

# BALTIC EVENT

Co-production Market

December 4–5, 2006

Projects 2006





## Contents

|  |           |
|--|-----------|
| <u>Who to contact at Baltic Event</u>          | <u>4</u>  |
| <u>Introduction</u>                            | <u>5</u>  |
| <u>Children of God/ Finland</u>                | <u>6</u>  |
| <u>From Belgrade with Love/ Serbia</u>         | <u>8</u>  |
| <u>Jacko's Lodgers/ Georgia</u>                | <u>10</u> |
| <u>Kid &amp; the Killer/ Estonia</u>           | <u>12</u> |
| <u>Little Moscow/ Poland</u>                   | <u>14</u> |
| <u>Little Robbers/ Latvia</u>                  | <u>16</u> |
| <u>Margiris – Duke of Samogitia/ Lithuania</u> | <u>18</u> |
| <u>Mutabor/ Hungary</u>                        | <u>20</u> |
| <u>Symbiosis Project/Sweden</u>                | <u>22</u> |
| <u>Team/ Russia</u>                            | <u>24</u> |
| <u>The Unknown Woman/ Bulgaria</u>             | <u>26</u> |
| <u>Whistleblower/ Sweden</u>                   | <u>28</u> |

## Who to contact at Baltic Event 2006

### **Riina Sildos**

Managing Director

Mob: +372 50 48 985

E-mail: [balticevent@poff.ee](mailto:balticevent@poff.ee)

### **Marje Jurtshenko**

Coordinator

Mob: +372 52 76 702

E-mail: [balticevent@poff.ee](mailto:balticevent@poff.ee)

### **Eda Koppel**

Press, marketing, screenings

Mob: +372 52 03 306

E-mail: [balticevent@poff.ee](mailto:balticevent@poff.ee)

### **Anna Stepanova**

Co-production Market Assistant

Mob: +372 55 672 768

E-mail: [balticevent@poff.ee](mailto:balticevent@poff.ee)

## Dear Friends and Colleagues!

Baltic Event 2006 is happily celebrating its 5th anniversary – in the endless row of different co-production meetings and platforms, Baltic Event has already gathered plenty of experience, confidence and knowledge – greatly thanks to the guests and participants of BE. Film professionals are offered a dynamic, open atmosphere, and introduced new trends in modern film industry in BE.

The organisers of BE will always gladly welcome suggestions and feedback - because the event takes place for you.

In 2006, BE's co-production market will take place for the second time, with the purpose to stay regional and to present challenging and controversial projects from the Baltic states, Scandinavia, East-Central Europe and Russia. The results of the first co-production market have proved the necessity and effectiveness of the event – 5 of the 12 film projects are already approaching the world screens. In Coming Soon section in 2006, we will proudly present 3 projects in post-production: Mid-summer Madness (Latvian-Austrian-UK co-production), Where Souls Go (Estonian-Austrian) and Witches and Rain (Lithuania). Yarik the Robinson and The First Balkan Dogma will have the premiers early next year. The rest of the projects are currently in financing or pre-production phases.

Numerous interesting and attractive projects will be presented in this year's co-production market as well. BE aims at bringing the freshness of new film territories and filmmakers next to already established film industries. Last year, a long-term relationship was formed with Balkan film industry market Cinelink, resulting in this year's presentation of Serbian film project From Belgrade with Love by Bojan Vuletic. Starting this year, BE will focus on new territories of the former Soviet Union. For instance, a Georgian project Jakho's Lodgers by Taia group will be presented this year.

In addition, EAVE which serves as a training programme for European producers, has become a partner of Baltic Event – since the beginning from this year, young new filmmakers have an opportunity to present their work in BE.

Baltic Event and the co-production market provide us with a great opportunity to get acquainted with new projects and to meet good friends and colleagues. Though the majority of the projects will not get fully financed during the quick-flowing event, at least the warm atmosphere with the possibility to meet new friends and colleagues for the future projects will always be there.

**Riina Sildos**  
**Baltic Event**  
**Managing Director**

# Children of God

**Genre:** drama

**Screenplay:** Aleksi Bardy

**Director:** Dome Karukoski

**Producer:** Aleksi Bardy

**Production company:** Helsinki Filmi Oy

**Budget:** 1,500,000 Euro (estimated)

**Financing in place:** 1,050,000 Euro

**Financiers/partners already attached to the project:**

The Finnish Film Foundation 500,000 euro, TV presale 250,000 euro, distributor MG 300,000 euro (NB: The above mentioned sums have not been signed, but according to the Finnish standard procedure, “negotiated in good terms”. For TV and distribution we have two offers equal in amount and have not greenlit either).

**Goals at BE:** looking for sales agent, co-producers, presale

## Synopsis

A small Apostolic Lutheran town in northern Finland. Mary and Rachel are approaching marrying age. Rachel is dating Jonathan. Mary's relationship with Lucas breaks off when Lucas becomes ashamed of Mary's liveliness and on-the-nose questions to their church leaders. Mary begins to yearn for the city, for one summer before getting married and having 12 kids. Despite everything the girls get summer jobs in a company owned by Arthur, an Apostolic Lutheran living in the city..

The girls get to know a couple guys, Tim and Justin. Rachel is infatuated with Tim, but doesn't let him touch her. Mary wants to lose her virginity with Justin, but he's too nervous. Tim doesn't understand why Rachel doesn't tell him anything about herself and ends the relationship. Mary yearns for new experiences: to get drunk, have sex and try drugs. She ends up in a bad mess with her drug addict boyfriend.

Rachel saves Mary with help from Tim. Mary is kept in the hospital to be monitored. Rachel invites Tim over for the night and loses her virginity. Arthur has gotten wise to the girls' goings on and has called Mary's parents to get the girls back home. At home, Mary repents her sins and is forgiven her sins at church. Rachel doesn't want to confess and repent for her sins.

Maria gets married and says that she is now content. Rachel has to make a more difficult decision.

## Director's note

*Children of God*, is a story about the suppression of feelings and freedom of choice.

*Children of God* is a dramatic comedy. I want to make it a movie in which the tragicomic moments instill in the audience mixed feelings, to make them want to laugh at situations that may be serious or realistic. The movie shouldn't preach, but instead tell a story and let people learn from that. At the same time, we are working with many scenes that derive from comedy.



In addition to that, I want to create an ethereally beautiful movie, both visually and contextually. The film will be full of bright colors and the style of music will be very light. The main instrument in the music will be a kannel (a traditional Finnish folk string-instrument).

The movie does not strive to answer if God exists or not. It merely tells a story, but will most definitely cause two different reactions. An example is when Rachel loses her money gambling because of the raindrop that falls from the sky: The raindrop could be chance just as easily as a sign from god telling Rachel that her place is outside her community.

But we do want to say to the audience that even though they believe in god or not, the freedom to choose needs to be maintained, to be able to choose from the heart. This piece of wisdom should be learned by the whole world and all its inhabitants.

## Director

**Dome Karukoski** (1976) made his feature debut with *Beauty and the Bastard* (Tyttö, sinä olet tähti) in 2005. The dramatic comedy became a hit. The film was nominated in eight categories for the Finnish National Film Awards and was in the official selection of the Berlinale (14+ section) and Tribeca film festival. It also won the Norwegian Amanda-award for best Nordic Debut-film 2005. The movie was also his graduation film from the School of Motion Picture, University of Art and Design (UJAH).

