

Barabbas

Genre: drama
Screenplay: Evgenia Tirdatova
Director: Aleksei Muradov
Producer: Ekaterina Tirdatova
Production company: Kinoglaz
Budget: 1.5 million Euros
Financing in place: national support 1 million euro
Partners attached: M2F (Russia), Federal Agency for Culture and Cinematography of the Russian Federation
Goals at BE: looking for co-producer, financier

Synopsis

The Western Ukraine. March, 1944. Andrei, second lieutenant of the Red Army escapes from the armed Bandera group of Ukrainian nationalists. He hides in the church destroyed by communists, which is on the small island in the middle of the frozen river. Two women serve God there. Younger Anna (30), is the nun from the local monastery which was half-destroyed by Bolsheviks. Elder Maria (50), is a religious Polish Jew who came from the town to hide here from fascists and Bandera groups. Two women dig a hole of a man's height in the ground and cover it with some rubbish.

Women try to lift and to put back the tongue of a bell "to ring God" but they are too weak for that. Andrei is a young guy who experienced all the hell of war. He believes in death but not in eternal life. He refuses to help them because he understands that the bell ringing will be heard first of all by men, his enemies. And he wants to live and doesn't believe that God will help him here.

Once Anna has to go to the small railway station to look for some potatoes: there is no food anymore. Andrei goes with her. Mara, mute old woman, living in a small house near the station, shares with her everything she has. All her family was shot by fascists and the elder son has disappeared in the very beginning of the war.

But just after Anna's departure Mara's son appears unexpectedly. He is a member of Bandera group which is looking for Andrei. Somehow he finds out from his mother that somebody hides on the island. He informs his people about it.

Meanwhile Anna and Andrei become closer and soon they fall in love with each other. Maria warns Anna but she doesn't feel like a sinner. She just loves him.

All of a sudden Bandera group arrives to the island. Only one person can hide in the hole-grave – and Maria gives her place to Andrei. Bandera group kills both women. Andrei, shocked of what happened, decides to fulfil women's mission; he lifts the tongue of a bell, puts it on its place and rings God and people – now he is not afraid of anybody and anything.

Director's note

This film is about the moral choice in the style of Dostoevsky which people have to make any minute in order to face one fine moment the most important choice in their lives. And this choice will influence the rest of their lives. The key idea of the film is Barabbas' story. The story of this biblical hero, a condemned robber or insurrectionist whose release was demanded of Pilate by the mob when they had the opportunity to free Jesus, is a kind of the leit-motif of the film. It is like a mirror which reflects the destiny of the main character. And this makes the drama of everyday life a parable. The viewer will be able to treat the story himself and ask himself : "How did I?" – Alexei Muradovs

Director

Alexei Muradov, laureate of many national and international film festivals and one of the most established directors of his generation. He is a Member of the Russian Filmmakers Union, Member of the European Film Academy. He worked for theatre and TV production. *The Kite* was his debut in full-length feature film which was selected for many IFF (Venice, Toronto, Sundance, Rotterdam, etc) and was awarded the Prize for "outstanding debut" (Stalker festival, Russia), *Grand Prix* for the best debut (from FIPRESCI jury) and the best actor prize (The Open Russian Film Festival Kinotavr), Prize for the best direction (Cottbus Festival of Eastern European Cinema, Germany), Nomination for the European Film Award (Discovery of the Year), Prize for the best debut (Honfleur, France), Prize for the best debut (Russian Film Critics Guild), Best director prize (Thehran IFF), Young Artists Award for the best foreign film (USA). second feature *All Truth About Schelps* was awarded Best actor prize at the Open Russian FF (Kinotavr), nominated for the Prize of the Russian Film Critics Guild and participated at the Forum of New Cinema in Berlin (2004). His third feature *The Worm* (2006) was selected for the competition of the Moscow International Film Festival. He's just finished his fourth feature *Night Sisters*.

Producer

Evgenia Tirdatova, member of the Board of the Filmmakers' Union of Russia, the European Film Academy and the "Nika" National Academy

and vice president of the Kinoglaz. Born in Moscow. Graduated from VGIK in 1985. Worked at State Television and Radio, in the magazine Soviet Screen, was the editor-in-chief of Kino-Glaz and Audio Video Business magazines. Since 1995 she is a programmer at the Moscow International Film Festival.

Production company

Kinoglaz was established in 1992. President Pyotr Cherniaev. During 1992-1996 it published the first Russian film magazine Kinoglaz in Russian and English. Since 1997 the company has been promoting Russian films on the Russian and international markets. Since 2002 the company has taken up film production.

