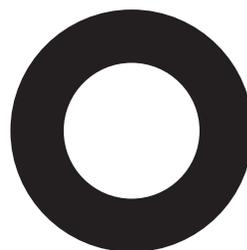


BALTIC EVENT

Co-production Market

December 1–2, 2005

Projects 2005



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Who to contact at Baltic Event 2005

Riina Sildos

Managing Director

Mob: +372 50 48 985

E-mail: balticevent@poff.ee

Marje Jurtshenko

Coordinator

Mob: +372 52 76 702

E-mail: balticevent@poff.ee

Eda Koppel

Press, marketing

Mob: +372 52 03 306

E-mail: balticevent@poff.ee

Karlo Funk

Screenings

Mob: + 372 56 485 966

Anna Stepanova

Co-production Market Assistant

Mob: +372 55 672 768

E-mail: annastep@starman.ee

Dear Friends and Colleagues!

First of all, thank you very much for coming and taking part in the first Baltic Event Co-production Market. Thank you for your trust in our attempt to organize the first feature film co-production meeting in this region.

Since the beginning of the Baltic Event, started as a large-scale screening program of Baltic films, the interest towards the film production from Estonia, Latvia and Lithuania has been constantly growing. As a lot of BE guests have expressed their interest in Coming Soon projects, which are yet in development or in production, we came to the conclusion that a co-production meeting, introducing the ideas and film projects in development, is really needed. As the BE offers a great frame-work for fulfilling this task and Estonia is due to its geographical location an appealing meeting point for producers from the Baltic States, Russia, East-Central Europe and Scandinavia, we decided to focus on the projects from this region.

As you certainly have noticed, co-production markets have become almost fashion – every considerable festival is having a co-production meeting, platform or market. Perhaps we can see here the tendency of the last decade, noticing that the efforts, made by the EU MEDIA Program, have proved themselves as productive and fruitful and the integration and co-operation between the professionals from different regions and with different experiences have become reality.

I am really happy to say that we have got quite a number of interesting and appealing projects already for our first co-production meeting. (Thank you!) Maybe the fact that all participating countries have their own film culture and that even the experiences and traditions as well the continuity of the production are quite specific in each country, turns out to be our strength and challenge. I have to admit that the amount of support does not make a great film, but it certainly helps to realize a great idea. Maybe precisely the originality and courage of the projects from the East-Central Europe turn out to a fresh wind on the landscape of the established cinematography.

What else makes us unique? Baltic Event takes place in an especially beautiful season of the year – shortly before Christmas and the New Year's Eve. Another year is approaching to its end and it is time to make conclusions and to think about the plans for the future. It is also time to relax in order to start the new film year with new energy at the Cinemart.

Baltic Event and the co-production market give us a great opportunity to get acquainted with new projects and to meet good friends and colleagues in a relaxed atmosphere. It also offers us a nice warming-up for the greatest party season of the year, which we all have certainly deserved after this hard, but undoubtedly interesting and memorable film year.

Riina Sildos
Baltic Event
Managing Director

24 h Sunshine

Synopsis

After selling his business Harry suddenly has an abundance of time that goes along with a certain anxiety and detachment from his family and surroundings. He decides to go to the North Pole to acquire a new sense of achievement. In Russian town Hatanga he meets a motley crew of tourists of transnational backgrounds sharing the same ambition. Between them is a famous polar explorer's grandson Kurt who is trying to beat Guinness record, representing two older Italians who will be the oldest people on earth having been in the North Pole. Kurt's success depends on whether he will or will not meet the deadline for the TV show supporting his trip.

Their trip is delayed by seemingly "bad weather" but it is rather local inhabitants who live with quite a different perception of time and success. As tour guides and pilots do not hurry to bring the tourists to the Pole, the group goes through a growing sense of rush and nervousness, conflicting with the stubbornness of local inhabitants.

For a stronger sense of achievement Harry creates artificial difficulties for himself that remind him of the times of Amundsen and that will almost result in lethal consequences.

Directors' note

The film is the exploration of the idea of leaving a mark, some kind of achievement, a dream. This poses the question how much our dreams really belong to us? How much is what we strive and hope to achieve is associated with social recognition, tied into a cultural and social construct of achievement and success?

People with the urgent need to move forward can be trapped in a certain "time lapse"... The film comments on the present day situation where we live in the abundance of everything but in a growing shortage of time. From that - North Pole is just a symbol, representing a certain "zenith" in one's life that lacks another symbolism. The same way the tourist photos represent a certain proof of their existence. Both – the North Pole and the Guinness world of records are by now cultural constructs and to a degree myths – everyone in their own way imagines the North Pole...

Genre: Drama

Writer: Janis Jonjevs

Director: Juris Poškus

Producer: Juris Poškus

Production company: Fa Film/Latvia

Budget: 800 000 euro

Financing in place: 1000 euro

Goals at BE: looking for co-producers



Emotionally, the film fluctuates between drama and grotesque. After an active start, the central character becomes an observer, then active again in the final part. The project needs more structuring, giving priority to characters. That means that the script will be developed by the help of intensive rehearsal sessions with actors and the writer, from which the episodes grow out. That principle is used in the film *Monotony* that we are shooting now and seems to be a fruitful approach.

Productionwise it involves two main locations – a set for Hatanga hotel and the polar landscape, suggested by our Swedish colleagues that this could be shot in the north of Sweden.

Director and producer

Juris Poškus studied Film and Live action in California Institute of the Arts from 1993 to 1995.

Selected filmography:

But The Hour Is Near (documentary) 2004 (Big Kristaps for the Best Documentary and F.I.P.R.E.S.C.I. award in Latvian National Film Festival “Lielais Kristaps”)

Angels of Death (documentary) 1999 (Special award - Arsenals International Film Festival, Baltic rights sold to TV3).

110/220 (documentary on two cities - Moscow and Los Angeles) 1997 (Best Experimental Documentary – Ann Arbor Film Festival, Jury Award – New York Expo, selected for Rotterdam and Arsenals film festivals).
Sunday Morning (short film) 1995 (Silver Plaque – Chicago International Film Festival).

Stop All Engines (2 x 6 min piece for group videoinstallation) 1991 (was incorporated in a travelling program representing Danish Video Workshop - Det Danske Videoverkstedt., 2nd prize, Berlin contemporary art exhibition “Interferenzen”: Latvia, 1990).

Walk Around Kenigsberg (documentary made for NDR TV in Germany) 1990.

Production company

Fa Film, established in 1997 as a film and TV production company.

Selected filmography: *110/220* (documentary) 1997, received Best

Documentary award in Ann Arbor film festival (USA) and Jury Award in New York Expo (USA), 2000.

Angels of Death (documentary) 2000, received best Baltic documentary award in film festival Arsenals, Riga, 2000.

