) and 16 short films, including 4 selections at Sundance. Up until today Adastra Films has received more than 300 festival awards worldwide, while 12 of its short films were broadcasted on NETFLIX. Helsinki-based MADE was founded in 2011 to produce films that represent and stretch the borderline between documentary and fiction. Producer / CEO Ulla Simonen has twenty years of experience in fiction and documentary production in films such as *A Hole in the Ground*, *Don Juan* (Award winner in IDFA 2015), *Garden Lovers* (Visions du Reel) or *Alcan Highway* (CPH:DOX).

Representatives at BE:

Aino Suni, writer-director
Sébastien Aubert, producer
Ulla Simonen, producer



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LIGHT LIGHT LIGHT

ORIGINAL TITLE: VALOA VALOA VALOA

Genre: drama

Screenwriter: Juuli Niemi

Director: Inari Niemi

Producer: Oskari Huttu

Production company: Lucy Loves Drama

Language: Finnish

Country: Finland

Budget in EUR: 1 200 000

Financing in place in EUR: 180 000

Partners attached: Nordisk Film,
Finnish Film Foundation (development)

Goals at BE: finding sales company,
co-producer, financing

Synopsis

In the spring of 1986, an explosion occurs at the Chernobyl Nuclear Power Plant. At the same time, a girl called MIMI arrives in a small village in western Finland, and immediately fills 15-year-old MARIIA's life with radiating light. Twenty years later, Mariia returns home to take care of her sick mother, and memories start rising to the surface though she tries to fight them back. The summer Mariia and Mimi got to spend together two decades ago was full of fierce joy of discovering what life could perhaps be. The love they had was magical and powerful but still Mariia couldn't save neglected and abandoned Mimi from herself. After the summer, Mimi commits suicide, and years after the tragedy, Mariia needs to remember the light, so that she can also accept the dark in her past. And forgive herself.

Director's note

Light Light Light is a film about love and forgiveness, and it's a film about finding and losing hope. And how sometimes you just can't save someone even if you love them, because maybe you're 15 and maybe there are things that 15-year-olds shouldn't have to do. Or even couldn't do. But to love they can. Often more fiercely than the rest of us. So, put on your bracelets, ignore the radiating fallout, dance, shout, let yourself sink between her legs. And live. Shine your light and live.

Director bio

Inari Niemi holds a Bachelor of Culture and Arts from Metropolia University of Applied Sciences. Selected filmography as director: 2017 *Joulumaa/Wonderland*, fiction, 92 min, Helsinki-filmi (also as screenwriter) 2014 *Kesäkaverit/Summertime*, fiction, 90 min, Solar Films 2012 *Robin – The Movie*, documentary, 82 min, Solar Films 2008 *Kesäpaikka/Summer place*, fiction, 28 min, Dionysos Films

Producer bio

After not graduating from the film school (Aalto University), **Oskari Huttu** has worked as a producer for over a decade. During 2006-2010, he produced commercials for production house KOMIA Helsinki and in 2008 he started work on features in KOMIA's sister company Bronson Club. Later on, Bronson Club merged with Finland's leading blockbuster production company Solar Films, and, during 2010-2015, Oskari produced five features for Bronson and Solar, including Locarno/Critic's week winning documentary *Reindeerspotting* (2010), domestic cult classic comedy *Kulman Pojat / Fanatics* (2012), acclaimed drama *Kesäkaverit / Summertime* (2014) and domestic super-blockbuster *Luokkakokous / Reunion* (2015).

In the autumn of 2015, Oskari left Solar Films to build a new company called Lucy Loves Drama, an ambitious daughter of highly successful commercial film company Lucy Loves Stories. In 2018, Lucy Loves Drama has established itself as one of the emerging new companies in the Finnish film industry with wide slate of feature film and drama series projects.

Oskari has also received a State Grant from the Committee for Public Information Finland (2011) as a producer of *Reindeerspotting*, and a best picture Jussi (the Finnish Oscars) nomination from *Kesäkaverit* (2014).

Production company bio

Lucy Loves Drama is a new production company established in autumn of 2015 by group of experienced producers Oskari Huttu, Marko Antila, and Mikko Räisänen, and multi-award-winning screenwriter Paavo Westerberg.

Oskari Huttu worked for years as a producer with Solar Films, Finland's largest production company. He has produced domestic box office hits, with his biggest achievements so far being *The Reunion*, the largest Finnish blockbuster of 2015 that scored over 500K admissions domestically, and the critically acclaimed documentary *Reindeerspotting* (2010). Oskari also has a Best Picture Jussi nomination (the Finnish Oscars) for the movie *Summertime* (2014).