Karukoski has directed over 100 TV-commercials and numerous short-films.

## Producer

**Aleksi Bardy** (1970). CEO / Executive Producer in Helsinki Filmi Oy. MA in documentary film, University of Art and Design Helsinki(2000)

Selected filmography: *Restless* (Levottomat, 2000, writer). Theatrically distributed in Finland, Sweden, Russia, South Korea, Hong Kong and USA). *The Tough Ones* (Häijyt, 1999, writer). Theatrically distributed in Finland and Sweden, finnish nominee to Academy Awards.

## Production company

**Helsinki Filmi** was founded in 2002 as a joint venture between screenwriter-producer Aleksi Bardy and television production company Filmiteollisuus. Now, four years and five theatrical releases later Helsinki Filmi is one of the most active and innovative production companies in its region. The films have won awards, sold abroad and performed well at the box office. The company works primarily with three directors, Aku Louhimies, Dome Karukoski and JP Silli.

**Representatives at BE:** Dome Karukoski, Aleksi Bardy

## Contact

Helsinki Filmi  
Vanha Talvitie 11 A,  
00580 Helsinki  
Finland

Phone: +358 9 7740 300

Fax: +358 9 7740 3060

E-mail: [aleksi.bardy@helsinki.fi](mailto:aleksi.bardy@helsinki.fi)

# From Belgrade with Love

## Synopsis

A Young man and a Girl are sitting across each other on a kind of a swing, and are sharing a long kiss that lasts an eternity.

*From Belgrade with Love* is an omnibus film exploring the most intimate relationships between people through five entirely different love stories.

In the beginning was love, a magical moment shared by Maja, a French guitar player and Stefan, a soldier, with whom his commander Melita is in love. Love becomes bliss between a sex shop saleswoman - depressed Maja from Vojvodina, Stefan the con artist and Jelena the Chinese girl. However, bliss turns into a love crisis, because Maja, the dominant Slovenian journalist, loses her trust in her slave, Stefan, Serbian politician. That is why Stefan the German tourist decides to cheat on his Maja, who discovers her pregnancy. Finally, Maja the pregnant policewoman marries her Stefan, the local stripper, who is afraid of marriage.

All these Majas and Stefans are like one couple with all their differences and similarities they make love in Belgrade, the third protagonist. For love always remains a means to continue life or to change it.

The Young man and the Girl are sitting across each other and are still kissing. They are actually sitting in a big ferris wheel car in an amusement park. While the ferris wheel is turning they are sharing a long kiss, long as the duration of the film. What might their names be?

## Director's note

All five stories are linked by the same place – Belgrade, the same time – electricity going out, and the same question between the couple asked at the end of each story – Do you love?

The stories are set in modern Belgrade, which goes through epochal transitional changes, and present a kind of love postcard. Nowadays, Belgrade is a city of paradoxes. Therefore, in all stories handheld and decomposed shots and reduced colour gamut support the realistic-documentary approach, up to the scene of lovemaking, or musical

**Genre:** comedy/musical

**Screenplay:** Bojan Vuletic

**Director:** Bojan Vuletic

**Producer:** Miroslav Mogorovic

**Production company:** Art&Popcorn

**Budget:** 1.2 million Euro

**Goals at BE:** looking for co-producer





sequence, where estetic static shots, or dolly and crane shots suggest a harmonised form, coming above all from the well-formed and balanced emotional state of the hero. Unpretentious and scarce and minimal directing styles, with lots of panoramas of Belgrade accentuate acting play, similar to the movies of Jim Jarmusch or Woody Allen, whereas love scenes, costumes, make-up, scenography and lighting provoke fetishist subconsciousness of the viewer. The film is conceived as a simple, provocative, straightforward and above all, humorous and ironic to all the weaknesses and „virtues“ of the controversial two million city, in the heart of the controversial Balkans.

## Director

**Bojan Vuletic** (1977) attended the Faculty of Law in Belgrade for two years. He enrolled in the Faculty of Performing Arts – section for film and television directing in 1998. In the production of RTV B92, he has directed a documentary „na srpsko-hrvatskom“ (Tapestry in Serbo-Croatian), which was awarded Amnesty International Award on a festival in Motovun in 2004, and a documentary TV series named *Savtaj Folk* (All That Folk), one of most popular series on television this fall.

## Producer and production company

In year 2004, together with the group of young filmmaker **Miroslav Mogorovic** established **Art & Popcorn Motion Picture Company**.

In summer 2004 he co-produced *Fabulous Vera*, part of omnibus project *Lost & Found* which was an opening film of Berlinale Forum 2005. By now, project *Love & Other Crimes* was selected to be presented on ACE (Ateliers du cinema european) Meetings in Paris 2005, Cinremart 2006, Berlinale Coproduction market 2006, Sofia Meetings 2006 and Paris Cinema 2006, and also received support of South East European Cinema Network and HubertBals Fund

From January 2006 start developing of Bojan Vuletic *From Belgrade with Love*. This project was selected for Sarajevo FF Cinelink. For this project, Miroslav Mogorovic received scholarship for EAVE 2007.

At the moment of its foundation, as individuals, they had all together: one feature film, ten short films, twenty-seven productions of interna-

tional film festivals, three children, one Golden Bear Award, one European Film Academy Award and one Oscar nomination.

Art&Popcorn company is producing films, videos, commercials, film festivals and cultural events.

**Representative at BE:** Miroslav Mogorovic

## Contact

Art&Popcorn  
Decanska 12  
11 000 Belgrade  
Serbia

Phone: +381 11 3233 103

Fax: +381 11 3345 712

E-mail: [info@artandpopcorn.com](mailto:info@artandpopcorn.com)

# Jacko's Lodgers

## Synopsis

Teimuraz and Margo fall in love and marry just before the Bolshevik revolution reaches Georgia.

Both well off and sophisticated they find it hard to cope with the changes, especially Teimuraz whose humanistic ideals don't match the reality. Margo realizes that their relationship won't last if everything continues the same way. That's when Teimuraz's former servant, Jakho, shows up.

He convinces them to move to Teimuraz's family house in the village. Through a lie he succeeds in taking Teimuraz to the country alone and then return for Margo. Their encounter ends with rape.

Margo feels humiliated but does not tell anyone the truth. As time goes by, she starts to relish Jakho's blunt character. Teimuraz is unaware of this and continues to live his unexciting life. Now Jakho can complete his plan- get rid of Teimuraz, get his possessions and marry Margo.

Margo in turn tries to make Jakho more civilized. Soon he starts to look like Teimuraz who in turn degrades slowly. At some point it almost impossible to tell who's the master and who's the servant.

When Margo makes her relationship public, it is the last blow for Teimuraz, he still loves Margo and even attends her wedding but feeling desperate attempts a suicide. He fails. Not quite sure if he is going to survive, he leaves the party. One thing he knows for sure- if he doesn't want to perish he has to change his life.

## Director's note

The main characters can be viewed as the wind types: Teimuraz – a light wind, Margo – a breeze and Jakho – a storm. The combination of these three characteristics results into the storm that will blow away all of them by the end of the film.