Representatives at BE: Evgenia Tirdatova, Pyotr Cherniaev

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Billy Goat

Genre: comedy

Screenplay: Kristin Dimitrova

Director: Georgi Djulgerov

Producer: Vladimir Andreev

Production company: Borough Film

Budget: 968 000 Euros

Financing in place: 490 000 Euros

Partners attached: Media+ Programme, National Film Centre

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

Synopsis

Emma (40) is Western European. She had come to enjoy a standard of living that was giving her a peaceful but humdrum existence. She became a soloist in the choir singing Bulgarian folk music and fell in love twice, with Rumbata, the conductor of choir, ten years younger than her, and with the strange Bulgarian sounds and rhythms.

Jonah (30) a Bulgarian trumpet player in a wind orchestra. Jonah lives in a village up in the mountain, in the ruins of his grandfather's home. Fate brings him together with the Billy Goat. The mythical animal becomes his patron – it has a memory of bygone ages and a mission to mete out justice. The mission is linked with a treasure, which is hidden somewhere close to the grandfather's house.

The treasure is the reason causing Jonah and Emma to meet. Rumbata, Emma's husband, is an obsessed treasure-hunter. A map in hand, he pinpoints Jonah's house as the site of the treasure. He lies to Emma that he wants to buy Jonah's property for them to have a villa in Bulgaria, but his only interest is finding the treasure. Being lied is hard on Emma, but she stays with Rumbata. Jonah doesn't let them into his house because of nationalistic bias. Emma confronts him, enraged with built-up disappointment. The foreigner and the trumpet player are caught up in a conflict which is central to the movie. Emma and Jonah open up the story pitched against each other as mutually disdainful foes.

Director's note

In this film, our theme will be the contradictions between two comparatively close cultures – Western and Eastern Europe. Nowadays in Bulgaria, the media proclaims and the politicians claim that there are no differences between our homeland and the rest of European Union. At the same time, nationalistic ideas have risen in the minds of many Bulgarians.

On the other side, European representatives of different institutions visit hastily the country, acquaint themselves with the local problems in a slap-dash manner and make wrong general conclusions, on the verge of the grotesque.

We want to place two main characters, Jonah and Emma, in the field of this conflict. They use some means in their fight from the stock-in-trade of tragicomedy, that also comes close to grotesque. Our characters get to understand the "difference-ness" – of the other, and their own. And each of them accepts the cultural differences of the other.

The whole story is told through the eyes of The Billy Goat. He is the third main character of our story. To him we delegate the task to comment on what happens from the position of The Third Different One, who has knowledge and the patience to employ it.

The treasure-hunting intrigue will hold the attention of the audience and will guarantee the entertaining storyline.

We would like to cast in Emma's role an attractive European actress with a great sense of humour put into her acting.

Director

Georgi Djulgerov has graduated VGIK in Igor Talankin class in 1970. Today he gives lectures himself at National Academy of Theatre and Film Art 'Krastio Sarafov' in Sofia. He is also a member of European Film Academy. Since 1970 he has directed 10 full-length features, 5 documentaries and several TV-series and short films. His last feature film *Lady Zee* (2005) won *Grand Prix* in Sarajevo Film Festival, *Grand Prix* and the FIPRESCI Award at the Varna Film Festival, Audience Award in New Montreal Film Fest, The Award of the EA National Film Center for best Bulgarian feature film. He has also staged six plays in theatre. In 1995 he was in jury of International Film Festival in Berlin and in 1997 in Moscow.

Producer

Vladimir Andreev, after graduating from National Academy for Theatrical and Film Arts in Sofia as film and TV director, he started his career as a documentary film director. He worked in Boyana Film Studio and SNPFD Vreme (science-popular and documentary films production company). In 1992 he co-founded production company Borough Film Ltd and started to work as a producer. Most prizewinning film *Lady Zee* (2005).

Production company

Borough Film is a film production company founded in 1992. They produce their own projects, work as coproducers for different European coproduction projects, as executive producers for the Bulgarian National Television and as executive producers for foreign film companies shooting in Bulgaria.

Since 2005 they also do film distribution. Borough film has two shareholders, Georgi Balkanski, managing director and Vladimir Andreev, head of development and international relations.

Representative at BE: Vladimir Andreev

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Blackouts

Genre: drama-comedy
Screenplay: Selja Ahava
Director: Saara Saarela
Producer: Liisa Penttilä
Production company: Edith Film
Budget: 1.5 million Euros
Financing in place: 1 million Euros
Partners attached: Finnish Film Foundation, YLE
Goals at BE: looking for co-producer, sales agent, pre-sale

Synopsis

Mikko (56), the father, has been diagnosed couple of years ago with hereditary Huntington's disease, but he has not been able to deal nor discuss about this. Now his condition has got worse and his wife, Mirjami (45), decides that it is time to tell the children. Mirjami has also another problem. She finds out that they are suddenly demanded by the bank to start paying out a loan they have guaranteed to Mirjami's brother. She feels that Mikko is not strong enough to deal with the threat that they might lose their home that is the security for the loan.