Marko Antila has a background in TV and advertising. He has worked actively as a producer for over a decade. His previous projects include

the award-winning feature *8-Ball* (2013) by Aku Louhimies, and the documentary *Alcan Highway* (2013) by Aleksí Salmenperä. Before founding the company Lucy Loves Stories, Marko produced Mikko Kuparinen's first international film *2 Nights till Morning* (2015).

Mikko Räisänen is one of the most experienced TV producers in Finland, having been involved in the business since the 1990s. In the field of feature films, Mikko acted as a co-producer for the award-winning Finnish-Estonian film *Revolution of The Pigs* (2004).

Representatives at BE:
Juuli Niemi, screenwriter
Oskari Huttu, producer



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LOVABLE

ORIGINAL TITLE: MĪLULIS

Genre: fiction

Screenwriter: Stanislavs Tokalovs

Director: Stanislavs Tokalovs

Producers: Aija Berzina, Alise Gelze

Production company: Tasse Film

Language: Latvian

Country: Latvia

Budget in EUR: 934 123

Financing in place in EUR: 24 680

Partners attached:

Goals at BE: finding co-production partners, sales, festivals

Synopsis

We are thrown into the everyday household evening of a modern-day family. AGATE (39), the mother, with her daughter STASIJA (6) from previous relationship as well as MATISS, who has just come from work. The two-year relationship of Matiss and Agate is experiencing a low point. Matiss is cheating on Agate with a much younger, crazy girl – Sanda (23), she confesses that she's pregnant; Matiss is ignorant on the fact. Matiss returns home after night affair, the police car is at the entrance of the house. Agate has died in a car crash; the family is derailed. In order not to take Stasija to orphanage, Matiss has to find her only living relative - brother of Agate. Agate's brother Oleg can't be found. Matiss is forced to take Stasija to his work place; the whole situation threatens his newly establish position at work. His boss Edmunds (54) advises not to mess it up and he is advising Matiss to take all the necessary legal steps in order to win Agate's apartment. There will be an auction on the apartment and they will win the case, everything is set. Edmunds invites him to his home, Matiss' emotional state encourages Edmunds to make an intimate move. Matiss explodes, they have a fight. Social services have found Agate's brother Oleg - he is not willing to take Stasija. Matiss meets Sanda and tries to talk to her. She is furious, she lied about the child. Matiss loses auction on Agate's apartment. Because of the fight with Edmunds, he is thrown out of his work place and the apartment. In his despair Matiss takes Stasija for a one-day trip to the seaside. He realizes that the only living person who cares about him is Stasija. He makes a promise to her, though he is not able to take her into custody, he is someone she can always rely on.

Director's note

For me Lovable is a film about the brief, but tender relationship between thirty-year-old Matiss and six year old Stasija. For Matiss who thinks of himself as a good-looking, smart and funny guy with a good hold on his world, this will become a journey of self-revelation and understanding that his fake sexual bravado is nothing more than a way to cover up his lack of trust, bad life decisions and childhood demons which make him so weak and afraid of what's real. And for Stasija this will become a journey of finding a possibility to exist in the world

where she no longer has her mother with her unconditional love and wisdom. She has to find a spark of trust in people.

Director bio

Stanislavs Tokalovs is a Latvian screenwriter, director and producer. Made his directional debut in 2012 with *Shoe*. His short drama *A Little Longer* received award Lielais Kristaps for best short at the Latvian National Film Festival. In 2015 he made a documentary *Mikhail Tal. From a Far*. His feature debut film *What Nobody Can See* was released in 2017 and had its international premier at Moscow International Film Festival.

Producer bio

Aija Berzina is a co-owner and producer at Tasse Film. She has been active in film industry since 2003. In 2012 she produced the award-winning feature length documentary *Documentarian* (directed by Ivars Zviedris). Since 2013 Aija heads the Producers Association of Latvia and in 2015 was elected as the chairman of Film Council at the Ministry of Culture. In 2014 Aija established Riga International Film Festival.

Alise Gelze is a co-owner and producer at Tasse Film. She has been active as producer since 2006. Her production *Mother I Love You* (2013) directed by Janis Nords, received more than 15 international and national awards, including Berlinale – Generation KPlus International Jury prize for the Best Film. She has received Ministry of Culture of Latvia recognition diploma for professional achievements in film production.