The drama of the characters caught into this perilous triangle is conflicting philosophies of the materialistic and idealistic perceptions. Feminine decision is the basis of the story though even this accepted

**Genre:** Drama

**Screenplay:** David (Dato) Janelidze

**Director:** David (Dato) Janelidze

**Producer:** Ketevan Galdavadze

**Production company:** Taia Group

**Budget:** approx 550,000 Euro

**Financing in place:** national support 400 000 Euro

**Partners attached:** Georgian National Cinema Center,  
TV Imedi

**Goals at BE:** looking for co-financing



formula disintegrates in case one fails to perceive the main characters simultaneously as positive and negative creatures.

The actors are seen as the main “drivers” of the whole drama. This is going to be the actors film.

Jakho transforms vertically upward. Teimuraz transforms vertically downward. Margo’s transformation is both, upward and downward movement.

Colors filling the images will help to correctly detect the dynamics of the film. Layers are yellow, outlines are black and red, stains are blue and soothing green is totally ignored. The technologies will allow us to make it happen dynamically.

The camera will move non-stop and follow the character everywhere. It’ll serve as a guide, an observer, a character, ready to study and scrutinize. Rapid editing will enhance the occurrence of polarization. One can call it the blowing wind dynamics that will carry the whole visual presence of the film. Blowing wind always creates drama.

## Director

Dato Janelidze (1958, Tbilisi, Georgia) studied at Georgian Institute of Theatre and Cinema, then worked at the film studio ‘Georgia Film’. He has been working for Georgian television and teaching at the above institute. His films have been shown at many festivals.

Selected filmography: *Deduna* (1987, 63 min., feature, co-writer and director) - Grand Prix Mannheim.  
*Taste of Dust* (2003, TV Serial, feature 8X52min., director) - Monte Carlo TV filmfestival  
*Maidan Nave of the World* (2004, 52 min. documentary, cowriter and director)

Prizes: Best Script, best documentary in national TV filmfestival, Jury Special Prize Tbilisi IFF

Festivals: Rotterdam, Jerusalem, San Francisco, Moscow, Monte Carlo, Yerevan.

## Producer and production company

**Ketevan Galdavadze** (1968, Tbilisi, Georgia) graduated Georgian Art Academy 1992.

1998 - Founder and Chief Creative Director of advertising company CONA.

During five years advertising company won many international prizes. 2003 - founder of the Film Studio TAIA.

Studio **Taia Group** was established in 2000. The main specialties of our company are moviemaking and design. We have made several full-length movies, one of these called *Deja Vu* (90 min.), *Shamil, Connection* (short film series). Also we work on video, web design and multimedia production.

Current projects: *Jacko’s Lodgers* (feature, 115min, director Dato Janelidze); *Shamil* (feature 120min), *All Saints* (feature), *Spiral* (12 episodes X 46 min., director Dito Tsintsadze).

**Representatives at BE:** Dato Janelidze, Ketevan Galdavadze

## Contact

Taia Group  
74 Chavchavadze  
0162 Tbilisi  
Georgia

Phone: +995 32 912 945

Fax: +995 32 253 072

E-mail: [info@taia.biz](mailto:info@taia.biz), [datojanelidze@hotmail.com](mailto:datojanelidze@hotmail.com)

# Kid & the Killer

## Synopsis

In his hometown Tallinn, Kid (18), by his real name Toomas, runs across Artur (45), a Chechen fighter and hit man. Artur's mission is to assassinate the deviant comrade Kerim in a car explosion. Kid gets into the way in the very moment that Kerim is about to get killed. Just by accident he prevents the execution. Kerim stays alive, Kid and Artur get injured and end up in a hospital – in the same room. Artur has to escape, he is not going to let to rip him in pieces in the following interrogations. As his feet have been injured in the explosion, Artur can't get out of the hospital without Kid's help. Kid who tends to live in an illusionary world of movies, is totally fascinated by the fact that he has been thrown into such a situation.

Between the two totally different desperados, Kid and Artur, evolves something like friendship and mutual dependance. For the first time Kid is being thrown into dramatic events that make him feel real emotions. For the moment the flow of time seems to stop – until the carousel of the violence is set in motion without anyone capable to stop it. Eventually Artur fulfills his sad mission – he shoots Kerim, Kid witnessing the murder. Taken by surprise, Artur gets killed, too. Deadly deeds have their deadly consequences. In the end Kid realizes that life is not a fiction, it is painful, but it can also be rewarding.

## Director's note

The most fascinating thing in *Kid and the Killer* is the anarchistic main character Kid, who leads his very unconventional life without giving a thought to things that trouble normal people. The story is going to be told from his perspective in intense and straightforward way, like Kid himself is. At the same time the script is rather light and has lots of comedy elements. However, Kid enters a zone of danger, he goes through a major change, which he cannot avoid after having passed the point of no return. Another matter of the story applies to the Chechens. We want to make a movie that is true to its origins, not necessarily in a documentary way, but in its credibility.

The Chechen issue is very critical, but possibly also very rewarding. The war is still going on in Chechenia and they are widely considered as terrorists. But our movie is not just about a young guy and some

**Genre:** drama

**Screenplay:** Mart Kivastik, Katrin Laur

**Director:** Hannu Salonen

**Producers:** Piret Tibbo-Hudgins

**Production company:** Allfilm

**Budget:** 1.4 million Euro

**Financing in place:** national support –Medienboard Berlin Brandenburg - development support 30,000 Euro

**Partners attached:** Homberg Films (Germany)

**Goals at BE:** looking for co-producer, sales agent



terrorists. It is about a young guy living in his own dream world, being confronted with people that have real backgrounds, real tragedies and real motives. It is essential for us to tell a story, in which we can understand everybody's motives and understand their behaviour as individuals in the turmoil of a society. This is a question of universality, a question of showing the people as they are, with all their flaws. At its best the movie could be funny, tragic and entertaining - these three things are very relevant to me.

## Director

**Hannu Salonen**, graduated from German Film & Television Academy and became known through his first feature *Downhill City* (1999) with Franka Potente in the leading role. Since 2000 Hannu Salonen directed eight prime time movies for different German broadcasters.

## Producers

**Piret Tibbo-Hudgins**, worked in Tallinnfilm as a Producer after graduating from VGIK in 1985. At Estonia's independence she became a freelance filmmaker. She co-founded Allfilm in 1995 and was a Managing Director of the company until 2002. Since 2002 Piret has been working as a Producer again. For the fourth year she is lecturing audio-visual management at Baltic Film and Media School.

**Philipp Homberg**, specialised in the German film and television industry after the completion of legal studies. Following a year at Miramax in London, he returned to Berlin where he founded Film und Fernsehproduktion in 1998. During the five years as Managing Director, he produced national and international cinema films with budgets of between 2.5 and 7 million Euros. Homberg Film has been set up in 2005 and has completed its first international coproductions. Besides his production career, Philipp founded Filmgarten in 2005, a rental and distribution DVD brand. In 2006 Kinowelt became a shareholder in this company.

## Production company

**Allfilm** was established in 1995. It was the first film studio in Estonia to have more than one producer onboard. The company's scope of

activity varies from producing features, documentaries and series to producing TV commercials. Today, with permanent staff of ten, Allfilm belongs to the biggest production companies in Estonia.