But the Hour is Near (documentary) 2004, received the Best Documentary award and F.I.P.R.E.S.C.I award in the Latvian National Film Forum “Lielais Kristaps”,

Representative at BE: Guntars Laucis

Contact

Juris Poškus
Fa Film

Akas street 8 – 9

Riga, LV 1011, Latvia

Phone: +371 7293319

Fax: +371 7293319

E-mail: fafilm@rix.lv

August Fools

Genre: romantic comedy

Screenplay: Rajja Talvio

Director: Taru Mäkela

Producer: Alekski Bardy

Production company: Kinosto OY, Helsinki Film/
Finland

Budget: 2 850 000 euro

Financing in place: 39 000 euro (national support)

Partners attached: Hugh Welchman,
Breakthrufilms/ UK; Riina Sildos, Amrion/ Estonia

Goals at BE: looking for international co-producers

Synopsis

August Fools is a romantic comedy set against the political backdrop of the Cold War. It is the story of Elsa, a middle-aged milliner and a part-time clairvoyant apparently in total control of her life – until the man, once lost in her life, enters her little hat shop in Helsinki, 1962. Jan, a Czech jazz musician is in town to perform at the “International Festival of Peace and Friendship of World Youth”. For more than two decades Elsa has believed that the man is dead.

Initially, Elsa wants to stay away from Jan – and especially from the festival, which for her is just another attempt by the International Communists to brainwash the good, unsuspecting citizens of Western countries such as Finland. But Jan is persistent, persuasive, and charming. As Elsa eventually overcomes her fear of love and commitment, she realises there is only one solution if the two of them want to be together for more than the seven-day-festival. Jan has defect to the West. There are a few problems, though – meanwhile, Elsa’s niece and apprentice Minni has fallen in love with Janek, the young Communist Party watchdog of the Czech delegation. And during the hectic festival days, Elsa has to share her time between Jan and another man – her friend and neighbour, Police Chief Stahl, who is responsible for the security of the event. Elsa has promised to use her clairvoyant’s skills to help him to cope with the task. Furthermore, Stahl’s private life is a mess.

The intoxicating blend of hot August nights, music, dance, and the ice-cold political paranoia of the Age of the Iron Curtain form the circumstances in which Elsa has to make her final choice, whether she will yield to the wishes of the Finnish Police, who, under pressure from the KGB, wants her to track down the two Czech defectors Jan and Janek, or she will opt for an entirely new life for herself.

Director’s note

August Fools is a romantic comedy about everyone’s right to individual happiness. It is a story about three different couples - a young and a middle-aged ones. The film portrays the Cold war era in Europe, but can easily be interpreted as the opposition of the totalitarian ways of thinking, whatever the political system or era. As a director, I am



definitely a storyteller. I want to give my audience entertainment and something to think about after the film ends and the curtain closes. The film will sparkle with love and happiness and plenty of good music – both score music and pop classics from the early 60s.

The final casting has not been established yet, only the Finnish leading actors have been chosen. Besides Kati Outinen in the lead role, we will see the most successful and talented young couple of Finnish cinema. Both Mikko Leppilampi (Janek) and Pamela Tola (Minni) are in their twenties, and despite their youth they have made successful films according both to the box office and international festivals. Vesa Vierikko who is acting in Stahl's role, is a beloved Finnish comedian. The roles of Jan, Lee Harvey Oswald, Juri Gagarin, and the Russian poet Yevgeni Yevtushenko will be acted by the international actors outside Finland.

August Fools will be shot in 35 mm film, a well planned cocktail full of bright colours. Visually, it will be something akin to *les Parapluies de Cherbourg* by Jacques Demy. *August Fools* will be like a present for the audience, a present containing happy and intense moments for people's eyes, ears and hearts. *August Fools* will be a film that is easy to watch and hard to forget.

Director

Taru Mäkela is an established Finnish film director. She began her career in the late 80s by writing and directing *Hymyhuulet*, the popular Saturday evening comedy show. As a continuation of her successful career with numerous prizes for her comedies, she has made a very serious trilogy of war-time documentary films, touching a lot of political and emotional taboos. Her first feature film *Little Sister* won the Finland Prize in 2000. She has directed much drama and many documentaries, both for cinema and for TV.

Production company and producer

Helsinki Film (established in 2002) is a feature film production company. The company is currently in production with its fifth feature film. Its previous films, including the successful *Young Gods* by JP Silli, have been sold internationally by the sales agents Wild Bunch (France) and

Intramovies (Italy). Helsinki-filmi has made co-productions with Sweden and Estonia.

Helsinki-filmi is run by Alekski Bardy, a producer-writer. Before starting the company, Bardy wrote scripts for several big screen box office hits and numerous TV series. He is a member of the ACE network.

Kinosto is one of the oldest trademarks in Finnish film industry. Kinosto produces both drama and documentaries with international potential. At the moment, Kinosto is in production with a two-hour documentary called *The Catch*. The company is owned by director Taru Mäkela and DOP Jouko Seppälä.

Representative at BE: Alekski Bardy

Contact

Alekski Bardy
Helsinki-Filmi
Vanha Talvitie 11A
00580 Helsinki
Finland
Phone: +358 400467497
E-mail: [Aleksi.bardy@helsinki-filmi.fi](mailto:Alekski.bardy@helsinki-filmi.fi)

The First Balkan Dogma

Synopsis

Introduction: The Dogma 95 film movement appeared out of the need to make low budget films that will be concentrated on the storytelling and the acting. No long preparations, no stylish million-dollar bullshit-telling. Just film. For many years most of the filmmakers in the Balkan have been doing exactly the same. It is just that they haven't made a manifesto and most of them have never even heard of Dogma 95. The First Balkan Dogma is a mockumentary shot according to the dogma rules and it is based on real events and characters situated in the heart of the Balkans, Macedonia.

Synopsis: Aneta, a Macedonian filmmaker, comes up with the idea to make the first official Balkan dogma film in Macedonia on 10th anniversary of the Dogma 95 Manifesto.

Ten years after the manifesto was signed by Lars von Trier and Thomas Vinterberg and three years after the last Dogma Vow of Chastity, Aneta manages to get initial support from the Zentropa producers to make the first Balkan dogma film. They give her a deadline to come up with a story.

The mockumentary starts from the moment that Aneta gathers four of her closest friends and shows them the letter of intent that she got from Zentropa, asking her friends to join her in the quest for finding the right story for the film and meeting the deadline for a synopsis. She has decided to film the whole process from the very beginning and use it later for the making off.

Throughout the whole film she is behind the camera, though we never see her. Following the four characters in their quest to find the best story for the dogma film, we discover Macedonia and the Balkans anno 2005. Aneta's camera captures visual sequences both of the land and people in transition. The making off project becomes ultimately the true subject of the film.

Director's note

Some ideas are like elephants in your head that need to be released. Needless to say that *The First Balkan Dogma* has been my elephant. An

Genre: mockumentary

Screenplay: Aneta Lesnikovska

Director: Aneta Lesnikovska

Producer: Martichka Bozhilova

Production company: Agitprop/ Bulgaria

Budget: 979 173 euro

Financing in place: 200 000 euro Macedonia (expected), 150 000 euro Bulgaria (expected)

Partners attached: AKA Films/ Macedonia, Zentropa Real/ Denmark

Goals at BE: looking for pre-sales, co-production, sales agent



elephant with a big urgency to get released and find its way through the jungle of stories.

The art and artists in Macedonia, similarly to most other parts of Eastern Europe, are stewing in the pressure cooker of political turmoil. They are undergoing a tectonic shift of identity. They console themselves that real artistic birth is possible only in the crucible of historical pain.