Production company bio

Founded in 2011, **Tasse Film** is an administrative and creative production team led by two experienced producers – Aija Berzina and Alise Gelze. Company's first feature-length production *Mellow Mud* (directed by Renars Vimba) had its world premiere at Berlin International Film Festival 2016, where it received Crystal Bear for the Best Film in section Generation 14 Plus. In 2017 Tasse Film released *Foam*

at *The Mouth* (directed by Janis Nords), which received Film Critics Award in Moscow International Film Festival 2018. Last spring a family film *Paradise 89* (directed by Madara Dislere) was released and reached over 53 000 admissions in local cinemas.

Representatives at BE:

Stanislavs Tokalovs, writer-director

Alise Gelze, producer

Aija Berzina, producer



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THE OASIS OF NOW

Synopsis

RAMIN MEHDIPOUR (13) is enjoying a perfect summer in a small Finnish town, just like any boy his age. His world revolves around family, friends and the nature all around him, and in a few weeks he's about to enter an entirely new school, junior high. The Mehdipour family has applied for asylum, but the Finnish Immigration Service has made a negative decision on their application. This fractures the lives of Ramin and his family, but the school year is about to start and life must go on. The Mehdipours use their last chance to appeal but continue their everyday lives, fueled by their exceptionally positive outlook and attitude. Ramin is on the verge of innocence and adulthood, about to bid farewell to his childhood as he looks for his own voice and personal way of greeting life.

Director's note

When I was eight years old, I escaped the Iran-Iraq war with my parents. Our journey as refugees took two years. My story is no exception from the several fiction and documentary films as well as news stories flooding into our living rooms through television. The words refugee and asylum seeker are packed with negative associations. However, the more difficult our situation was for us, and the more dangerous and suffocating the outer factors became, the closer we became as a family. After being through extreme situations together, nothing could break us or our spirit apart. I have never experienced such sense of warmth and security as during our journey. This is the feeling I want to convey through this film and this story. With this film I want to remind the audience that being a refugee is not an identity. The film takes place in Finland in 2019 and it is story of 13-year-old Ramin and his family. My personal genuine experiences have made it the film it is now. The film draws a portrait of a family who can't be crushed by unfair and faceless forces. Their dignity can't be taken away from them. This film celebrates humanity that can't be crushed.

ORIGINAL TITLE: THE OASIS OF NOW

Genre: drama

Screenwriters: Hamy Ramezan, Antti Rautava

Director: Hamy Ramezan

Producer: Jussi Rantamäki

Production company: Aamu Film Company

Language: Finnish, Farsi

Country: Finland, Iran

Budget in EUR: 1 420 000

Financing in place in EUR: 531 000

Partners attached: Pouria Oureh,
Three Gardens Films (Iran)

Goals at BE: finding a second co-producer,
finding a sales agent

Director bio

Hamy Ramezan (1979) is a Finnish-Iranian film director and screenwriter. Having fled persecution in Iran, and survived Yugoslav refugee camps as a young boy, Ramezan and his family arrived in Finland in 1990. He graduated from the film school at UCA, Franham in 2007 and has since completed several short and documentary films, including *Refugee Unknown* (2016), *Listen* (2015) and *Keys of Heaven* (2014). *Listen* premiered in Directors' Fortnight during the Cannes Film Festival in 2014, won Best Narrative Short at the Tribeca Film Festival and was nominated for the European Film Awards. It went on to win 45 awards and screened at more than 200 festivals world-wide.

Producer bio

Jussi Rantamäki (1980) was born in Kokkola, Finland. Rantamäki has worked in Aamu Film Company since 2008. His first two productions have premiered at the Berlinale and the Cannes Film Festival. He became the sole owner of Aamu Film company in 2013 and the first feature he produced *The Happiest Day in the Life of Olli Mäki* won prix un Certain Regard in Cannes 2016 and was sold to over 30 countries. Jussi has participated in EAVE in 2014 and became a member of the ACE Producer's Network in 2017. He received the State Art Prize in 2016. He works in long-term relationships with four carefully selected fiction directors.

Production company bio

Aamu Film Company is a film production company founded in 2001. We have produced fiction and documentary films as well as TV-series, both in short and long formats. Our goal is to bring high quality art house cinema to broad international audiences. We work with devoted auteur directors in long term relationships that start from making short films and develop into producing international fiction features.