**Representatives at BE:** Piret Tibbo-Hudgins, Pille Rünk, Philipp Homberg.

## Contact

Piret Tibbo-Hudgins  
Allfilm  
Saue 11  
10612 Tallinn  
Estonia

Phone: +372 672 9070

Fax: +372 672 9071

E-mail: [piret@allfilm.ee](mailto:piret@allfilm.ee)

[www.allfilm.ee](http://www.allfilm.ee)

# Little Moscow

## Synopsis

“Little Moscow” was the nickname of Legnica, the headquarters of the Russian Army with about 30,000 Russians occupying whole districts of the city. It is also the same name that WIERA is called by her Polish lover MICHAL. Wiera and Michal are the main characters of this story, told from a contemporary perspective. It starts when Wiera’s husband, JURA and her daughter, also WIERA, arrive in contemporary Poland. However most of the action takes place through flashbacks in the years of 1967 – 1968.

Soviet – Polish friendship was declared, but in reality the authorities did not want any private relationships between the 2 nations. All contacts between them could only be official. Everyone arriving in Little Moscow was informed about this but personal contacts were not uncommon. For example some Polish women looked after Russians’ children, some Russian doctors secretly treated Poles, and some Russian infants were even baptized in secret. All this, though forbidden by the authorities, was made possible because the mutual trust was more important than the ideology of the authorities.

However, the most prosecuted crime was intimate relations between men and women of the two nations. The sex itself was tolerated; it was love and marriage that was forbidden.

## Director’s note

The script tells a true story about a Russian woman and a Polish man who met in 1967 in the garrison headquarters of Soviet Army in Eastern Europe, Legnica, during the 50th anniversary Great October Revolution.

Young Wiera, a wife of a Russian pilot and Michal, a Polish lieutenant and a musician meet and fall madly in love with each other. And when Wiera realizes, she’s expecting a child, she decides to leave her husband and marry Michal instead. Despite the fact that the garrison commanders warn her about the consequences and explain how unreal her plans are she doesn’t give up her hopes. Her discussion with the commanders takes place in August 1968 when the military forces

**Genre:** drama

**Screenplay:** Waldemar Krzystek

**Director:** Waldemar Krzystek

**Producers:** Ewa Jacuta, Pawel Rakowski

**Production company:** Skorpion Art and Skorpion Film

**Budget:** 1.9 mln Euro

**Financing in place:** national support 1.1 mln Euro

**Partners attached:** Polish National TV, Polish Institute of Cinematographic Art,

**Goals at BE:** looking for co-producers



begin to leave Legnica day by day, night by night. The invasion of Czechoslovakia begins.

But suddenly the whole situation changes: Wiera dies in mysterious circumstances and Michal gets arrested. Jura, Wiera's husband and the newly born daughter have to return to the USSR within 48 hours. And all this to cover up any traces of the "Wiera's case".

30 years later Wiera's daughter and old Jura come back to Legnica. They visit her tomb and walk around the remains of the former empire. They start to settle their lives and that time of history they happen to live. On the ruins of former USSR Empire the jeers of the daughter mocking at the wasted life of her parents sound really bitter. Then she meets her real father, Michal...

## Director

**Waldemar Krzystek** (1953), film and theatre director, author of numerous scripts and adaptations for Television Drama.

Education: 1977 MA, Department of Polish Linguistics', University of Wroclaw, 1981 MFA, Department of Film Directing, University of Silesia in Katowice

Selected Filmography: *W zawieszaniu* (Suspended) (1986, director and co-author of screenplay) - Young Cinema Forum, FF Berlin 1986  
*Ostatni prom* (The Last Ferry) (1989, director, author of screenplay and dialogues) - Official selection for the 1989 Cannes Festival  
*Zwolnieni z zycia* (Dismissed from Life) (1992, director, author of screenplay and dialogue) - Official selection for the 1992 San Sebastian Festival

## Producer

**Pawel Rakowski** finished Department of Law and Administration at the Warsaw University (1975) He is a graduate of Film Production and Television at the State School of Film and Television in Lodz. In the years of 1990-93 has been teaching Film Production at the State School of Film, Theatre and Television. From 1990 is the President of Skorpion Art and Skorpion Film, where he produced several dozens of film.

## Production company

**Skorpion Art and Skorpion Film** has been existing since 1990, president - Pawel Rakowski.

Activity - production feature, documentary, television films (in the years of 1990-2006) it produced about 100 TV Dramas and 20 feature films)

**Representatives at BE:** Ewa Jacuta, Waldemar Krzystek

## Contact

Skorpion Art and Skorpion Film  
21 Chelmska str 00-724  
Warsaw, Poland  
Phone: +48(22) 8511104,  
Mobile: +48 501006600  
Fax: 48(22) 8416171 / 8403992  
E-mail: skorpion@skorpion-atr.com.pl  
skorpion@softmark.com.pl  
ewa\_jacuta@banana.pl

# Little Robbers

**Genre:** family adventure

**Screenplay:** Maris Putins

**Director:** Ivo Kalpenieks

**Producer:** Gatis Upmalis

**Production company:** Studio F.O.R.M.A.

**Budget:** 1.2 million Euro

**Financing in place:** national support, 202,582 euro supported by National Film Centre of Latvia

**Partners attached:** National Film Centre of Latvia, Gota Films (Sweden, in the process of negotiation); some company from Czech Republic (in the process of negotiation), Latvian Public State Broadcaster (as the national co-producer, in the process of negotiation), Baltic Cinema (Latvia, theatrical distributor)

**Goals at BE:** looking for pre-sales, sales agent

## Synopsis

Adventurous Robis (6) and his more serious sister Luize (8) are forced to go to live on their grandparents' country farm when their father loses his job. Determined to win back the new flat that has been repossessed when their parents fail to pay the mortgage, Robis hatches a plan for the children to rob the bank that took away their home. Learning useful tips from their unsuspecting grandfather, the children prepare and practice for their grand crime before sneaking out and venturing alone to the city. As Robis and Louise accomplish the impossible and actually rob the bank, they discover a crime to humble their own: the director of the bank and his guards are printing their own dollar bills and pocketing the real cash.

On discovering that some of the counterfeit money has been taken, the director of the bank orders his guards to find the culprits before any of it is spent and their scam is blown. They are soon on the trail of Robis and Louise. But armed with the skills they've picked up on the farm, their size and their wits, the children are more than a match for the director's two guards.

The children return to the farm and their furious parents, as the guards too face the fury of the bank's director. But the family quickly realises danger cannot be far away and sets a trap for the criminal gang from the bank that is already making its way to the farm...

## Director's note

Strong visuals and adventurous spirit are the key words THE LITTLE ROBBERS. We see it as fast-paced, event-triggered story that involves the audience from the start on. Optimistic, dynamic and easy to understand. Important fact is that script is written by Maris Putins, one of the foremost authors in family entertainment in Latvia, for past two decades working in fields of fiction writing, puppet animation and comics. That gives a solid base for the director.

*Little Robbers* shall be visually driven, so very important is choice of cast and arts department. Choice of actors is such that they should convey the spirit of each character almost by appearance alone. The design and settings of the film will be stylish, just a bit over-the-top of





real life. Same applies to the visual palette of colors used. Although we are not in the territory of fairy tale we should induce a sense that it's not quite everyday life as we live it. It's an adventure!

As the film is intended for audience from age 6, we'll draw a clear line between right and wrong. Yet the bottom line is – *Little Robbers* should be fun to watch for both audiences – children and their parents.