Sakari (33), son from father's first marriage, has been away for many years. He has literally run away from his father and his demands to continue the family business. Pihla, their 15 year old daughter, on the other hand, is also ready to start her own life. She wants to move out to a nearby commune and live with a boy she's secretly in love with. Hui Ping (7), their adopted Chinese daughter, enjoys her life in this family, but also searches for her own roots.

After years, the Kuura family is now united under one roof. We follow how the children will react to father's disease and how they make the choice if they want to take the test to find out if they carry the defected gene.

Director's note

Through the story of family Kuura, Blackouts deals with transmission and the hereditary nature of things. It is a film about everything that is passed on in the family, from one generation to another, both in good and in bad. What will be left of us; what do we pass on to our children, and how long will it live in the future generations?

Even though the events in the film are tragic, they are full of sparkle and absurd humor. The characters' personalities create elements of comedy in the film. The intention is to be able to laugh at the weaknesses and imperfections of the characters and to deal with their shortcomings with warmth and respect, not to portray a family battling illnesses and death in an all-too-serious manner.

In the end, we see elements of hope when the characters have the

guts to disagree with their parents but also offer them support without judging.

In this film I want to combine realistic drama and special effects in an unaffected way and to play with the possibilities of narration, creating a strong and distinct world for the story. The special effects add humor and absurdity to the events, as I feel that serious subjects can also be dealt with in a lighter manner. Besides profound characters and good acting, the visual aspects of the film and the power of images are important for me. That is why in this story of a family we see both a strong visual narration and intimate portrayal of the characters with their emotions.

I have found inspiration for the style of *Blackouts* in films like *The Ice Storm* and *Eternal Sunshine of the Spotless Mind*. In all of them, realistic drama, strong and contradictory characters, deep views on humanity, and a playful way of dealing with the theme, come together in an admirable way.

Director

Saara Saarela graduated from *Maîtrise des Etudes Cinématographiques et Audiovisuelles* Université de Paris 8 and master degree in film and television directing at University of Art and Design UIAH, Helsinki. She has directed feature films *Stripping* (2002) - Moscow FF 2002 in competition, *Mar Del Plata* FF (Argentina 2002), *Woman's* FF (Turkey 2003) and *Slow Heart* (2006). She has directed several television series, *State of Emergency* (2006), *One Divided by Two* (2005), *Nightshift* (2004) etc, feature films, *Stripping* (2002), *Slow at Heart* (2000), and short films *Teneriffa* (2004) etc.

Producer

Liisa Penttilä started as a line producer and production manager. In 2001 she co-founded production company Edith Film. She is experienced producer of animation, television and feature films, *Golden Retriever* (2007), *Rhymes and Rubbish* (2007), *Five Sunrises Left* (2006), *Siberian Express* (2005) etc. She was a co-producer of a feature *Dogville* (2003) and associate producer of *Manderlay* (2005) by Lars Von Trier.

Production company

Edith Film, a Finnish production company that produces quality films for both television and cinema. Productions focus fiction and animation that have potential for national and international audience.

Edith film has been active since 2001 and is managed by CEO and Executive Producer Liisa Penttilä.

Representative at BE: Liisa Penttilä

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Borderline

Genre: black comedy
Screenplay: Ognjen Svilicic
Director: Ognjen Svilicic
Producer: Damir Tereshak
Co-Producer: Markus Halberschmidt
Production company: Maxima Film
Budget: 1.5 million Euro
Financing in place: 500 000 Euros
Partners attached: Busse&Halberschmidt Film Production (Germany), Croatian Ministry Of Culture, National Croatian TV-HRT
Goals at BE: looking for co-producer, distributor, presale

Synopsis

Peter and Miranda are a married couple in their late thirties. She is Irish and he is German. Their marriage is in crisis. After years living in London and working hard they have decided to visit Miranda's sister Vera in a small summer resort in Croatia. They stay in a little hotel which is managed by a local couple Marko and Vesna. One night Miranda's sister Vera comes to the hotel alone. She has just had a big quarrel with her husband. She starts flirting with everyone especially with Marko. Miranda does not approve her sister's behaviour, but at the same time she is jealous how easily she seduces men.

The next day they take off for a trip to the mountain lake, far from civilization. Marko, officially in a position of a tour guide, is actually more interested in being alone with Vera. Suddenly Miranda seduces Marko in front of her bewildered husband. Peter, although uninterested in his wife at first, now shows his masculine side, and starts fighting for his territory. In the middle of relation intrigues they discover that one of the tour members is lost. The search action becomes a disaster where finally Miranda gets lost. She is bitten by a snake when Peter finally finds her. A footrace with time begins which leads the couple in odyssey through their relationships and characters.

Director's note

The action of this melodrama takes place in the Croatian Riviera crammed with tourists. Among all tanned bodies and towels we have a couple going through material crisis. They quarrel in series of fast dialogues, exchanging bitterness and spite.