Representatives at BE:

Hamy Ramezan, writer-director

Jussi Rantamäki, producer

Emilia Haukka, producer



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OXYGEN

ORIGINAL TITLE: DEGUONIS

Genre: dramedy with fantastic elements

Screenwriter: Birute Kapustinskaite

Director: Ernestas Jankauskas

Producers: Gabija Siurbyte, Ruta Petronyte

Production company: Dansu films

Language: Lithuanian, Polish
(can be changed into another language)

Country: Lithuania

Budget in EUR: 800 000

Financing in place in EUR: 215 000

Partners attached: Lithuanian Film Center

Goals at BE: finding a co-producer
and post-production partner / investor

Synopsis

After two months spent in an anxiety clinic in Poland, perfectionist MARIA returns home. She is ready to start a new chapter of her life: spend more time with herself, restore a relationship with her fiancé, confess to everyone about her mental state. However, she finds only chaos in the lives of closest ones: her workplace is bankrupting, her manipulative mother had a heart attack, her brother is on a verge of a divorce, while his daughter *is* transitioning into the phase of adolescence. Maria loses her resolve and jumps into solving problems of others in order to forget about her own life which is crumbling into pieces. She tries to keep things under control, but that only causes anxiety. Her reality starts to mix up with distorted images and she constantly feels physically suffocated.

After a series of unfortunate incidents including her fiancé's cheating, panic attacks come back and manifest through scary and dark visions. Will Maria learn to navigate?

Director's note

The film raises the question – does someone with imperfections deserve to be loved? Perfection is a new religion nowadays. Panic attacks are an expression of internal suffering, which accumulates within a person and suddenly explodes. It's like a doorbell.

The main conflict of the film takes place between Maria and her closest ones. Maria can no longer be just a "handy tool" in other's hands. She wants to be accepted and loved for what she really is - imperfect, and not always sane.

In the film, mystique is blended in with a reality. Two worlds contrast and compete. Earth colors, shades and desaturated images dominate the reality, while the imaginary world is depicted as naturalness complemented by bright colored motifs. Reality meets brightly embellished imaginary realm, in which reality is gradually complemented by elements that are normally contradictory to the logic.

The work of the camera is even, conventional and staged. The dynamics of camera movement and editing echo the emotional state. Harmonious experiences are accompanied by steady and consistent camera work. Strong and restless emotions are enhanced by an intensifying image. The story is told objectively. Subjectivity is used only to

convey the feeling of fear. Sometimes everything begins to shiver, just as the heart shivers out of fear.

Director bio

Ernestas Jankauskas directed over 50 award winning commercials. His short film *The Queen of England Stole my Parents* won best short movie award at National film awards and several prizes at festivals and was the first short film distributed in Lithuania cinema chains. He just finished his first feature film *Sasha was here* that is premiering at 2018 Black Nights Film Festival in *First Feature* official competition.

Producer bio

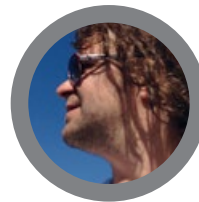
Gabija Siurbyte has worked on projects including feature film *The Crown Jewels* starring Alicia Vikander and Mikael Marcimain's *Gentlemen*. She is a co-producer of TV series *Moscow Noir* by Academy nominated director Mikael Hafstrom. Her recent feature film *Sasha Was Here* is selected by PÖFF. Gabija has participated in Inside Pictures, EAVE+, Producers Network, and Berlinale Talents Campus.

Production company bio

Dansu Films was created 10 years ago. The biggest projects include co-production of TV series *Moscow Noir* (dir. by Academy nominated Mikael Hafstrom), feature film *Sasha Was Here* (dir. Ernestas Jankauskas), a handful of awarded short films, and more than 100 commercials. The company provided service to films like Berlinale Generation 14+ darling *The Crown Jewels* with Alicia Vikander and feature film *Gentlemen* with David Dencik (premiered at TIFF).

Representatives at BE:

Ernestas Jankauskas, director
Gabija Siurbytė, producer



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PATAGONIA

Synopsis

Europe, 2027. In a perfect world of tomorrow there is no place for imperfection, weakness and sadness. Everyone who attempts to commit a suicide is marked with a semicolon tattoo - just like the moment in the sentence where it could end but still continues. Helena and Anna, both after suicide attempts, try to rebel against the rules of the cold society, escaping to the woods and unexpectedly discovering friendship, love and freedom.

HELENA (41) is a famous pianist hiding from the world and her husband, politician from the ultraconservative Party of Light. ANNA (27) leads a chaotic, yet colorful life. She is a daydreamer, planning an unrealistic journey to mysterious Patagonia - land with free, wild horses that come back to her in dreamy fantasies.

When parole officer threatens Helena with sending her back to therapy for violating release rules, the two friends run away to a motel hidden in the woods. Together with motel's residents including Professor, mysterious leader of the rebel movement, they create a bizarre community and finally find freedom and happiness. When paramedics from the Suicide Center surround the motel, Anna kills herself jumping from a cliff, finally free as a wild horse. Months later Helena goes back on stage and performs a forbidden music piece. Now she is strong enough to break free from her husband and resist.