## Director

**Ivo Kalpenieks** learned the craft of film making from bottom up by working at Riga Film Studio, once the largest film studio and sound stage in the Baltics. With short fiction *The Kings* (2000) Kalpenieks completed the graduate course in directing and scriptwriting at Moscow Film Institute in 2000. Since 1999 he's actively involved in directing commercials. Kalpenieks has produced industrial and commercial content for such companies as Coca-Cola, Colgate, British Airways, Hansabanka etc.

## Producer

**Gatis Upmalis** founded Studio F.O.R.M.A. in 1993. Since then the studio has become one of most prominent production companies in the Baltic region. It has produced 3 fiction features, a dozen documentaries, more than 30 corporate and industrial film. Films produced by Gatis Upmalis have received 12 National Filmmakers Union Awards and a number of international prizes including the Prize named after Manfred Zalzeber at Berlinale for the feature title *Good Hands* (2002). The recent family feature *Waterbomb for the Fat Tomcat* became no. 1 European production at box office in Latvia.

## Production company

**Studio F.O.R.M.A.** is one of the most well-known film production companies in Baltics. Founded in 1993, Studio F.O.R.M.A. started production with corporate films and soon after moved into documentaries and fiction feature production. First big screen success was Latvian – Estonian feature *Good Hands* (dir. by Peeter Simm, 2002). The recent family feature *Waterbomb for the Fat Tomcat* (2004) became a

national box office hit. Presently the studio is moving onto the wider European co-production scene.

**Representatives at BE:** Gatis Upmalis, Martins Slisans

## Contact

Studio F.O.R.M.A.  
Lacplesa iela 36 - 4A  
LV 1011,  
Riga, Latvia  
Phone: +371 7287 300  
Fax: +371 7287 301  
E-mail: s.forma@latnet.lv

# Margiris – Duke of Samogitia

## Synopsis

Year 1329. Summer. The powerful army of John Luxemburg (the king of Czechia) enters the Konigsberg castle, after four years of truce between LDK (or GPL- the Great Principality of Lithuania) and German Order. John Luxemburg, the king-knight is famous in Europe for his incredible power and combativity. The official purpose of this action is to destroy the net of castles in western Lithuania and to christen the last pagans in Europe. Although for John Luxemburg this was more of an entertainment, the hunt of the pagans. After a rest in the Konigsberg castle, the army joins the knights of the Order and comes to the river Nemunas. There is a different world on the other side of the river. It is unknown and mysterious. The knights cross the river and start destroying villages, make a few castles capitulate. Suddenly they get opposed by the army of Margiris, the brother of LDK duke Gediminas. The big battle is to come. And not the last one, who will win the fight: people defending their land country, or intruder, seeking for more power? No winners to be defined, if the chosen death and believe in the gods is the right way to a freedom

## Director's note

This film covers seven years, 1329 – 1336, a period of conditional peace and bloody clashes. The period allows a broad visualization of Eastern Europe during those times.

The invasion of European culture into Pagan Lithuania is seen against the backdrop of Christian expansion.

The moment of the film's culmination is the final, fateful battle between the Crusaders and Lithuanians—between Margiris and John of Luxembourg.

The Lithuanians are unable to reconcile with suffering a demeaning defeat and, all the more, a contemptible captivity. This forces them to kill off all the people in the garrison who are unable to fight, thereby providing them the opportunity to enter the world that is ruled by their own gods.

This proves the realization of the ideal—they remain warriors, defend-

Genre: historical epic drama/action/adventure  
Director: Sarunas Bartas  
Producer: Donatas Valionis  
Production company: Lithuanian Film Studio  
Budget: 5.76 million Euro  
Financing in place: national support 1.8 million Euro  
Partners attached: Ministry of Culture of Lithuania  
Goals at BE: looking for co-producers



ers to the final moment, performing their duty to humankind and, for the final time, attesting loyalty to their own Gods and their own country and, as they die unconquered, they step into the gardens of their own paradise, never having succumbed to slavery.

Creating a vision—a glance at the past—is within our abilities, and there is an obligation to gather all the feasible bits of data and make a historical movie.

The history about Margiris and Pilėnai is universal. This is the period when our nation was forming, when the battle to safeguard our own identity was ongoing. This is also a family drama—a love story between a man, a woman and a child. This is the history of our predecessors who sacrificed for each and every one of us today.

## Director

**Sarunas Bartas**, Lithuanian film director, one of the most outstanding representatives of cinematographers. His cinematic works can be described as philosophical and reflective. Bartas is more personal, but not any less abstract in purveying the plot's meaning. Bartas combines feature film with a documentary style. Bartas was awarded a FIPRESCI for his work, with jury prizes in the most famous festivals in the world.

## Producer

### **Donatas Valionis**

Selected filmography: *Highlander: The Source* (feature film, 2006; co-producer), *Zero* (feature film, 2006, producer), *Seven Invisible Men* (feature film, 2005, associate producer).

Since 2004 he has worked at Lietuvos Kino Studija (aka Lithuanian Film Studios) as Head of Production on 18 productions, widely known are: *War and Peace* (TV mini-series, 2006), *Feuersprung* (TV movie, 2006), *Elizabeth I* (TV mini-series, 2005), *Highlander: The Source* (feature, 2005), *Have No Fear: The Life of Pope John Paul II* (TV movie, 2005), *Blut der Templier, Das* (TV movie, 2004), *Dungeons&Dragons: Wrath of the Dragon God* (feature, 2004).

## Production company

Established in 1954, **Lithuanian Film Studio** has produced and released over 200 feature films and more than 1000 television series, animations, documentaries and chronicles. Since 1992 have included co-productions with USA, Canada, France, Belgium, Poland, and UK. *The Elizabeth I* miniseries, filmed at the studio last summer by Company Pictures, co-produced by Channel Four and US TV network HBO, was nominated for this year Emmy Awards in 13 categories and won 9 awards, the five of them have been received for Creative Arts, where the big performance was made by LFS crew.

**Representatives at BE:** Zivile Januskaite, Donatas Valionis

## Contact

Lithuanian Film Studio  
Nemencines pl. 4  
10102, Vilnius  
Lithuania

Phone: +370 5 276 3444

Mobile: +370 65668810;

E-mail: donatas@lfs.lt; zivile@lfs.lt

# Mutabor

**Genre:** drama

**Screenplay:** Can Togay

**Director:** Can Togay

**Producer:** Peter Miskolczi

**Production company:** Eurofilm Studio

**Budget:** 1.4 million Euro

**Financing in place:** 800,000 Euro

**Partners attached:** Local Hungarian Motion Picture Foundation

**Goals at BE:** looking for co-producers, sales agents, distributors and representatives

## Synopsis

Mutabor: a series of interwoven stories revolving around an apartment building in Budapest. Each tale is condensed by an unexpected twist:

Dr. Seth hurries to help a homeless man and is assaulted. He loses all memory of himself. A lady pianist lets him in her apartment. They fall in love.

Kriszta, a nurse, revives the old homeless man. He wants to die, but Kriszta saves him over and over again.

Lóth, a tavern owner, has a midnight visitor. It is a friend who drowned as a child as they were playing. Lóth feels that now it's his turn to die. He is carted to the hospital with a heart attack.

Annuska takes her grandson Zolika - who has exceptional sensibilities - along with her to clean house for Magáth, the jaded millionaire. The boy witnesses Magáth begging a woman (Kriszta, the nurse) to whip him.