While the middle-aged women practice aerobics in the hotel pool, our characters play their tiny games of seducing; using their imperfect bodies, showing themselves off to others. Their relationships are marked with lies, just like the illusion of summer vacation where people are packed like sardines on the beach. That is, until they get to the mountain on tour. In the wild nature their real relations become exposed. While they get lost and put their lives in danger, we can see their true nature – the weak become strong, the strong become weak. They find out about the truth only when they cross their borderline.

This is the story about human nature, revealing itself once, the borderline is crossed. The scenery is a calm summer resort in the beautiful coastal area of Croatia.

The actors are people we meet in subway or tram. They are ridiculous with their imperfections. Their behaviour serves as a base for humor in the story. The camera follows the characters and merges their moods with the ambience of the sea and the mountains.

In the end of the vacation the characters are grown-ups, not kids anymore, as they were in the beginning.

Director

Ognjen Svilicic graduated from Academy of Drama Arts in Zagreb. He has made three full length features *Wish I Were a Shark* (1999), local box office hit in 2000, *Sorry For Kung Fu* (2004), premiere at Berlin Film Festival, *Grand Prix* at Warsaw Film Festival and *Armin* (2006) Award of the Federal Foreign Office - GoEast 2007, Best Film Nisa Masa Award - Sofia IFF, Best Script Silver Dolphin - Festroia IFF, Best Film - Karlovy Vary IFF.

Producers

Damir Tereshak, co-founder of production company Maxima Film. Since 1992 he has produced six full-length features *Golden Years* (1993) 13th IFF of Amiens '93; Mannheim-Heidelberg, Rimini Cinema '93; Alpe-Adria Cinema '94; Representative of Croatia at the European Film Award FELIX in '93, *The Madonna* (1999), *Chico* (2001) Karlovy Vary 2001 (Award for the best director), Mannheim-Heidelberg (official competition); Ljubljana (official competition); Chicago (official programme); Los Angeles (official programme); London (official programme), *God Forbid...* (2002), *Winter in Rio* (2002), *Going Home* (2003) Montreal (official programme).

Markus Halberschmidt graduated from Photo and Film Design at the FH Dortmund. Since 1996 he has produced several short films, f.e. *Sulo*, *Burnt* and *Vita Reducta*, each sold to TV stations as WDR, SAT, SBS, NPS, shown on film festivals and won international awards. In 2001 he found the company Busse&Halberschmidt Filmproduktion

with **Marcelo Busse**. He was honoured with the Producer-Award at Sehsüchte International Student Film Festival Potsdam for the short film 'The End Of The War' by Andi Rogenhagen.

Production companies

Maxima Film was founded in 1992, and since then it has diversified in several directions. It produces Croatian movies and documentaries, as well TV-serials. It also co-produces and offers services to foreign film companies for shooting in Croatia. Maxima Film founders underline their principle of reliability. They also say that in spite of numerous already made movies, there are many others yet awaiting to be realized.

Busse&Halberschmidt Filmproduktion is an emerging company for independent feature and documentary film production aiming to initiate high quality European co-productions. Düsseldorf based company is focusing on ideas that are born out personal vision and have a genre-breaking quality. The company was found in 2001.

Representative at BE: Markus Halberschmidt

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Children of the Green Dragon

Genre: drama

Screenplay: Balazs Maruszki

Director: Bence Miklauzic

Producer: Jozsef Berger

Production company: Mythberg Films Ltd

Budget: 2.1 million Euros

Financing in place: national support 0.9 million Euros

Partners attached: co-producer Le Vision Film und Fernsehproduktion GmbH, producer Simone Baumann, co-producer Scarecrow Workshop, Beijing/Hong Kong China, producer Polly Yeung, financier Concorde Film Trust, Hungary

Goals at BE: looking for co-producer and sales agent

Synopsis

Chin Wu drifts far from his homeland of China to Budapest due to a personal tragedy. Wu is from a small town. He was in love with the daughter of the local chief of the province, but Li, the father, was against the relationship and forbade Bai to associate with the unfortunate penniless boy. Wu travelled to Beijing and found a job on a construction of a skyscraper. Bai rebelled against her father and followed Wu. The girl insisted on climbing up to the very top of the half-finished building to see the lights of Beijing. Up on top Bai became dizzy and fell. She died instantly. Wu was responsible for the girl's death, but he was too cowardly to face the law and vengeful Li. After the tragedy he fled China and opened a Chinese fast food restaurant in Budapest in order to start a new life and forget the old one.

János Máté (39) is a successful real estate agent. He is ambitious, uninhibited, and achieves the goal he has set at all costs. He's never had to face the consequences of his choices. Until today... The story begins with a twist of fate: Li, who has come to Budapest on a business meeting, happens to step into Wu's fast food place. The years of suppressed rage burst to the surface and a crazed chase begins. In desperation Wu jumps from a window and lands directly onto Máté's car. From here on, unexpected turns of events and the strange logic of circumstance directs the story which seems to resemble an exciting crime drama. But the real drama is Wu's story, which is revealed through flashbacks to the past in China.