Director's note

Why dystopia set in the near future? For me it's a way to address our contemporary fears that so often become realities. Because sometimes from the distance we can see more. Rules and processes that drive the world are more visible and so is the direction in which we are heading. Dystopia is like a mirror put in front of the viewers – a mirror that slightly distorts images, but only to point to the most important issues and the biggest problems. "Patagonia" for me is a personal story of looking for freedom in a world that is far from being free, a world driven by only one rule: to control each sphere of citizens' lives.

ORIGINAL TITLE: PATAGONIA

Genre: sci-fi drama

Screenwriter: Agnieszka Zwiefka

Director: Agnieszka Zwiefka

Producer: Izabela Igel

Production company: Harine Films

Language: Polish

Country: Poland

Budget in EUR: 1 206 288

Financing in place in EUR: 216 288

Partners attached: Creative Europe, CETA

Goals at BE: finding a co-producer, sales agent, festivals' interest

Director bio

Agnieszka Zwiefka is an awarded documentary film director, winner of Silver Horn at Krakow Film Festival, the Big Golden Nanook at Flahertiana Festival, Urania Award at LET'S CEE Festival, Zoom Award at MFF TMobile New Horizons and many others. Her latest film *The Queen of Silence* (2014) premiered at IDFA festival in Amsterdam in the main competition and was screened at over 50 festivals worldwide, awarded 15 times. In her films, she balances between reality and fantasy, creating hybrids that cross the border between documentary and fiction. Agnieszka Zwiefka also holds a PhD degree in media studies and works as a lecturer at the Institute of Journalism and Social Communication at the University of Wrocław. Member of Polish Filmmakers Society and EFA.

Representatives at BE:

Agnieszka Zwiefka, writer-director
Izabela Igel, producer



Producer bio

Izabela Igel is an EAVE and Wajda School graduated film producer with a background in television and advertising production, who has worked for some of Poland's top companies (TVN, Endemol Neovision); she moved on to focus on film marketing (distribution & festivals), before establishing Alter Ego Pictures (production company) in 2011.

Her first feature *Floating Skyscrapers* directed by Tomasz Wasilewski premiered at the Tribeca Film Festival and went on to win the top prize in the East of the West competition at the Karlovy Vary IFF, as well as a number of awards for best film, best director and best actor at film festivals in Poland and abroad.

Production company bio

Harine Films is a Polish production company established by Izabela Igel - EAVE and Wajda School graduated film producer. Before she started Harine Films Iza produced *Floating Skyscrapers* by Tomasz Wasilewski and *Wild Roses* by Anna Jadowska. Harine Films' first film is a Romanian-Polish *Dog* by Florin Serban and Polish-Italian film *The Man with the Magic Box* where she also serves as a producer. Two short films are in production and three feature films in development. Izabela's scope of interest covers arthouse cinema; she likes to work with first- and second-time directors. She is focusing on international co-productions.

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QUAKE

ORIGINAL TITLE: SKJÁLFTI

Genre: drama

Screenwriter: Tinna Hrafnadóttir

Director: Tinna Hrafnadóttir

Producer: Hlín Jóhannadóttir

Production company: Ursus Parvus

Language: Icelandic

Country: Iceland

Budget in EUR: 1 800 000

Financing in place in EUR: 37 500

Partners attached: Icelandic national TV,
local theatrical distribution

Goals at BE: looking for co-producers

Synopsis

SAGA, a woman in her forties, gets suddenly hit by a fierce epileptic seizure walking in a public park with her five-year-old son and loses her memory. The seizure completely transforms her normal life. Afraid of being considered unable to take care of her son Saga seeks to hide her memory loss from others. Upon trying to gather together bits and pieces from her forgotten life Saga finds out the disturbing fact that her life is full of illusions and abnormalities. Repressed memories of a childhood full of fear and traumatic experiences start to come back, long gone memories that she buried deep inside as a child, and a painful truth about herself and her family finally reveals itself. Saga is now forced to look straight into the eyes of her past and to review her whole existence. But facing that reality might just be the key to unlock her hidden self, the life changing key to understanding and acceptance.

Director's note

Quake is based on the best-selling novel *Grand Mal* by Audur Jonsdóttir, one of Iceland's most accomplished writers today.

It's about one of the most challenging journeys in life, the journey from denial to acceptance.

There were times in my life where I needed to take that journey, so I instantly felt strong connection to the story and what the main character goes through.

It reflects what it means to be human; it's a story that inspires us to face the truth of what is real and what is not, a story that needs to be told.