Bristle's friends take him away on a wild weekend to help cheer him up from his lethargy. But on their way home Bristle disappears. His friends find a herd of reindeer. They see Bristle's amulet hanging from the neck of one of the deer.

Magáth suffers a car accident. He swerves off the road to avoid hitting a reindeer. His hunting partner does not help him and is thus able to take over Magáth's coveted business.

Seth decides to leave the pianist. After another accident, he is taken to the hospital.

The midnight visitor comes to Lóth the tavern owner again. He forgives Lóth. Lóth survives the heart attack. The visitor "takes" the old homeless man away instead.

Dr. Seth is once again among his family. His new injury has caused him to forget the days he spent with the pianist. He does not recognize the woman when they run into each other outside the building they both live in.

While Zolika and his grandmother watch the colors of the rising sun,



the old homeless man takes one last look at the people remaining on earth as he floats towards the life beyond.

## Director's note

*Mutabor* is to be a film that presents a series of interwoven stories. The action takes place in Budapest; its subject is the lives of people as they merge, break apart, and connect again. Each tale is condensed by a surprising, magical twist, thus showing full life stories, a complete universe. This world is similar to the main location of the film: the building on the corner of Kodály Circle on Andrásy Avenue; it is ordinary and mysterious, crumbling, and disappearing, yet full of desire and life. Good and bad merge like the nooks and crannies and the gilded ornaments of the enormous decrepit building.

This is my own world: the Circle and Budapest. It is something I see on a daily basis and what I flee from every day, just as my heroes flee but come crashing into themselves over and over. The reality of the city is a given: dense, colorful, and teeming; rich and poor. This is what I wish my film to be like in presenting every-day lives illuminated by the light of fantasy.

## Director

**Can Togay** (1955, Budapest, Hungary), director, screenwriter, actor.

Selected filmography as writer-director: *The Day of the Devil* (medium-length, 1984) - awarded "Best Contribution" at the Munich Festival for Film High Schools, 1984.

*One Winter in the Back of Beyond a.k.a. One Winter in the Back of God a.k.a. Un hiver au bond du monde* (Hungarian-French-Belgian co-production, full length, 1999) - prix du Manuscrit de Vercorin '95; Best Male Actor for Karoly Eperjes at Budapest Film Week, 1999; Jury Special Prize, Sochi International Film Festival, 2000.

Selected films as screenwriter: *Eclipse 2000* (1996, full-length) - selected for the Sundance International-workshop 1996.

*The Bridgeman* (2001 full-length, co-written with director Géza Bere-ményi) - Houston, REMI Award for best Historical Feature 2003, "VOX" - Prize for Most Popular Hungarian Film 2003.

*Down by Love* (2003, full-length, co-written with director Tamás Sas) - Cairo 2003 - Prize for Best Artistic Achievement

## Producer

**Péter Miskolczi** graduated from Karl Marx University of Economics, Academy of Film and Theatre. Professional training: East-West producers seminar (London). Spheres: Mafilm International Studio (until 1991), Eurofilm Studio Ltd. (founded in 1992).

Lecturing: Academy of Film and Theatre (1997-2000), Private teacher  
Other: Hungarian Independent Producers' Association (HIP), Chargé d'affaires, Central-European Sundance Screenwriters' Labs, Program director

## Production company

**Eurofilm Studio** is a privately owned Film Production Company operating in Budapest, Hungary since July 1992. Eurofilm Studio is focusing on Hungarian feature film productions as well as international co-productions.

**Representative at BE:** Can Togay

## Contact

Eurofilm Studio  
Róna u.174.  
1136, Budapest  
Hungary,  
Phone: +36 1 252-5069  
Fax: +36 1 251-3986  
E-mail: eurofilm@axelero.hu

# The Symbiosis Project

## Synopsis

The story of Nicolas has two different time levels- the present time with Nicolas as an adult and the past with him as a ten year old kid.

The adult Nicolas is an isolated voyeur. He becomes fascinated by a woman living nearby and starts following her. Soon he breaks into her flat where he learns, that she's recently lost her partner. Nicolas starts secretly living in the flat and although the woman feels someones' presence in her home it perfectly fits her illusion of still having a man.

The subplot deals with Nicolas loss of his parents and his twin sister as a kid. Little Nicolas runs away to the coast and his parents go out to find him. They loose control of their car and drown in a frozen lake. Nicolas and his sister are separated and Nicolas is sent to a boarding school.

In the present time Nicholas finds out that his sister is at a hospital. But he doesn't want to see her die. To him, she's been dead for a long time. Eventually, he is taken to the hospital himself as a result of his own growing stomach pains.

The symbiosis woman soon realizes what's going on. She tracks him down and helps him escape from the hospital. Nicolas then goes to see his sister who is kept alive only by machines. After some hesitation, he disconnects the tubes.

At the sister's funeral, the woman starts following Nicolas. It's almost like they're flirting and at the same time closing in on each other. It seems like a beginning of something different for them both, something real.

## Director's note

The movie is about separation anxiety, and intimacy.

The main character, Nicholas, is a dark figure. He moves in the shadows of the city. Nicolas is an anti-hero, someone not too sympathetic – still we care for him.

**Genre:** neo-noir drama

**Screenplay:** Peter Modestij

**Director:** Peter Modestij

**Producer:** Erik Magnusson

**Production company:** Rock'n'Roll film

**Budget:** 1.8 million Euro

**Financing in place:** 200 000 Euro

**Partners already attached to the project:** Triangle film, Hepp film.

**Goals at BE:** looking for co-producers in Nordic area



*The Symbiosis Project* will definitely look different. It'll be dark, unsettling and with a somewhat disturbing, roughly cut soundscape. The photography will lack deep focus, so most things in the background will be out of focus. There'll also be lots of focus pulls, hand-held – however not shaky – camera, steady cam tracking movements and slow zooms. Since we're dealing with a voyeuristic theme here, the style of the movie is not only atmospheric; it'll also underline that theme.

The script is getting closer to a final draft. I'd like to strengthen it, without selling out to any typical, well-used plot solutions that would increase the action, but spoil the atmosphere. That means we want to explore the characters more and the world they come from. I will also polish the voice-over, so that it underlines the story and the character in the most delicate way.

I want the audience to be disturbed and relieved at the same time. The audience should realize that even though everyone you know will eventually pass away, and everything we do will end in oblivion or tragedy, it's still worth doing it. It's better to have loved and lost, than not have loved at all.

## Director

Writer and Director **Peter Modestij** (1976) studied scriptwriting at IHTV in Gothenburg and film at the University of Gothenburg.

At Cannes Film Festival in May 2005 Peter Modestij was awarded the MEDIA New Talent award for his feature script *The Symbiosis Project* 2005.

He has written and developed scripts for SF [Swedish Film Industry], Sonet Film, Illusion Film, Buena Vista International, Happy Life

## Producer

**Erik Magnusson** (1974) has a bachelor in Drama/Theater/Film from the University of Lund in Sweden (1997). He has worked with TV-drama and feature film since 1997. Together with Martin Larsson he founded the production company Rock'n'roll Film.

Erik Magnusson is selected for EAVE 2006 and member of the Swedish Film Producers association.