Director's note

The story is about an encounter, which changes two people to the core. Máté János and Wu Chin actualize two different cultures, lifestyle and emotional worlds as they collide in the streets of Budapest. Both of them end up confronting their sins and lies from the past. From this perspective, the purpose of the story is to examine whether or not a person is capable of breaking free from the uptight, repressed and stiff routine of everyday life in order to receive the fate of another, even if it means making great sacrifices that one never thought one would make.

The storyline and the visual aspects of the film is planned to be built

on the elements of a crime thriller, hence suspense is going to be a key factor to maintain the audience's attention. Initially, the audience believes that Wu is getting Máté in some sort of criminal activity, but as the story progresses, it becomes apparent by his actions that this is not a mafia story, but we only find out Wu's sin and secret at the end of the film. Therefore, we can tell the story concentrating on the characters using the action sequence of a familiar genre. The audience gets to know Wu's character in more depth due to the flashback scenes, where each provides only a little insight which maintains their attention.

Director

Bence Miklauzic, M.A. in film and television directing. He worked as a 1st AD in couple of Peter Gothar films. In 2002 he finished his first full-length feature film *Sleepwalkers* which won several awards in Hungarian Film Festival, honourable mention Karlovy Vary IFF and FIPRESCI Award in Wiesbaden Festival.

Producer

Jozsef Berger, Member of European Film Academy, European Producer's Club and a board member of Hungarian Producers' Association. Has graduated from National Theatre School of Hungary. Attended producer's training in EAVE Program in 2002. In 1997 he started to work for Mythberg Films company as a producer. Since 2004 he is adviser in FilMind and in KinoFilm Studio. He has produced feature films *Passport* (2001) directed by Peter Gothar, screened at more than 50 IFF and received two European Film Academy nominations, *Hungarian Beauty* (2003) directed by Peter Gothar, *Grand Prix* at Hungarian Film Week, and co-produced *The Poor Squanderer* (Austrian-Hungarian-Polish co-production).

Production company

Mythberg Films is a feature, television and documentary films production company which concentrates also on co-productions and services. Since late 90's the company started to produce its own in-house developed movies, television film *The Coldest Night* (2000), feature

films *Passport* (2001) and *Hungarian Beauty* (2003) both directed by Péter Gothár, television film *My Father, My Wife, My Lover...* (2004) in co-production with Austrian EPO-Film and Polish Apple Film.

Representative at BE: Jozsef Berger

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The Cold Front is Coming from

Synopsis

Hungary is the most cheerful barrack in the eastern block and all sun-dry's are having a comfy soak in the tepid water.

The main bulletin of the TV news concerns a high-ranking delegation headed by the president of the Presidential Council himself, arriving from the glorious Soviet Union. However, following all the news about joyous present and even more joyous future, comes the weather report, disclosing the approach of the cold front of the century. Arriving from the east, it will bring huge storms, frost and hail and is expected to be ruinous to agriculture. Needless to say a scandal breaks out: a cold front from the east cannot coincide with the official visit of the comrades from Moscow. Everyone in media is talking about the scheming of counter-revolutionary-bourgeois-capitalist-imperialist agents. The head of TV, the reliable comrade, lays the blame on the censors for not having noticed and exposed this grave case of provocation, so the censor, Gabor Szentkiralyi and the verdant young meteorologist get fired.

The ex-censor gets a job at a county newspaper, while the meteorologist is transferred to a very small meteorological post in a small village by the border with Yugoslavia. The local council chairman, the party secretary and the regional commissar think that a real political out-cast has been put under their control, caught by paranoia they start to come up with various conspiracy theories how to get them.

Director's note

Cold Front is a comedic look at life in communist Hungary in the 1980's. Though officially communist, the vast majority of our characters couldn't be any further from the inhabitants of that workers "utopia" Marx envisioned all those years ago.

Prologue: Gabor Szentkiralyi, our protagonist, will take us on a journey through a world gone mad. As I see him, he is the everyman; outside looking in. We will see Gabor caught up in the ever-increasing hypocrisy and paranoia of the times. In fact, this hypocrisy and paranoia will be one of the main sources of humor in this film. We will portray the

Genre: romantic comedy

Screenplay: Levente Lezsák

Director: Tamás Tóth

Producer: Eموke Vagasi

Production company: Cor Leonis Films Ltd.

Budget: 800 000 Euros

Financing in place: 200 000 Euros

Partners attached: TV2 (negotiations)

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



“officials” with historical accuracy, i.e. focusing on the absurdity of their mundane, powerless positions they so cherished at the time and the ridiculous lengths that each would go to in order to protect their positions at the bottom of a very long food chain.

This film will not be done as a traditional comedy with jokes and physical humor. What will make this film funny and different is that every character will play every scene straightforward, as if it was a drama. This is where the comedy will ensue, as these bizarre, almost insane situations, snowballing out of control, will be portrayed in complete normalcy, thus emphasizing the ridiculousness of the characters motivations and dialogue.