Macedonian cinema has its own way of dealing with the stories that are there to be told. Classical approach to cinematography with lots of East European folklore mixed with politics, historical sagas, social dramas etc. High aesthetics at it's best.

I am interested in using the dogma style as a creative liberation - creating a mockumentary shot in dogma style that will allow mixing of reality and fiction. Here and now. Referring but not making stories of the past, no tacky East European folklore, no obsession with geography and history, no wallowing in self-pity. Capturing the process of filmmaking in a country where everything functions in guerrilla style. Just simple, honest and naked filmmaking.

When all the parties involved showing interest for this project, it was like seeing a light at the end of a tunnel. What immediately crosses one's "Balkan" mind is the Murphy's Law that a light at the end of the tunnel is not an exit, but a locomotive rushing towards you. I truly believe that we will be able to find the light which shows the way towards the European cinema scene, which we want to be a part of and where we believe we belong to.

Director and scriptwriter

Aneta Lesnikova has studied at the University of Kiril and Metodij in Skopje, Macedonia, and in Gerrit Rietveld Academy in Amsterdam, department of audiovisual art. In 1995, she was accepted as an exchange student at the Cooper Union, department of film and video, New York. After graduation in 1997, she got actively involved in the European art scene, having numerous expositions of her video and new media installations.

After focusing on developing her writing and film directing skills, she

was accepted at the Master class "The Future of the small screen" at the Rotterdam Film Festival 2002.

In the last few years she has been actively involved in several major film projects in Macedonia. *The First Balkan Dogma* is her first feature film.

Producer

Martichka Bozhilova - degree in Law and Theology, Talent Campus - Berlinale 2005 participant; graduate in European Documentary Production from EURODOC 2005 - is head of film production of **AGITPROP** since 1999.

Production company

Agitprop is a well-known production company of film production, TV programmes, TV ads in Bulgaria and abroad. Throughout the years, Agitprop's efforts were primarily directed to promoting open-minded and talented directors and filmmakers, and the company has produced a number of films, mainly creative documentaries, among these are the internationally awarded *Georgi and the Butterflies* (2004). During the last 4 years, four of the company's projects were sold to leading TV broadcasters such as Channel 4, PBS, RAI, CBC, SVT, YLE, NRK, ETV.

Representatives at BE: Martichka Bozhilova, Aneta Lesnikovska

Contact

Martichka Bozhilova
Agitprop
68 Budabest str, ap 1
1202 Sofia
Bulgaria
Phone: +359 2983 1411
Fax: +359 2983 1929
E-mail: bpa@art.acad.bg

Forget Your Name

Synopsis

To those who have never forgotten it. To those who will always remember it.

After WWII, the Eastern Prussia (Königsberg) went into the possession of the Soviet Union. According to the special Soviet plan, the territory had to be inhabited by the new-comers from Russia and turned into a military base. For this reason German families were destroyed or banished to *Gulag* camps. This “clearing operation” was performed in 1945 by the units of Red Army. Lots of children became orphans who had lost their parents and close ones. They were called *Wolfskinder* - the “children of wolves” whom nobody wanted to see or recognize.

This is a drama of one German family based on true facts which reveal the page of the WWII that was little known and hidden for general public.

After the Red Army “liberated” the Eastern Prussia (Königsberg), ten year old Ingrid lost her family and was left alone. Striving to survive, she had to forget her name, nationality and homeland. Only to remember and to find it once again later in dramatic attempts...

Director's note

Children of Wolves... At once the connotations to Mowgli may arise: an exotic environment, together with an almost romantic relationship between the human and animal world. But this is a totally different story and different relations. This is a story that opens a page of contemporary history little known to us.

Not so long ago we celebrated the Anniversary of the Victory in WWII, when those who won and those who lost shook hands and smiled, testifying the final moment of reconciliation...

I am not sure who, but someone has said once that there were no winners in war. All are losers. Even the winners. And this is the reason why the main idea of this film project, the motto, is the idea of the protagonist saying that “all the wars have one thing in common – and that is futility...” Futility, when thousands of human destinies are ruined not

Genre: drama
Screenplay: n/a
Director: Gintautas Dailyda
Producer: Gintautas Dailyda
Production company: Seansas Film Co/ Lithuania
Budget: 1 700 000 euro
Financing in place: 300 000 euro
Partners attached: Lithuanian State TV
Goals at BE: looking for co-production partners



only in battlefield alone, but also “behind the closed doors” purportedly signing “the right treaties” – in a war there is no and there may be no factor of truth. Futility – when the winning side that has already tasted the flavor of victory becomes far crueler than the losing side.

Children of Wolves is a story of dramatic changes of Eastern Prussia (Königsberg) of those times when in accordance with Potsdam treaties the territory went to the Soviet Union. It sounds like “dry statistics”... However, behind itself it hides the destinies of thousands of destroyed families...

Back in those times the Red Army did what nowadays would be called the “operation of ethnical clearing”, after which thousands of children became orphans. They were called *Wolfskinder* - because nobody needed them... Striving to survive the “children of wolves” had to forget their names, nationality and background...

Back in those times nobody learned this lesson of WWII. Maybe they feared to destroy the image of the Red Army – the liberator from fascism... Unfortunately, the forgotten lessons repeat themselves as new tragedies; and later it all happened again in another part of Europe – the former Yugoslavia, after almost 50 years had passed since the end of the WWII...

As for us, we do not intend to “rewrite the history” or in any other form revise the status of “winners and losers”. This also would be futile... We are not asking the question – whose fault it is. This would also be futile... We are interested in other matters. We would like to show the inner fight of a person for its identity and his background through out his whole life: the war, the post-war period and up to nowadays. This is a fight for human values, and without those values neither family nor state would exist. We would like to show it through the personal experience prism of one of the “children of wolves”: through a prism of a ten year old girl – a teenager – a woman...

The dramatic structure of the film consists of three layers: the end of the war, the post-war period and the present. This conditions also the visual aesthetic form: from the harsh and cruel end of war till the “warming up” European motive of the second half of 20th century when the Berlin Wall and Iron Curtain fell.

Director and producer

Gintautas Dailyda studied directing and producing in Lithuanian State Music Academy. The main film works as a producer and director: *Reflection of Being* (short/fiction) 1992, *Only Love* (short/fiction), *Saxman from Café Versailles* (doc) 1999. He has also produced *It Also Snows in Paradise* (feature/musical) 1995, *Frontline* (doc.) 35 mm, *Ghetto* (Lithuanian-German co-production).

Production company

Production company **Seansas** was founded in 1992.

Recent filmography: *Ghetto* (to be released in 2006); *Journey into the Night* (short) 2004; *The Last Dook-hawker* (documentary) 2001, *Free Wave. 48 Hours before Doomsday* (documentary) 2000.

Representative at BE: Gintautas Dailyda

Contact

Gintautas Dailyda
Seansas Film
Technikos 9
Kaunas LT 3031
Lithuania

Phone: +370 37 350 393

Fax: +370 37 755 303

E-mail: Seansas@gmail.com

King of Devil's Island

Synopsis

In 1915, the Norwegian army invaded the infamous borstal of Bastoy. They had been notified that the boys had set the buildings on fire and turned against their keepers. The boys at the age between 12 and 18, armed with stones and fire bombs, fought the invading soldiers being armed with guns and canons. The outcome was inevitably bloody, nevertheless, no deaths and injuries were officially reported and life at the picturesque Oslo fjord island could go back to it's evil normal?