Director bio

Tinna Hrafnadóttir is an Icelandic director, screenwriter, actress and producer both in theatre and films. She runs her own film production company, Freyja Filmwork. Her two award-winning short films, *Helga* (2016) and *Munda* (2017), have been selected to major film festivals around the world. *Quake* is her first feature.

Producer bio

Hlín Johannesdóttir has worked in film production since year 2000, as associate producer, producer, co-producer, production manager, line producer and partner at Zik Zak Filmworks, a production company with more than a hundred international awards including Oscar nominations on its credit list. She has worked with many of Iceland's most successful directors on feature films and documentaries. Her most recent production is the critically acclaimed full-length feature film *The Swan*, which premiered in Toronto and won the 2017 Cairo International Film Festival best movie award and the Kolkata International Film Festival award for the best director. Hlín owns the film production company Ursus Parvus and is the co-founder and head of production of JONAA.org. She is also the Chair of The Icelandic Film & TV Academy and serves as the Head of Production at The Icelandic Film School.

Production company bio

Ursus Parvus (2017) is owned by producer Hlín Johannesdóttir. UP is currently financing the feature film *Quake* directed by Tinna Hrafnadóttir with support from the Icelandic Film Centre. Ursus is coproducing an Icelandic/Canadian film, *Shadowtown*, starring Brittany Bristow and John Rhys Davies, *The 3rd Pole*, a documentary by Andri S. Magnason (Dreamland), *The Rock Of Ages*, a short film featuring Tomas Lemarquis and Olafur Darri Olafsson.

Representatives at BE:

Tinna Hrafnadóttir, writer-director
Hlín Jóhannesdóttir, producer



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WEDDING ON MY STREET

Synopsis

Wedding on My Street is a road-movie, following a man's journey home. Georgian MERAB is living in Prague, cooking the city's best kebabs and occasionally visiting his son IRAKLI in prison. When his childhood friend VALO, an Abkhazian man, shows up to invite Merab back home to his son's wedding, Merab undertakes the dangerous journey – he has been in the European Union illegally and is not permitted into Abkhazian territory beyond the Enguri River either. A taxi driver, and, in the end, Valo himself, guide Merab back to his home village despite the military being on his heels – only to realise that Valo is no longer alive, their village is in ruins, and the perfect wedding can now never take place on their street. Coming to terms with his loss, Merab is escorted back to the river and allowed to leave. But he only reaches his son as ashes.

Director's note

Wedding on My Street is story of returning home. A modern Odyssey, but unlike the hero in the Ancient Greek myth, Merab returns to a deserted place.

Merab lives in two worlds, past and present. It dictates the stylistics of the narrative of the film. There must be a fine line between illusion and reality in the atmosphere of the picture. We will show the real history, with all the signs of our time. And only in the finale of the film, the two worlds meet – the hero's illusory world and reality.

The change of the past and present will be reflected in the image – colour dramaturgy will be divided into two parts, the cold one occurs in exile – in the city of Prague, and a warm, enveloping atmosphere is for dreams and the village of Merab's childhood.

The subjective world of the hero will be conveyed by elegant, breathable, mobile cinematography, while the scenes in which the hero encounters the real world will be filmed as static super-general shots.

The editing and rhythm of the film will be dynamic and contemplative. The sound will only minimally use music – it will only be heard from the actual sources within the frame – the radio in the taxi, a live performance in a restaurant, etc.

As a child, I lived on the street of Valo and Merab – and war separated

ORIGINAL TITLE: ქორწილი ჩემს ქუჩაზე

Genre: drama

Screenwriter: Shota Gamisonia

Director: Shota Gamisonia

Producer: Vladimer Chikhradze

Production Company: 20 Steps Productions

Language: Georgian

Country: Georgia

Budget in EUR: 1 000 000

Financing in place in EUR: 220 000

Goals at BE: finding co-producers

me from my neighbours. The film is a dedication to the memory of the people with whom I grew up in an atmosphere of love.

Director bio

Shota Gamisonia was born in 1981 and graduated from the Boris Shchukin Theatre Institute as theatre and cinema actor in 2003. In 2007-2010, he studied film and TV directing at VKSR (Higher Courses for Scriptwriters and Directors).

He has written and directed three award-winning short films: *The Sea of Desires* (2010), *Field, Clowns, an Apple...* (2008), and *Once We Lived in the Mountains* (2007) and has also directed for TV.