## Production company

**Rock'n'Roll** film was started in 1999 by Erik Magnusson and Martin Larsson.

The intention with Rock'n'roll Film is to produce drama and to move the audience, dig deeper, and tell good stories for people to carry with them.

Since the start the company has established a broad network of free-lance connections. In previous productions, Rock'n'roll Film has co-operated with among other: the Swedish Film Institute, Film in Skåne (Regional Film Fund), SVT (Swedish national TV, public service), Hepp Film and Malmö Theatre Academy.

During the fall of 2006 our feature *The Last Day* will have its theatrical release. It is a thriller directed by Magnus Hedberg and co-produced by SVT and Film in Skåne and distributed by Triangel Film.

**Representative at BE:** Erik Magnusson

## Contact

Rock'n'Roll film  
Helmfeltsgatan 1, by  
SE-211 48 Malmö  
Sweden  
Phone: +46 40 128 555  
E-mail: erik@rocknrollfilm.com  
www.rocknrollfilm.com

# Team

**Genre:** drama

**Screenplay:** Alexei German

**Director:** Alexei German

**Producer:** Artem Vasilyev

**Production company:** Central Partnership

**Budget:** approx 2 200 000 Euro

**Financing in place:** national support 1,740,000 Euro

**Partners attached:** Metrafilms (Russia), Ulitka (Russia)

**Goals at BE:** looking for co-producers

## Synopsis

Kazakhstan. 1960-s. A military doctor, Daniil witnesses another misfortunate test of the first Soviet cosmic craft.

Here in the Kazakh steppe Danya finds himself in complex relationships with a tiny gammy Vera.

Danya comes back to Moscow where he works as a doctor for the fist team of cosmonauts. He monitors health of the young chaps who know that they may die.

He has a wife in Moscow with whom they do not understand each other lately. The wife insists that Danya quits his occupation. She can see Danya's uncertainty in sacrificing human lives.

Danya is getting ill. He has a developing mental disorder. Already sick he leaves for Kazakhstan to prepare launch of the first man into space. His wife Nina follows after him to Kazakhstan. Here she learns about his affair with Vera. She nevertheless does not leave but remains with him feeling that something bad might happen.

Just a few days remain before the launch. Not able to sustain inner pressure, Danya flees one day prior to the launch. Vera and Nina set forth to look for him. Both love him infinitely.

They find Danya, talk him into quitting. However he still wants to come back to the launch site.

He dies on his way there. The internal mechanism finally breaks.

Nina takes Vera to Moscow, arranges her education, and accommodates Vera in her own flat. Time passes. Both women still live together and it is clear that neither of them will ever marry because they both still love Danya.

## Director's note

The film is not going to be a slow retrospective "costume" drama. It is going to be fast-flowing film telling a "now-and-here" contemporary





story of the heroes. Even though costumes and the rest of the environment will comply with a certain epoch, it will not be the objects but people in their every-instance-being that I will draw my prior attention at.

The main subject of the film is the break of a very vulnerable human mechanism; the person whose life seems safe and full comes to break because of the unsolvable inner contradictions. In this respect, I would like to mention that the film will be neither color, nor black and white, nor monochrome. The color will vary from scene to scene thus solving the artistic tasks.

The sounds of the reality, which surrounds the character will undergo quite a serious artistic development and will not only be precise and authentic but will as well become an inseparable part of the film drama. For example, the clock at Nina's parents' house always chimes the wrong time: the time of a different generation. The sound of Gagarin's steps right after his landing will be much louder than it is in reality in order to emphasize the contusion of the cosmonaut.

On the one hand, I am going to try to reconstruct the reality using authentic sound and reliable acting; on the other hand, I will be using some techniques of impressionism, which will help to express the existential drama of a person - the major subject of the film.

## Director

**Alexey German Jr** (1976) graduated from the All-Russian State Institute of Cinematography (VGIK) in Moscow in 2001.

Selected filmography: *Garpastum* (2005, feature) – world premiere – 62th Venice International Film Festival.

Festival appearances and rewards: Russian Academy of Cinema - "Nika" prize for the best director's work, recipient of "Golden Aries", prize for the best director's work, Bucharest IFF – Critics' Award, IFF "Spirit of Fire" – Prize "Bronze Taiga" for the best debut, Tallinn IFF – Critics' Award, Sofia IFF – STELLA ARTOIS Grand-Prix for the best film, Wiesbaden IFF – Prize for the best director's work

## Producer

**Artem Vassiliev** (1970) graduated from Moscow State University, faculty of history. In 1993 he was one of the founders Teko Film, specialized in advertising and film production.

Since 1997 he is involved in such international projects like *Mike, Lu & Og*, by Cartoon Network (co-production of Kinofilm (USA), Pilot studio (Moscow), Teko Film) and project *JLA* (Fox Multimedia (USA), Milk&Honey Films (USA), Teko Film). Since 2003 – co-founder of post-production studio Ulitka (*Night Watch/ Nochnoi dozor, Goddess/ Boginya: kak ya poliubila*).

The founder of Phenomen Films production company.

## Production company

**Phenomen Films** was founded in the end of 2004 in Moscow. The main mission of the company is development, producing and production of different cinema projects meant for Russian and foreign audience. Phenomen Films Company plans to develop 8-10 and produce 5-7 cinema projects per year. The company plans to produce 2-3 projects per year of its own.

**Representative at BE:** Artem Vasiliev

## Contact

Phenomen Films  
Mosfilmovskaya str office 524, house 1,  
Moscow  
Russia  
Phone/fax +7 495 1439497  
E-mail: info@phenomenfilms.ru  
galina@phenomenfilms.ru

# The Unknown Woman

**Genre:** drama

**Screenplay:** Mihail Pandourksy, Aleksander Mindadze, Nikolay Akimov

**Director:** Mihail Pandourksy

**Producer:** Dimitar Gotchev

**Production company:** Camera Ltd.

**Budget:** 3,000,000 Euro

**Financing in place:** 500,000 Euro

**Goals at BE:** looking for Distributors, Co-producers, TV Pre-sale

## Synopsis

Anton Horn is a famous conductor and a director of a big opera and ballet theatre. He is working on a new musical work based on the myth of Prometheus. The author of the music is his classmate Alexander – producer and composer. However, Anton does not like the music of Alexander. One night Anton finds in his car a young girl – Dorothea. He feels pity for her and takes her home.

Dorothea moves to his house and this brings changes to his hyper dynamic life.

Anton feels perplexed as the influence of Dorothea over him increases. That makes him change the conception of the performance and change the music of Alexander. The conflict with Alexander grows and Anton is forced to leave the theatre.

Anton has come out of his normal life and work and so he lets Dorothea reveal him a new world of dazzling energy of the free spirit. When he reaches the limit of his own possibilities, he feels afraid to make the step forward and withdraws.

Back in theatre Anton is conducting the orchestra. In the audience there are many celebrities as well as Alexander who declares the music for his own however it is clearly Dorothea's.

After the standing ovations Anton faints and after regaining consciousness understands that he has been very exhausted and ill. When he asks about Dorothea all are perplexed and tell him there has never been no Dorothea and everything was only in his mind.

## Director's note

Anton Horn is a famous conductor and a director of a big opera and ballet theatre. He is an example of perfection who demonstrates his superiority over the people around him. After meeting Dorothea he starts losing his self-confidence.

The turning point of his uncertainty is the sequence with Alexander where Anton accepts the proposal made like an order to go for a vacation.