Director's note

The pitch: in 1915, the Norwegian army invaded the infamous boy prison, the borstal of Bastoy, as they had been notified of the boys having set the buildings on fire and turned against their keepers. The boys, armed with sticks and stones, fought the invading soldiers – armed with guns and canons. The outcome was inevitably bloody. This is the story of the one who got away.

The film: *King of Devil's Island* is the story about two brothers, one of them being strong and another one weak, a story about their inseparable relationship. It's also the story about what happens in a closed society with the presence of the keepers possessing unlimited power, and the ways it can twist the human spirit, turning to evil.

The main character Lars Anker is compelled to betray all the boys who have trust in him in order to save the brother whom he loves, and as the sacrifice he goes to bed with the enemy, with himself and his position on the island. It's a story of how oppression, injustice and abuse spark into anger and revolt in the end.

The film will unfold against the cold beauty of Bastoy island, trapped in winter and ice, based on the true and brutal story of the Bastoy borstal boys and their destiny in an almost fable-like story, enriched with the sense of adventure.

The film will be told in an epic scale, with the sense of poetic grandeur, never losing touch with the intimacy of the boy's relations and struggles.

Genre: drama

Screenplay: Lars Saabye Christensen, Mette Marit Bolstad

Director: Marius Holst

Producer: Hakon Overas

Production company: Spillefilmkompaniet 4 1/2 as/
Norway

Budget: 5 693 437 euro

Financing in place: 1 532 940 euro (national support)

Partners attached: Norwegian Film Fund

Goals at BE: looking for Baltic co-producer, Baltic location, co-financing



It will move from lush summer during the escape in the first act, and turn into the monochrome look as Lars Anker returns to the Island in winter to save his captured brother. Lars faces the keepers of Bastoy in the battle of minds and psychology and the brute force of the attacking army in the end.

Director

Marius Holst began his career with the 45-minute-long short film *Visiting Hours* for which he received much attention and awards. In 1998, he started 4 1/2 with 3 colleagues.

Filmography: in pre-production with *Milo* (working title) shoots March 2006.

2005 in post-production with the TV film *Bastard*.

2001 *Dragonflies*, in Berlin Panorama 2002.

1996 co-directs compilation project *Breathe on Me* 2000.

1994 *Cross My Heart and Hope to Die*, a debut feature.

Producer

Hakon Overas graduated from New York University, Tisch School of the Arts, Bachelor of Fine Arts in Filmmaking, special field of study; producing in 1987. He has worked as a freelance producer and editor in New York, produced documentaries, music videos and commercials. Edited shorts, documentaries, theatrical trailers, music videos and assisted on feature productions for both Sidney Lumet and Alan J. Pakula. In 1992-98 worked as a full time staff producer and editor at Moland Film Company. In 1998 started 4 1/2 with 3 partners.

Filmography: 2005 in pre-production with *The Radiopirates*, feature to be shot in 2006, and with *King of Devil's Island*, to be shot in 2007.

2003 produced the feature *United*, director Magnus Martens.

2001 co-producer *Dragonflies*, by Marius Holst.

Production company

4 1/2 was established in 1998. We develop and produce feature films and shorts as well as commercials. We expect to produce up to 2 fea-

ture films per year during the coming years. The films produced: *You really got me* 2000, *Dragonflies* 2001, *United* 2003, *Next Door* 2005, *Reprise* 2005 (in post-production)

You Really Got Me was in competition in Toronto in 2002 and both *Dragonflies* and *United* were selected for competition in Berlin, *Dragonflies* in Panorama 2002, and *United* in 14Plus in 2004. The film *Next Door* has received support from Eurimages, and was released in Norway in March 2005.

Representatives at BE: Hakon Overas, Marius Holst

Contact

Hakon Overas
Spillefilmkompaniet 4 1/2 as
St. Olavsgate 21C,
0165 Oslo, Norway
Phone: 0047 22 94 24 94
Fax: 0047 22 94 24 99
E-mail: hakon@fourandhalf.no

Letters to Angel

Synopsis

Night. Jeremia Kirotaja (J.) arrives in the City. The train station is empty. A taxi takes J. to the 'Zenda' taproom, a tavern in the yard of a former crate mill. It has been a whole eternity. No-one can remember when did J. leave the City. It was in December, more than 15 years ago. J. remembers. The mission began in between Christmas and J's thirty-third birthday. At 3.28 AM, the plane took off, and, above the City, turned South-West. From above, one could see the crate mill chimneys in their red lights. Like decorated Christmas trees, thought J. Then, there were the clouds. Next summer, they went missing. Three weeks later, in August, it was announced that they have been killed. All the armed missionaries, six of them from the same City as J.

J. enters the empty tavern, takes a seat at the corner table, leafs through the local newspaper, comes upon crosswords. He looks for the blue pen in his pocket, touches its point with the tip of his tongue and starts filling the empty squares with letters. The owner of 'Zenda' is staring at the late guest, takes the tray, turns the volume up and approaches the corner table. J. has filled all the squares and looks for a new cross-word puzzle. He keeps the pen tip in his mouth. Senta asks him to show his tongue. J. sticks out his blue tongue. Senta looks aside for a moment and tells J. to shut his mount. The man does what he is told and attends to the unfilled squares of the new cross-word puzzle. A strange hot spell breezes through her. Senta returns to the counter. Something beats at the back of her head and she does not understand why. Is it the pen, blue tongue or the eerie stranger. There is something familiar about him, a recognition of a sort. But in a moment's time, Senta gets rid of that ghoulissh thought.

From that night on, Jeremia Kirotaja will be around, in the City. From one accidental recognition to the next one, from one event to another. Just like he meets Senta from 'Zenda', he also walks upon the other women of his mission companions who remained missing. These women make J. heavy with haunting secrets. This all is like a two-way game and the only rule is not to give oneself up. Yet is it merely a game?

Possible and impossible as well. At first sight guileless adventurer J. is, despite of everything, determined to get closer to the truth. Maybe an abstract, but nevertheless a painful and personal truth.

Genre: drama

Screenplay: Sulev Keedus, Madis Kõiv

Director: Sulev Keedus

Producer: Kaie-Ene Rääk

Production company: F-Seitse OÜ/ Estonia

Budget: around 1 100 000 euro

Financing in place: planned 500 000 euro

Partners attached: not yet

Goals at BE: looking for international co-producers



Director's note

Letters to Angel is a drama of fantasy. Absurd is to be blended into realism and realism to appear absurd.

Ever since Samuel Beckett, re-explaining waiting as an activity (also a physical one) becomes superfluous. Be as it is, in the City, they do wait for Jeremia. Regardless of that he cannot come as he remained among the missing like all the other men on mission. And when it makes no sense to wait for someone, yet, nevertheless, he is awaited - when that someone indeed returns one day, it becomes an event of the unexpected for everyone. Also for the one who returns, as he does not know that his coming was indeed awaited.