Producer bio

Vladimer Chikhradze was born in 1989 and has studied business at the Caucasus School of Business. He has acted in various positions on the following projects:

2018 *How to Sell a War*, feature, as line producer
2017 *Veep*, TV series for HBO, as line producer/production manager
2nd unit in Georgia
2017 *Girls of the Sun*, feature, as line producer
2016 *Scary Mother*, feature, production manager
2015 *Hostages*, feature, as financial manager
2014 *President*, feature, as accountant/ production assistant
2013 *Epic*, feature, as accountant/production assistant
2013 *Dinola*, short, as line producer
2013 *Detonator*, short, as line producer
2013 *Granny*, short, as line producer

Production company bio

20 Steps Productions, Ltd. is an independent production company founded in 2010 in Tbilisi, Georgia. The company's goal is to contribute to the development of Georgian film industry. It focuses on the development and co-production of independent feature, documentary and animated films that will appeal both to domestic and international audiences.

Representative at BE:

Vladimer Chikhradze, producer



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YOURI

ORIGINAL TITLE: IN HET HUIS VAN DE DICHTER

Genre: drama

Screenwriters: Sander Burger & Bastiaan Tichler

Director: Sander Burger

Producers: Denis Vaslin; Fleur Knopperts

Production company: Volya Films

Language: English, Russian, Dutch

Country: Netherlands

Budget in EUR: 4 288 384

Financing in place in EUR: 704 192

Partners attached: Avrotros, Netherlands Film Fund

Goals at BE: finding co-producers, sales agents and financiers, specifically with possible partners from the Baltic region, but also France, Ukraine, Scandinavia, and we are open to other possibilities.

Synopsis

Based on the best-selling book by Dutch novelist JAN BROKKEN, *Youri* (w.t.) recounts the friendship between the writer and YOURI EGOROV, a gay master pianist who defected from the Soviet Union in 1976 and ended up in eighties libertine Amsterdam, that lasted until the pianist's tragic death in 1988.

Director's note

As long as I can remember my parents had a YOURI EGOROV CD of Schubert's Moments musicaux - Andantino in their collection. At 15 I wrote, as many teenagers do, a list of music for my funeral. The list included some obvious choices but also Egorov's interpretation of Schubert's Moments musicaux - Andantino. I didn't know the circumstances yet under which this music had been recorded, but I felt that whoever was playing, was staring death in the face.

In October 2009 my father died. A few days before his death we spoke about his cremation. To my astonishment, my father had chosen exactly the same piece. Then I also discovered the connection with Jan Brokken who had written the introductory text to the CD. Moments musicaux - Andantino was the last concert by Youri Egorov. Brokken calls this Youri's musical testament. One hears his impending death, but also eternity. A few months after the recording, Youri died from complications of AIDS.

The story of a gay pianist, who defected the Soviet Union over 25 years ago because of his sexual orientation, is unfortunately still very urgent today. The debate surrounding the 2014 Winter Olympics in Sochi and the possible boycott to protest the then newly introduced gay legislation in Russia makes this painfully clear.

Youri is the story of the friendship between Jan Brokken and Youri Egorov, a straight and a gay man. Like Youri, Jan has fled his parent's house. He ran away from his father's war trauma. But neither man is free. Jan is haunted by his family history and stuck in his victim role. Youri cannot return home and is more or less imprisoned in the West. Hiding the reason for his flight from his family until his death, Youri is also trapped in a lie. A lie that turns out to be so big that when he is invited to perform in St Petersburg as part of the Perestroika, and he

finally gets the chance to see his family again, he prefers to keep the lie alive by cancelling the performance. When Youri dies, Jan is finally forced to let go of his demons.

Director bio

Sander Burger (1975) graduated from the Dutch Film Academy in 2001. He directed his first feature film *Panman, Rhythm of the Palms* in 2005, which won several prizes, including best feature at the Hollywood Black FF. His film *Hunting & Sons* was selected for many festivals like New Directors / New Films and nominated for several prizes. Burger directed two more features *Olivier Etc.* (2006) and *Off Track* (2016) and several short films. *Alice Cares* (2015) was his first feature documentary. It won several awards and was nominated for the Prix Europa.

Producer & Production company bio

Denis Vaslin worked as a distributor and producer in France before starting Volya Films in 2004 in The Netherlands. Since 2011, he runs Mandra Films in Paris in parallel. He is a graduate of the Binger Lab, EAVE, EURODOC and ACE, a member of the European Film Academy as well as a member of the pedagogical team of the Festival des Trois Continents. Fleur Knopperts joined Volya Films as producer in 2009. Previously, she was (a.o.) Director of the IDFA Forum and as Industry & Marketplace Director set up the MeetMarket at Sheffield Doc/Fest. She is a graduate of EAVE, Eurodoc and the Binger Script Editing Workshop.