Our protagonist, with his child like innocents, completely oblivious to the scheming of those around him, will inadvertently negotiate this storm of insanity that is whipped up around him.

Director

Tamas Tóth is a film director, screenwriter, painter and graphic artist. He has graduated from VGIK in 1987, he made his debut with first feature film *Children of Iron God* (1993) Moscow NIKA – Nomination for Best film, Best directing, Best cameraman, Prize of Film Critics, Special Award of the Russian Film Clubs at Sochi Film Festival, Best Film, Best Directing at Budapest Film Festival. The film was screened at several film festivals, incl Karlovy Vary, Montreal etc. In 1996 he did directing in Budapest Merlin Theatre. Next projects were television feature films *Natasha* (1997) and *Anarchists* (2001). His last full length feature film *Rinaldo* (2003) won Special Award of National Cultural Foundation of Hungary and its screenplay was selected for the 3rd Central European Screenwriters Lab.

Producer

Emoke Vagasi studied law at Pazmany Peter Catholic University of Budapest. After getting a job as an assistant to the producer on Istvan Szabo's 'Sunshine' in 1998, she developed a career in filmmaking. She has done hands-on production work on a dozen American and English productions, gaining experience in different positions. She is the founder of production company Cor Leonis Films. She started as

a producer in 2005 with short film *Tiny Stranger*, next came documentary film *Symbiosis* (2006) by Csaba Szekeres and documentary series about Cuban interiors *Moestra Cuba* (2007) by Csilla Szigeti.

Production company

Cor Leonis Films is a boutique production company in Budapest, Hungary which was established in 2003. It develops and produces projects in a wide variety of genres and in all lengths, from short films to documentaries, feature films and commercials. Currently, Cor Leonis Films is developing a children's film entitled *Emerson & Co*, to be directed by one of the most successful Hungarian directors, Krisztina Goda.

Representative at BE: Emoke Vagasi

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The Kino Caravan

Genre: comedy-drama

Screenplay: Titus Muntean

Director: Titus Muntean

Producers: Oana Giurgiu

Production company: Libra Film

Budget: 706 320 Euros

Financing in place: 47 379 Euros

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

Partners attached: Transilvania Film (Romania), SEE Cinema Network (regional fund for Balkan)

Synopsis

A travelling cinema descends upon an isolated Transylvanian village in the early 60's to show a propaganda film. It's young eager Party activist Tavi's first assignment and he struggles to make a success of it. Except that the endless rain causes flooding and the inertia of some of the villagers continually frustrates his plans. The villagers do not oppose the representatives of the Party and some of them even make a show of cooperating.

Meanwhile, Tavi falls in love with Corina, an attractive young librarian who is „responsible for culture”. The attraction appears mutual, but he slips into an ideological discourse every time he has an opportunity to get closer to her. Corina has romantic dreams and, to her amusement, she likes this young man who wants to change the world. Their relationship advances slowly, in parallel with Tavi's official duties, except that at the last moment Corina tells him that she cannot leave with him. Tavi's libido becomes uncontrollable: while the film is being screened he secretly masturbates while looking at Corina. Corina catches him in the act, and understands the truth about him.

Humiliated, frustrated, suffering from overambition and the sense that he can do anything he wants, he violently rapes Corina before leaving with the caravan. This occurs while the villagers are on the hill, playing cards, concluding that no Party or officials can change their usual monotonous life.

Director's note

The main theme of the film is the various strategies people adopt in order to accommodate themselves to the reality which they are unable to escape. They don't struggle against the regime – and there is no particular pressure placed upon them. The basic issue is showing the more-or-less propagandistic film and the arguments surrounding it. Perhaps this is why nobody believes his small compromises to be of any consequence. But there is consequence in the end - unseen by villagers, a drama is unfolding.

Rupture between what an ideology proposes through its propaganda and what is happening in reality determines the visual style of the

film. Beneath the surface of calm, even idyllic, images (a village in the 1960s), with lingering, well-composed shots and a patient rhythm, there is a subtle sense of foreboding.

Extreme close-ups and striking details are employed against this settled background. The colour will contrast subdued tones which give a feel for the era and the rainy atmosphere with the black-and white of the film which is to be shown.

The village and its colourful characters, the way they equivocate or submit to Tavi's demands and ideological speechifying - even when he is courting Corina - compose a comic universe. Until finish, when the carefully constructed facade collapses. And we all were, in a way, like that - thinking that if we conformed outwardly while gossiping privately, nothing too terrible could befall us.

Director

Titus Muntean studied film directing at Bucharest Film Academy. His student short films were award-winning in student film festivals all over Europe. His debut film EXAM was premiered in 2004 and screened in several festivals around Europe. It won three main awards (directing, best actor and editing) at the annual awarding ceremony of local film production. In 2006 he directed TV series *Lombarzilor Street nr 8* and a documentary *Dragus*.