The City has changed for J. Its sounds, light, smell. People use different words, eat more and sleep less than they used to. J. does not fail to notice this. Every encounter is a significant one. Not only as making him richer of an experience, but also as an act of giving. Why does J. eventually leave the City? Is his departure more unexpected than his arrival?

The film would follow a linear temporality. The space would less agreeable for the main character than anyone else. The anguish would remain in the mood of the film, in the air.

Director

Sulev Keedus completed the Higher Courses for Directors and Scriptwriters in Moscow in 1989. Since 1981, he has been a freelancer film director and cameraman and has made 3 features and 10 documentaries.

The feature *Georgica* (1998) has been presented officially at 32 international film festivals around the world, e.g. Rotterdam, Mannheim, Toronto, Los Angeles, Thessalonica, San Jose, Singapore, Calcutta, Rouen and has won several prizes.

The previous feature *Somnambulance* (2003) has been presented at 25 international film festivals and the world premiere was at 33rd IFF Rotterdam in the VPRO Tiger Awards Competition. At 14th Film Festival Cottbus Sulev Keedus won the Special Prize for Best Director.

Production company and producer

F-Seitse is a film production company in Estonia, founded by 7 prominent Estonian filmmakers in March 1998. During this period the company has acquired a strong position in Estonia and has produced 18 creative documentaries, 2 fiction films and several TV series. F-Seitse has had different co-operation projects and has been supported, besides Estonian film foundations, also by Jan Vrijman Fund (Holland), Jerusalem Production (England), Hubert Bals Fund (Holland), the European Union.

Most of the films have received the annual award of the Estonian Cultural Endowment, shown at international film festivals and won various prizes.

Representatives at BE: Riina Sildos, Sulev Keedus

Contact

Kaie-Ene Rääk
F-Seitse OÜ
Narva mnt 63
10152 Tallinn, Estonia
Phone: +372 601 5983
Fax: +372 601 5982
E-mail: fseitse@fseitse.ee

Midsummer Madness

Synopsis

Midsummer Madness contains of six stories, consisting of simultaneous acts set in Latvia during one night. There's Curt who is trying to find his stepsister whose existence was unknown to him only a week ago. There's Lewis who is desperately in love with Mike, but doesn't dare to tell him because Mike is not gay! And there are Foma und Janis, two Latvians, who think it's a good idea to drill a hole into a huge industrial oil pipeline. There's Yuki, a Japanese cook, who with his girlfriend Aida is about to visit her parents. Only they don't know he's Japanese! There's Leonid who has to close a deal with Austrian/German businessmen, or else his whole life goes down the drain. In the sixth story there is Livia, a Spanish poet, who wanted to come to Lithuania with her bodyguard Toni to dust the ashes of her husband at the famous Hill of Crosses. At this particular night, according to the Latvian tradition all of them will go looking for the magical blooming fern.

Director's note

Janu Nakts (St. John's Night) is told from the perspective of a foreigner with whom we discover a country frequently confused with Estonia, and even more frequently with Lithuania. The film focuses on human relationships and their fatal consequences and effects, all of which lead straight to the emergency room where Curt, an ethnic Latvian from the US, meets his presumed half sister whom he was searching for at that night. The main story is about Curt. He's the protagonist, and he undergoes a classic development: at the beginning he can't stand the country or its people, and finally it's hard for him to leave the home of his ancestors.

The first continuous tracking shot at the airport might be irritating for the viewer because the camera sways slightly on its own axis. This will fool our sense of balance, expressing the case for Latvia at some point during that night due to the heavy consumption of beer.

St. John's Night is the shortest night of the year. Traditionally the so-called St. John's fires are lit throughout the country, illuminating the country until the sunrise.

The natural light of the fires will serve as the main source of lighting for exterior shots, and the greater part of the film is set outdoors.

Genre: comedy

Writers: Alexander Hahn, Alexander Mahler, Norman Hudis

Director: Alexander Hahn

Executive producer: Markus Fischer

Production companies: Fischer Film/ Austria, Steve Walsh Productions/ UK, Kaupo Filma/ Latvia

Budget: 2,2-2,5 million Euros

Financing in place: 85%

Partners attached: Austrian Film Institute, ORF, Film Fund Vienna, Eurimages, Ingenious Media

Goals at BE: looking for pre-sales, distributor



The numerous fires burning around Latvia at that night function as a natural wipe between the individual episodes. Then the camera will move gradually as a steadycam to a long shot, showing the entire scene.

It will have the effect of a three-dimensional painting in which only two or three figures speak, gesture or move, while others in the background remain in a single position.

At times the tempo races along like in a screwball comedy, the editing predominant, and then steadycam continuous tracking shots are used to gently slow down the narrative flow.

Director

Alexander Hahn, director, born 1967 in Riga (Latvia), immigrated to the BR Germany in 1977, graduate of the Viennese Filmakademie. Lives and works in Vienna and Riga.

Selected filmography:

The Last Soviet Movie (feature) LV/A 2003.

Festivals: Split 2003, Big Kristaps 2003, Brooklyn 2003

Official Selection European Film Award 2004

Latvian Film Prize 2003

Far Away from St. Petersburg A/LV 1992.

Gold Special Jury Award, Houston International Film festival 1993

Best First Feature Award, Alexandria International Film festival 1993

Warum Neger Schwarz? (short film) 1989

"Golden Bobby" for the best script - Student film festival, Vienna

Production companies

Fischerfilm

Selected films: 2003 *Weg in den Süden* (*Way down south*) documentary, 115 min. Script, Director Reinhard Jud (Co-produced by ORF)

2002 *Mudra* interactive CD-ROM sign language project, www.mudra.org. Script, Art Director Wolfgang Georgsdorf.

L + R film-essay, 79 min, director: Edgar Honetschläger

1997 *At Swim Two Birds* feature film, 90 min. Director Kurt Palm, based on the novel by Flann O'Brien.

Steve Walsh Productions was incorporated as a limited company in July 1986 to develop, finance and produce feature-films and television programmes for the international market. Since its inception the company has been active in two main fields - animation and feature-length films for theatrical distribution.

Kaupo Filma is one of the first private film production studios in Latvia. It was founded in 1991. Since 1991, the managing director and producer is Guntis Trekeris. Main activities are fiction, documentaries, location research and management.

Representative at BE: Markus Fischer

Contact

Markus Fischer
Fischerfilm
Neustiftg. 32
A-1070 Vienna, Austria
Phone: +43 1 5247425
E-mail: info@fischerfilm.com

The Perfect Funeral

Synopsis

The story takes place in the utmost north-eastern part of the newly formed country - the Kingdom of Serbs, Croats and Slovenes in 1920.

Srecko-Lucky finds out that his father is dying and wants the whole family to visit father before his death. Father's personal physician informs the family about father being on his deathbed, thus the family should hear his last wishes. As for his funeral, father's special wish is to be buried exactly two days after his death, there has to be a lawyer present and the service has to be carried by the priest. What's even more surprising to the family is the fact that father has been an atheist all his life. If his last wish will be carried out accordingly, each family member will inherit a huge sum of money.