Volya Films - established in 2004 - is a Rotterdam based company producing fiction and feature documentaries, mainly as international co-productions. Recent films are *A Land Imagined by Yeo Siew Hua* (WP Locarno FF 2018 Winner Golden Leopard), *The Omission* by Sebastian Schjaer (WP Berlinale Panorama 2018), *Centaur* by Aktan Arum Kubat (WP Berlinale 2017 Panorama – winner CICA award).

Representative(s) at BE:

Sander Burger, writer-director
Denis Vaslin, producer



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ZENITH

ORIGINAL TITLE: V ZENITI

Genre: drama/crime

Screenwriters: Olga Reka, Igor Stekolenko

Director: Igor Stekolenko

Producers: Natalia Libet, Vitaliy Sheremetiev

Production company: Digital Religion

Language: Ukrainian

Country: Ukraine

Budget in EUR: 1 055 000

Financing in place in EUR: 90 000

Partners attached: Ukrainian Cultural Foundation

Goals at BE: looking for co-producers, an international sales agent, festivals, distributors

Synopsis

A patient's death ruins the career of OLEG, a talented young surgeon. He conducts the operation but one of his friends-colleagues, makes a mistake. Oleg's teacher, who is also the head physician, commits a forgery to save the reputation of his son who assisted the surgeon, and is to blame.

After seven years, within one night, prompted by analogous circumstances, Oleg solves that case that enables him to restore his professional path and forgive his teacher.

Director's note

In human culture the surgeon occupies a position on the verge of myth: his role is charged with empathy yet embodies the reality of a close community with the power to decide on life and death.

The doctor is supposed to help and do no harm. But how often could we think of true hidden motivations of doctors?

Famous Ukrainian heart surgeon Mykola Amosov wrote in his book: "We practice mastery, so we need the flaw. The flaw is human". This makes a strong emphasis on some not evident aspects of medical practice: physician's motivation can be based not only on compassion, but also on personal ambitions or false conclusions.

True hidden motivation of doctors was the starting point for me to dig into the medical universe. I set our story in a time when human life depends completely upon the hands of the surgeon – before the usage of hi-tech medical equipment. I see medical practice as a metaphor for complex decisions in life, subjective choice that could either cure or kill: our story may happen in any culture.

The turning point for our protagonist Oleg is the moment when he loses a patient for the first time in his practice. The operation is fatal, so the doctor blames himself. He does not know he is betrayed. His search for the truth and forgiveness lasts for 7 years and unfolds in the course of the story. But should we accept that tragic events are necessary for our development? I want to focus on psychology of characters and events, so I choose academic visual style of directing - classical framing and lighting reminiscent of Flemish masters to achieve the effect of loneliness and rationalization.

The music score is minimalistic and detached. It is based on classical sound of a symphonic orchestra. Each of the heroes has a personal melody. They combine through the story depending upon the mood. I also use synthetic noise to accent the feeling of crisis of their relationships and their loneliness, to imply fate and the irreversibility of events.

Director bio

Igor Stekolenko is a Ukrainian director and producer. He's the author of more than 300 commercials, fashion and music films for Ukrainian and international brands and artists. He is also the author of video art for The Great Gatsby ballet. Igor won awards at the Berlin Fashion Film Festival 2015, EPICA 2015 etc.

Filmography

Alzhir, social mini-series (2016)

The Righteous, documentary, in post-production (2019)

Producer bio

Natalia Libet has gained solid experience in co-production, investment and finance while working for international companies of the U.S. and German origin; initiated EAVE in Demand in Kyiv, Ukraine in October 2017; has had annual audits with Big 4; obtained an MBA with GPA: 4.00/4.00 in USA; is a winner of 2000 Edmund Muskie/Freedom Support Act Graduate Fellowship Award.

Vitaliy Sheremetiev has 23 years of experience in film and advertising production. Having begun his career in the Ukrainian branch of Bates Saatchi & Saatchi, he then became the executive producer, and later, CEO of ESSE Production House.

They work as a producers' team with *Crocodile* (2018) and *The Floor Is Lava* (2020) by Kateryna Gornostai as well as co-producers for *Stá-sis* by Mantas Kvedaravicius (2018).

Production company bio

Digital Religion is a film production company working with digital

projects, music and corporate videos. The company also produces documentaries and debut fiction films. Since 1991, DGTL RLGN has been a part of ESSE Production House; however, in 2011, acquisition of new equipment and team members led to the separation of the production unit to a newer entity.

Representatives at BE:

Igor Stekolenko, writer-director

Natalia Libet, producer



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