During the trip made of Anton and Dorothea, he gets more dependent of her influence. But soon he understands that he cannot escape from his old world and leaves the girl behind. At the end, he is again facing the choice – should he continue with the compromises or start from the beginning.

In the film Dorothea's character personifies the idea for spiritual freedom and independence from material and everyday logic that makes us make compromises.

She is not extraterrestrial; she resembles more a person from another time – a visitor from the past, or an announcer of the future. She is talking for human capabilities we either have lost long ago, or don't know about, yet. And at the same time she assures Anton that these capabilities can be again awakened.

Alexander is the third one from the main characters. He is present all the time, even when he is not there. His main idea is to struggle for power over the people and their acknowledgement. He is the real boss of the theatre. He is the full opposition to Dorothea and clearly grasps that she is menacing his power. At the same time he knows that without him Anton wouldn't be the creator of Arts.

## Director

**Mihail Pandoursky** (1955) graduated from the National Academy of Film and Theater Arts in Sofia, Bulgaria in 1984. Film versions of musical themes or ballet performances became one of his favourite topics.

Among his works are: *Golgotha* (1993) – won the Special Price of the Jury - The Golden Rose at the 1994 Varna FF.

*The Only Witness* (1988) – won the Volpi Cup for best actor and the Silver Osella for best music. At the 1990 Venice Festival won the Special Price La Navicella – Venezia Cinema for Mihail Pandoursky.

## Producer

**Dimitar Gotchev** graduated from the National Academy of Theatrical and Film Arts "Krastyo Sarafov" in 1991, major: Director of Photography

Selected filmography as a producer: *Death And The Whole Way Back* (2005, dir. Zornitza Sofia) – documentary feature, selected for 11th Sarajevo International FF, nominated for PRIX EUROPE 2005 – Non Fiction

*Mila From Mars* (2004, dir. Zornitza Sofia) – feature; 2 Awards at Manheim-Heidelberg FF; 2 Awards at Sarajevo FF; 2 Awards at Varna Golden Rose National FF.

## Production company

**Camera LTD** was established in year 2000 as a branch company of SIA Advertising. The company actively participates in the development of Bulgarian film production, as well as foreign cinema productions, taking part as a producer or as co-producer in the creation of cinema films having serious artistic and technical specifications and a high level of production, which are aimed at international distinction and attracting the audience.

**Representative at BE:** Dimitar Gotchev

## Contact

Camera Ltd.  
48 Shipka Str.  
1504 Sofia  
Bulgaria

Phone: +359 2 9463865  
Fax: +359 2 8467384  
E-mail: [donev@sia.bg](mailto:donev@sia.bg)

# Whistleblower

**Genre:** drama

**Screenplay:** Karin Hård

**Director:** Karin Hård

**Producer:** Klara Björk

**Production Company:** Filmkreatörerna

**Budget:** 1,737,521 Euro

**Financing in place:** national support 649,540 Euro (37%)

**Partners attached:** Swedish Film Institute, Marianne Ahrne, Memais Sovs, Latvian co-producer

**Goals at BE:** looking for co-producer, sales agent

## Synopsis

*Whistleblower* is a political drama, set in an idyllic Swedish countryside where cows graze in the sun. It twists the question of what we do to cows and pigs once it's time to turn these animals into meat. The story explores human greed and weakness under the surface of a community, where no one likes to use the word corruption.

Miriam is a young veterinarian. Her identification with animals is passionate, as she has difficulties trusting people. At her first job as an abattoir supervisor in the countryside, Lena is her superior. But when she discovers the animals suffer unacceptably by veterinary standards, she finds herself alone in front of the abattoir men.

Not only the community, but Lena's feckless husband, are beholden to the abattoir's owner and Managing Director. Fast, inhumane slaughter is everyone's meat.

When Frederik, a childhood soul mate, who shared Miriam's love for animals, arrives from the federal administration, Miriam seeks help from him. They plot to collect evidence of animal suffering and present it to the media. As Miriam's trust of Fredrik grows, so does love. She finally entrusts body and soul to him.

The plan becomes known. Miriam is punished at work. As Fredrik realises his career is at risk, he betrays Miriam. Lena starts to recognise her own betrayals of beliefs, but Miriam cannot trust her. As Miriam blows the whistle, scandalising the community, and wounding Lena's professionalism, Fredrik leaves her stranded, and the community turns on her.

At last, she has to swallow her pride, and beg Lena to join her. Together the two women bring the issue for a humane slaughter to the people – everything has a cost.

## Director's note

This story is based on my own experience as a vet in the slaughter industry. To fit into industrial meat production, animals are stressed and injured. Why is this in a society, which praises itself for transpa-



rency and federal control? Swedes have a strong tradition of caring for animals.

I want to make *Whistleblower* a story of tender empathy and coarse jargon, exploring the clash of one educated young woman and a harsh male workplace. I want to show the corruption of the federal administration, where officials turn a blind eye to crime.

The theme of the film is empathy. I want the audience to feel it is possible to be sensitive and yet strong enough to change the world.

The story of *Whistleblower* is meant to take place in present time, during a few summer weeks. The setting is a small rural community in southern Sweden.

I want to make this a colourful story, going into personal aspects of the political. Characters should be full-blooded and complex people to identify with. I want the story to move swiftly, based on situations between characters.

Life in the community is slow. In the main street, a passing stranger gives way to whispering and endless speculation. The abattoir is the bread and butter of the community. Slaughter is at the highest speed. There is an 85-decibel din and a need for quick watchful glances. Pigs screaming are heard in the vet's office.

Music I am contemplating is contemporary Swedish folk jazz, to reflect a national temperament: We freeze most of the time, so let's not argue but huddle and keep warm.

Only in the old days, the goat used to be in the bed, as well.

## Director

**Karin Hård** is a director who is educated at the University College of Film, Radio, TV and Theatre (Dramatiska Institutet). With Filmkreatörerna as producers Karin has written and directed a short film *The Librarian*, co-produced with Film i Väst. Karin Hård used to be a veterinary working within the meat processing industry before she started her second profession as a director.

## Producer and production company

**Filmkreatörerna** is a production company that was founded in Stockholm in 1996 by producer Daniella Prah and director/producer Klara Björk. In 2001 Filmkreatörerna was invited to be part of the new infrastructure of feature film, which was being developed in Trollhättan in close collaboration with Film i Väst. Filmkreatörerna produces feature films, documentaries and shorts. The ambition is to produce movies with both courage and passion in close co-operation with directors and scriptwriters.

Films produced by Klara Björk (a selection): *Made in Yugoslavia* (feature, 2005, director Miko Lazic, 35mm, 100 min.), *A Bun in the Oven* (documentary, 2004, director Tinna Joné, digital, 57 min.), *Untold* (documentary, 2006, director Staffan Lamm, digital, 40 min.)

**Representative at BE:** Klara Björk

## Contact

Filmkreatörerna  
Adlerbethsgatan 19  
11255 Stockholm  
Sweden

Phone: +46 8 440 75 65,

Fax: + 46 8 440 75 69

E-mail: [klara@filmkreatorerna.com](mailto:klara@filmkreatorerna.com)



## Baltic Event partners



Binger Filmlab



## Baltic Event is supported by



**Nordic Baltic Film Fund**

**BE**

**THERE**