Another problem occurs since the family does not know about father's religious views. There are three different churches in the town: Jewish, Catholic, and Protestant. As the priest conducting the funeral service will be paid for, all of the three priests claim that father has been the member of their church. Somehow, the catholic priest succeeds in ending up with conducting the funeral service and therefore will get the money.

The funeral date is set and everything seems to be taken care of. However, the family hear the news about the death of the father's lawyer. They solve the problem with lawyer's deputy. At the end of the funeral ceremony someone starts suspecting that there is something wrong with the dead body. Knocking from the coffin can be heard. Everybody pretends not hearing it, and Jovan demands that the music should be played louder. Srecko faces a dilemma, but the idea of the money won't let him stop the ceremony.

When he later returns to the cemetery, he finds Jovan with a shovel. They dig up father's coffin and discover that instead of father there is the lawyer in the coffin. They rebury the coffin and return to the villa. They are even more astounded to discover father alive sitting with the rest of the family. Father tells the whole family about the bet between him and the lawyer which has led to the outrageous conditions for them to access their inheritance. The family accepts the situation.

Genre: black comedy

Screenplay: Aleš Nadai

Director: Aleš Nadai

Producer: Matjaž Javšnik

Production company: Triglav Film/ Slovenia

Budget: 1 260 000 euro

Financing in place: national support

Partners attached: no

Goals at BE: looking for co-producers



As a bizarre twist of fate, they discover the next morning that father has died during the night. But as he has already been buried once, his family must bury him in the lawyer's coffin. When they attend the lawyer's funeral, the other mourners are surprised at the depth of Felix's family's grief.

Director's note

The film is a comedy about a family pursuing their father's heritage, without knowing him and his religion. This makes the situations symbolic and the scenes into a grotesque slapstick comedy.

Our purpose is to shoot a comedy about funny relationships of a family and to emphasize the funny hypocritical situations appearing in the family's life.

The visual form of the film should express the confusion of the historical moment and the moments of the dying father in the family. Colours should be alike of an old film matching with the period of time the events taking place in. Our aim is to make a funny, radical comedy.

Director

Aleš Nadai graduated from the High School of Graphics in Ljubljana. He started his career as a camera operator in national television in 1992 and quickly got the opportunity to direct short documentaries. In 1997 Nadai graduated from the University of Ljubljana, shot his first short movie *Street Window* which won the first price at independent film festival of Republic of Slovenia.

In 2004 he graduated from FAMU and since then has been working at national TV as the author (writer and director) of short weekly sketches.

Selected filmography, shorts: *Street window* 1997; *Hunting passion* 1998; *Town* 1998. Documentaries: *Town Murska Sobota* 1999

Producer

Matjaž Javšnik, producer, scriptwriter and actor. Graduated from the

school of theatre and puppets (GILŠ) in Ljubljana. He is working as a mentor in improvisation technics, appears in short and feature films. He also writes scripts for theatre, radio, TV and film. He has received many domestic and international awards.

Selected filmography: *Chicken little* (feature cartoon-Walt Disney) 2005; *Igor* (feature film, support- dir. Brane Bitenc) 2005; *Desperado Tonic* (feature film, support - dir. Boris Petkovic) 2004; *Hri-bar* (tv serial, support) 2004.

Production company

Triglav Film was established by four young film enthusiasts from Ljubljana in 2001. Their first project *Selestenje* (2002) has won six awards at the 5th Slovene film festival, including all three Best movie awards (the main award Vesna, the movie critic award and the audience choice award.) The movie has been screened in all major festivals throughout the world. The company has two more features in development.

Representatives at BE: Aleš Nadai, Matjaž Javšnik

Contact

Matjaž Javšnik
Triglav Film
Gabrovcec 36
1301 KRKA
Slovenia

Phone: 0038 64 172 372

E-mail: Matjaz.javšnik@guest.arnes.si

Tales from the Golden Age

Synopsis

Several bitter-sweet stories recompose the atmosphere of the latest days of communism in Romania from the perspective of simple people affected by the strange commandments of dictatorship. The urban legends of the period insure the main story lines while the details recompose the atmosphere of the period remembered rather the nostalgic times of youth than the time of oppression.

The strategy of the project is to have two series of about five stories, each to be released as consecutive features in cinemas and possibly as an eight to ten episode series for television.

Director's note

General: Tales from the Golden Age is a film in episodes. So far, the idea is to shoot individual episodes and present these together as a whole film in cinemas, while the television stations might choose the option to broadcast these individually. The first five stories are ready-written and partially financed. Other five stories of the same structure are prepared as drafts. The final idea is to have a feature consisting of two parts. The project might include several directors, in case it will manage to become a ten-story project.

Structure: the stories are mostly connected by several things: the starting point is an urban legend from the communist times. The atmosphere and mood are common as well - music, objects, habits, typologies, fears, slang - all these have to describe the same atmosphere and recreate the mood of those times in a kind of nostalgic manner, the way we all remember it in Eastern Europe. The latest years of the communist times had the blending of the uncertain tomorrow and the awkward today – utilizing humor as the main tool of surviving.

Some of the characters will pass through from one story to another, nevertheless the general sense of unity should rather come from the mood than from the interconnecting stories.

At some point, the series could be considered into groups.

Genre: fiction

Screenplay: Cristian Mungiu

Director: Cristian Mungiu

Producer: Cristian Mungiu

Production company: Mobra Films/ Romania

Budget: 650 000 euro per feature (1300 000 in total)

Financing in place: 280 000 CNC, 50 000 Mobra Films, 50 000 Romanian State Television

Partners attached: CNC Romania, Romanian State Television

Goals at BE: looking for TV financing/ co-producers, sales agent



Aesthetics: it's a bit early to talk about the shooting style but what seems likely is that the rhythm will be rather slow and the focus will be on revealing the human side of the events and characters. The accent will be on the details and what is very much desired is to get from the actors that sense of naturalness that makes a difference. Characters will be looked upon with sympathy and the general mood should be a combination of emotion, sadness and humour.

Ideally, we would try to decompose the precision of structure and let the characters be – avoiding to draw conclusions or make the stories seem too round.

Director and producer

Cristian Mungiu – director, screenwriter and producer, founder of the Mobra Films.

Tales from The Golden Age – feature, writer/ director/ producer (in pre-production). The Project has won the support of the Romanian CNC and is to be produced by MOBRA FILMS.

Turkey Girl – short, writer / director, integrated in the feature *Lost and Found* - Premiered at Berlin, 2005, opening the FORUM section. Selected also in: Wiesbaden, Sofia, Belgrade, Edinburgh, Cluj, Shekeshervar, Linz, Sarajevo, Ljubljana, Tallinn and others.

Bucuresti: Berlin – short, creative producer, co-writer premiered at Berlinale 2005. Supported by Berlin Today Award.

Canton/Railroad crossings – short, writer, director Tica Popescu. Awards for Best Short at TIFF Cluj, Romania and Anonimul Festival, Romania. Special award of the Jury in Montpellier, selected also at Cottbus, Thessaloniky.

Offset – Associate producer – German feature directed by Didi Danquart. Currently in post - production.

Baby Photo – writer / director: Project in development.

Production company

Mobra Films is a production company of a nine-year common experience in filmmaking of its founders. Cristian Mungiu, director, Hanno Höfer, director, and Oleg Mutu, cinematographer, were colleagues in the film school in Bucharest from 1994 to 1998 and worked together their school projects and the films that followed afterwards.