Producer

Oana Giurgiu, parallel to her journalism studies at Superior School of Journalism, she attended several film directing courses. After graduation she started to work in television as reporter and producer. During 10 years when she worked in television she also produced lots of commercials, music videos and events (from extreme sports events to music concerts). In 2005 she started as a film producer on feature film *Love Sick* which had exclusive world premiere at Berlin International Film Festival. *Love Sick* won Grand Jury Prize at Image+Nation Montreal International Film Festival and at the Pecs International Festival in Hungary. Film was screened at many international film festivals, incl Pusan IFF, Chicago IFF, Edinburgh IFF, Karlovy Vary IFF, Cottbus FF, Sarajevo IFF, Moscow IFF, Transilvania IFF.

Production company

Libra Film was established in 1994. The company's scope of activity varies from producing features, documentaries and series to producing TV commercials and music videos. The greatest projects have been the award-winning documentary *Great Communist Bank Robbery*, by Alexandru Solomon (2004) and the local box-office hit *Love Sick*, by Tudor Giurgiu (2006). At the moment they have one film in production and two projects in development.

Representative at BE: Oana Giurgiu

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Koko and the Ghosts

Synopsis

Koko, a boy of twelve, moves from a small village to a big town. He and his new neighbourhood friend, Zlatko, investigate the case of the old rich miser, Vincek, who had previously lived in Koko's apartment. Vincek had supposedly died, but Zlatko has heard his voice in the night, starting to believe he has returned as a ghost.

Meanwhile, Koko's family get a threat letter ordering them to move out of their apartment. The boys suspect that Vincek may not be a ghost, but is actually alive and hiding underground. They start digging a tunnel to find his secret hideout.

One night, Koko sees a ghost moving around his house. Koko and Zlatko are confused: do ghosts exist or not?

Koko's school friend, Miki, rummages around his apartment in search for a secret map. Later, Marica, while going to the cinema with Miki, is kidnapped by Miki's uncle, and Koko's friends Zlatko and Bozho mysteriously disappear in the tunnel.

Koko manages to save Marica with help from his faithful dog, Tsar. And with the help of the secret map, he finds his missing friends in the underground lair of Vincek, a desperate old man, sorry for the way he had led his miserly life, who faked his death and hid from the same people that threatened Koko's family: Miki's father and uncle, who thought Vincek's treasure was hidden in the apartment. It was Miki's uncle who dressed as a ghost to scare Koko.

With friends and family reunited, Koko becomes the hero of the day.

Director's note

Koko and the Ghosts is an excellent detective-novel for children written by Ivan Kušan. The gripping plot, interesting and familiar characters and visually attractive descriptions of witty and intriguing scenes in where children fight with bad guys and solve difficult mysteries, make it an ideal basis for a children's movie. And it is exactly the genre that has been unjustly neglected in the Croatian cinematography for too long. Kushan is a well-known and admired writer in Croatia whose novels

Genre: children's film

Screenplay: Ivan Kusan

Director: Daniel Kusan

Producer: Ankica Juric Tilic

Production company: Kinorama

Budget: 1.2 million Euros

Financing in place: 20 000 Euros

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

have already become successful films. The main scenes in the novel are the scrap-iron dump, cellars and underground tunnels, the story is about death, deception, threats and greed.

My intention is to make this film a real crime-movie with the elements of horror and to create the tension and the suspense which will hold the attention of all generations. It's going to be a movie not only for children, but also for the adults.

The story takes place in "poor" parts of Zagreb, f.e. Trešnjevka region. There it is possible to find groups of older two floor buildings, dilapidated cottages with small gardens resembling Gipsy settlements, and heaps of abandoned trash and sheds, surrounded by high socialist fashion buildings, reminding that we are in a big city after all.

"Fairy-tale" atmosphere doesn't allow any "play-safe modernizations", f.e. mobile phones, computers etc, into the story which is still read with pleasure, although written almost fifty years ago.

Director

Daniel Kusan studied film and TV directing in the Academy of Dramatic Art. He has worked in theatre and television as a director of TV-series, *Boomrang* (2005-2006), commercials, TV-shows and TV-film *Big Cleaning* (2000). He has also made several documentaries *City Folk Zagreb 2006*, *Direkt* (2002) and short features *Insanity & Neurobiology* (1998), *A Very Sad and Tragic Story* (1997), which both were at F.R.K.A. student film festival in competition.

Producer

Ankica Juric Tilic is one of the most profounded producers in Croatia. She graduated from University of Philosophy and Literature in comparative literature. At the moment she attends EAVE program. She has produced several feature films, TV series, documentaries and short films. She has worked as a freelancer in national television and in independent production companies. In 2003 she founded her own production company Kinorama. She has full-length feature film *Kino Lika* in production. She has produced *The True Miracle* (2007), *The Cashier* *Wants to Go to the Seaside* (2000).