Mobra films was founded in 2003 and progressed steadily. 2005 was the year of several premieres for the company: during the Berlinale 2005 the first three films with participation of Mobra Films were screened. Also, the first international co-production shot entirely in Romania with the participation of Mobra Films was produced. Another premiere was that we won the first financing for a feature from the Romanian CNC. Last but not least, Mobra Films produced the first big budget commercials involving foreign professionals.

Representative at BE: Cristian Mungiu

Contact

Cristian Mungiu
Mobra Films
Intrarea Serdarului 5
Bucharest, Sector 1
Romania

Phone/ fax: + 4021 666 4827

E-mail: cristian@mobrafilms, info@mobrafilms

Where Souls Go

Synopsis

Where Souls Go is written by Aidi Vallik, the best-selling Estonian novelist. The story is based on a heroine of her books – the main character being Ann, a 16-year-old girl.

This is a mystical, romantic story about Ann, a popular girl whose life at home starts to fall apart. It looks like her new baby brother might die. Her mother won't talk to her. Her father starts drinking. Ann has no option but to start looking for her own answers to what is going on. First she tries the local church, then some flamboyant fortune tellers, then she ends up with members of a Gothic sect who promise they can change the future. Although her baby brother dies anyway, Ann finally become friends with Maya, whom to lean on and someone else to worry about.

Director's note

The main characters of this film for young audience are two 16-years old Tallinn girls Ann and Maya. Ann's world is safe and nice. At the beginning of the film she is buying herself a teddy bear in a supermarket. The world of her friend Maya is different – she is involved in her freak family and Satanist friends. As Ann gets a little brother who falls ill, her concern for him brings Ann closer to Maya. Maya, wishing to help her friend, takes Ann to her Satanist friends.

Being a family feature, the film also shows the subcultures of the youngsters like Satanist-movement, death metal and gothic life-style. Nevertheless, as the world is presented through the eyes of the two girls, the predominant atmosphere should be rather naive and romantically expressive instead of a gloomy and depressive one.

There could be lots of space for (Estonian) music and songs in the films. Some key-shots could be put on stage in the form of self-dependent musical acts (*American Beauty*).

The main idea of the film is loneliness, isolation in one's own sorrow, or otherwise - egoism. It is characteristic for all characters of the feature. In the most drastic way it concerns the family of Maya – mother Dora is involved in esotericism, Maya's little sister Devi lives her own life and

Genre: teenage drama

Screenplay: Aidi Vallik

Director: Rainer Sarnet

Producer: Anneli Ahven

Production company: Exitfilm/ Estonia

Budget: 780 000 euro

Financing in place: 28 100 euro (national support)

Partners attached: tba

Goals at BE: looking for sales agent, TV presale, co-production partner from Scandinavia



does not want to be disturbed even in her greatest grief. Maya is taken by the cult of the Satanists.

Ann's family leads a cozy idyllic life, being proud of it. Ann's mother is an overbearing woman who decides what is acceptable and normal for the family and what is not. When suddenly sorrow comes up, pride becomes shame. Mother blames father, father blames himself and Ann doesn't find understanding with neither of them, the result being alienation. Both Ann's and Maya's families have failed in their own way.

Solitude and isolation should be perceptible both for the girls and the audience. It should be perceived not as a moralizing but as a real experience. In this case, happy end could be the only possible solution.

Director

Rainer Sarnet obtained BA in directing in 1998. He started his film career at the animation studio Stuudio B. Since then, Rainer has made short films, video performances and shot several commercials, has been a stage producer in theatre, published photo comic strips in Estonian newspapers, written reviews for the Estonian media, and worked as a copywriter for several advertising agencies.

He is currently working on his first full-length feature *The Curse of a Play* to be released in December 2005.

Filmography, shorts: *Me, Myself and I* (1999), *A Chinese Fox* (1998), *Seasickness* 1994

Producer

Anneli Ahven studied germanic studies at Estonian University of Humanities and film production at Film Studies Department of the University of Hamburg (graduated in 2002), Germany. She works for EXITFILM Ltd since 1995. She has worked for several international co-productions with Germany, France, Finland and Denmark. Producer of both feature and documentary films since 2002.

Recent filmography, full length features: *Shop of Dreams* 2005, *Men at Arms* 2005.

Production company:

Exitfilm Ltd is an Estonia-based production company founded in 1992, owned by Peeter Urbla (producer-director) and Zentropa ApS – Denmark. Member of the Estonian Film Producers Association. Exitfilm works closely with local funds, the film community and especially with young talents. Long-term experience in working with European companies gives Exitfilm a good platform for international co-operation. The strategy of Exitfilm targets ambitious projects with high production values, both feature films and creative documentaries.

Representative at BE: Anneli Ahven

Contact

Anneli Ahven
AS Exitfilm
Madala 1,

10313 Tallinn, Estonia
Phone: +372 6611005
Fax +372 6604121

E-mail: exitfilm@exitfilm.ee, anneli@exitfilm.ee

Witches and Rain

Synopsis

This drama containing of grotesque elements, begins with the suicide of Julia, a fortune-teller. Nevertheless, she cannot understand that she has died. The subsequent actions in the film, including its heroes, are seen through the dead woman's eyes.

A young journalist, Vicky, breaks a radical taboo – she falls in love with a priest, Paul. When he demands to end the relationship, she tries to forget her beloved by visiting a psychoanalyst, Rita. Rita feels guilty about Julia's suicide. She is tormented because of her living a dismal life, and doesn't understand the passions of her patient, which is why she decides to plunge into a strange "experiment" - to get involved in an unhappy love story and to force herself into a nervous breakdown, and maybe even to a suicide.

The potential victim immediately finds an executioner – Leo, looking an imposing man, acting in a beer commercial. The man was recently left by his beautiful wife, which is why he is determined to take his revenge on all women. Vicky, in turn, is taking revenge on the priest, Paul, by going to church every morning and whispering confessions loaded with obscene details. She confesses Rita about her crazy husband, Go, and her masochistic attempts to earn the priest's love. Slowly the patient begins to torture her doctor psychologically, even though she feels tortured herself. Rita's "experiment" with Leo progresses splendidly – the woman allows herself to ever further debasement. Julia, from the other side of reality, is slipping into the dreams of the living, luring Rita and Vicky to step across the fatal border between life and death. As the justification for continuing her "experiment", she swallows a bunch of sedatives and shortly her soul is hovering over the city.

Vicky is resolved to make a final break with her unhappy love story. While driving in a car with Paul, she causes an accident. The car rolls off a high precipice and sets on fire. The souls of Rita and Julia fly over to meet the souls of Vicky and Paul. The dead are in the sky above a snowy earth, dancing in a circle and appearing happy. Calling this a happy ending will be up to the audience, just as it will have to answer many of the film's provocative questions.

Genre: drama

Writer: Jurga Ivanauskaitė

Director: Algimantas Puipa

Producers: Uljana Kim, Zivile Januskaite

Production companies: Lithuanian Film Studios,
Studio Uljana Kim /Lithuania

Budget: 540 000 euro

Financing in place: 60%

Goals at BE: looking for co-producers



Director's note

For a male director, it is a very interesting task to work with the female writer's creation, and from another point taking a look at her drawings of physical passions, dreams, forebodings of the suicide, feminist allusions and an ironic point of view towards the male. I didn't interfere with the dramatist's journey on the paths of her vision, but I want the provocative plot, the distinct characters, the categorical dialogues and the drastic sex scenes to be tempered by gentle ironies, ironies of self and even the grotesque elements.

Director

Algimantas Puipa's historical family epic set in 19th century Eastern Prussia *Elze is Glijos (Elze's Life)* became one of the most popular films in 2000. Not one to shirk away from experimenting with Lithuanian folk themes, and working with amateur theatre actors, he was one of the first to experiment with film's esthetical possibilities onto video. Algimantas Puipa, with his films *Exorcism at the Mykolai village*, *Three Beloved* refreshed and added variety to the film repertoire of national television. His films *Hit by Lightning* and *The Necklace of Wolf's Teeth* refer back to national literature and traditional Lithuanian cinema, a poetically hypertrophied imagery.

Producer

Uljana Kim - born in 1969 in Osh, Kirgizstan , graduated VGIK (Institute of Cinematography in Moscow) as cinema critic in 1993.

Production companies

Lithuanian Film Studios are the leading production studios in Eastern Europe. The studios major projects include both feature films and television co-productions with USA, Canada, France, Belgium, Poland, UK. Studios offer professional infrastructure, attractive prices and one of the world's most diverse choice of unexploited locations. *Dungeons and Dragons II* a feature film for Ismir Productions, directed by Gerry Lively, starring Bruce Payne, Mark Dymond is currently in post-production; *Wallis and Edward* a TV film for Company Television Produc-

tions, directed by David Moore, starring Joely Richardson, S. Campbell Moore is in production

Studio Uljana Kim is a Vilnius-based production and distribution company focusing on the production of feature films. Since the foundation of the company in 1997, two feature films and one documentary have been produced.

Representative at BE: Uljana Kim

Contact

Uljana Kim
Studio Uljana Kim
Antakalnio 94-25
Vilnius, Lithuania
Phone: + 370 52347060
E-mail: kim@lfc.lt

Yarik the Robinson

Synopsis

The main character of our story is about five years old. His name is Yarik. He has come to Moscow with his mother to find father.

The boy, alike small Odysseus, is carried by the stormy sea of Megalopolis, ending up in the militia station where Yarik will find a friend. New friend's name is Boris. He is about thirty years old. Yarik saves Boris by hiding the packet of white powder. Besides the packet, Boris also secretly passes the boy a card with his address, and promises to help him with his search for his father after having got out of the police station. But Yarik escapes alone and hurries to the railway-station where he has lost his mother. But instead of his mother, militiamen will appear who take the boy to the precinct where he sees a photograph of a dead woman, lying on the railway track. Yarik recognizes his mother...

The militia boss knows exactly where to look for Yarik's missing father. But Yarik will have to catch a plane and cross the ocean. Boris starts looking for the boy...

Yarik finds himself in a foreign country where he will be passed from person to person and will end up in hospital. The boy is undressed and put on the operation table. He endures everything submissively, but refuses to let the hospital personnel take away the photograph of his dead mother on the railway track. Yarik falls asleep...

Director's note

The main character of our story is about six years old. His name is Yarik. He has come to Moscow with his mother to find his father who has gone away to earn money, and never came back again. Mother leaves the child alone and goes to buy him something to eat. Mother does not come back and Yarik starts to search. The tragic situation in Yarik's life is emphasized by the beauty of the city on New Year' Eve. Only one person in this big and cold city sees Yarik. This man, Boris, tries to help the boy, but still won't do that. Boris is a card player. He will not save Yarik because of his passion to cards. The moment when Boris pushes away Yarik is the key moment of the film. Yarik runs across the criminals and dies during the transplantation operation. This

Genre: drama

Writer: Andrey Sherbinin

Director: Usman Saparov

Producers: Konstantin Serebryakov

Production companies: Project We production studio/
Russia

Budget: 1 418 062 euro

Financing in place: 70 %

Partners attached: TV company Orken-film/
Kazakhstan, The producer center TMF/ Gemany

Goals at BE: looking for co-production



episode will be shot in a rigid and emotionless style to emphasize the tragic situation.

Film starts and ends with the scene in the operation room. And it will be the cry to the world - the cry of all innocent murdered children.

There is statistic data – during the last five years about 62,000 children have been carried out from Russia. Another awful fact states that among the most profitable business branches the sale of human bodies takes the fifth place in the world after drugs traffic, weapon trade, prostitution and automobile business.

As a director, I shot a lot of films about children. I should say that Goods must be far ahead from cruel and angry. But unfortunately, there are real facts we know about children death. I want this film will be a step, which will help the world to fight such a harm.

Director

Usman Saparov, selected filmography: *Male Education*/Turkmenfilm, 1982 - Grand Prix of Moscow IFF 1983, Grand Prix of Mannheim IFF 1983, Prix of Thomar IFF (Portugal) 1983, Grand Prix of Leon IFF (France), Grand Prix of Lissabon IFF 1983.

Angel, make a Joy 1992 - Grand Prix of Berlina FF and Second Prize of Children Jury 1993, Grand Prix of IFF of Liv Ulman name, Chicago, 1994, Gold Butterfly of Isfahan IFF, Iran, 1993, Silver Elephant of IFF Udaipur, India, 1993

The USSR State Prize Winner, National Artist of Turkmenistan

Producer

Konstantin Serebryakov, producer, scriptwriter and director.

Festivals and competitions: 2005 – 6 video clips, 6 Prizes of the Moscow Social Advertising Festival. 2004 – video clips *Children, The Alternative, Two Lives*.

First Prizes in three nominations of the 4th Moscow Social Advertising Festival.

2004 – films *A Kiss, The Aquarium*. The First Prize of The II Digital Art Festival PIXEL-2004 in the nomination of Flash Animation.

2004 – a project *We Choose the Future! Join Us*. Second Prize of

the Competition organized by the First TV Channel and the Central Electoral Committee under the name Elections is Our Choice. Golden Diploma of the “Stalker” Festival.

2003 – a video clip *The Maze*. Second Prize of the Second All Russia Seminar and Competition of the TV Programs, TV Films and TV Clips of Social Advertising

We Say No to Narcotics!. A Prize Winner of the III Moscow Social Advertising Festival.

2003 – Project *I Am Happy Because I am Free*. First Prize of the Miracle. Student

Production companies

Project “We” Production Studio is specialized on VFX for cinema and TV, casting, 3D animation and graphics.

Selected films: *Night Watch* (directed by T. Bekmambetov); *Jacked\$* (directed by O. Stepchenko); *Men’s Season. Velvet Revolution* (directed by O. Stepchenko), *Overtime* (directed by A. Brunkovsky).

Representatives at BE: Konstantin Serebriakov, Svetlana Malafeeva, Aleksandr Petrov

Contact

Konstantin Serebryakov
Project We production studio
Mihalkovskaya st., 7-3
125008 Moscow, Russia
Phone: +7 095 7447932
E-mail: we@nous.ru

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