Production company

Kinorama was founded by three professional film-makers in 2003. Kinorama has produced three short, two experimental and one full-length feature film *True Miracle* (2007, directed by Lucas Nola). Currently they are shooting feature film *Kino Lika* directed by Dalibor Matanic. Two projects are in development *Koko and the Ghosts*, *Just the Way It Is*, and one project is in preproduction *The Blacks*.

Representative at BE: Ankica Juric Tilic

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Lonely Island

Genre: drama

Screenplay: Mihkel Ulman

Director: Peeter Simm

Producer: Gatis Upmalis

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

Budget: 1,4 million Euros

Financing in place: 65 185 Euros

Partners attached: National Film Centre of Latvia, Media+ Development, Allfilm (Estonia) (negotiations)

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

Synopsis

The story is triggered by an eerie discovery. Fixing the windows of a block building, a repairman looks through a glass covered with dried flies and notices a dead body. Later, the police finds a small boy from the same apartment. The discovery naturally raises the suspicion of child molesting. Different events and characters get intertwined rather quickly, being connected in a usual – or unusual way – to this gloomy incident.

DIANA, a strict woman who has trained and practiced abroad for some years, is put in charge of the criminal case. The other important member of the investigation team is HEIDI. The media has created of her the icon of a rescuer of children and a loving mother; she takes care of her own daughter, LIDIA, confined in a wheelchair. Her only pastime has become watching the city life by telescope. Lidia is introduced to the boy found in the apartment and they become friends. The head of the investigation team, Diana, seems to be pleased by this. At the same time she gives Heidi the task of watching and questioning Martins, the surgeon who happens to own the apartment that started the whole thing.

All of the supporting characters mesh into, overlay or make contact with the central intrigue: professor of literary studies, his son the engine-driver; Laima, the girl who keeps bothering surgeon Martins with her strange wishes. The story takes a grim turn, when Lidia and the boy are suddenly found missing...

Director's note

Two things linger in my mind from the time when I first came to Riga as a small boy from Estonia: a long bridge with beautifully rhythmical metal railings. An inhabitant of a city in his or her life time crosses this bridge thousands of times, without paying any attention to a small, secure kingdom beneath it – a small island on which one of the piers of the bridge has been built. A strange place in the middle of a modern city.

The bridge is an important visual and social object in this project. Some people are like bridges, they have been born to divide or to unite per-

sons or events. We shall tell a story that will focus upon tough characters and life lead with past scars and secrets that come open layer by layer. At the same time past is only means in showing what we are like today, a story that takes place within a week. The timeline of the story is not linear, we mix events from different characters' lives to create an ensemble piece.

As always, the ladies are stronger and more attractive. They are the yeast that makes the male matter ferment. Most of our heroes, because of their characters, are worth sympathy, since everyone represents his or her own truth. Protagonists have different understanding of what is acceptable, their motives also differ. I see the film in cool colours and as unnoticeable make-up as possible. The environment should serve as background and help to focus upon the most important – the heroes of the film.

Director

Peeter Simm is a seasoned professional with a knack of involving audience. (One of his early films *Arabella – Pirates' Daughter* got a staggering 9, 2 million cinema admissions in the former Soviet Union). Simm is graduate cum laude from Director's course at Moscow Film Institute. Production company Studio F.O.R.M.A. (Latvia) already has successfully collaborated with the Estonian director on *Good Hands* (2002). The film received several international awards, including Prize of Manfred Salzgeber at Berlinale 2002. Latest film *Georg*, released in 2007 is a national box-office hit.

Producer

Gatis Upmalis masters' degree in economics and experience of managing Riga Multimedia Center, founder of Studio F.O.R.M.A. Films produced by Gatis Upmalis have received 12 National Filmmakers Union Awards and a number of international prizes. The latest feature produced by Gatis Upmalis, family film *Waterbomb for the Fat Tomcat* (2004) stood at No. 1 spot at the national box office for four consecutive weeks after its release and became the most successful European production of the year in Latvia. Gatis Upmalis was Producer on the Move 2005 at Cannes. He is member of ACE.

Production company

Studio F.O.R.M.A. is one of the well-known film production companies in the Baltic States, founded in 1993. Studio F.O.R.M.A. started production with corporate films and soon after moved into documentaries and fiction feature production. It has produced two fiction features, *Good Hands* (2002), *Waterbomb for the Fat Tomcat* (2004) both are co-production with Estonia. Currently develops two feature films. The new challenge is to move into the bigger European film scene. The development slate is focused primarily on feature films.

Representative at BE: Gatis Upmalis

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The Swan Prince

Genre: drama

Screenplay: Linnar Priimägi, Juri Klavdiev

Director: Kirill Serebrennikov

Producers: Kristian Taska, Maria Avdjushko, Juhan Saul Gross

Production company: Taska Productions

Budget: 2 million Euros

Financing in place: 750 000 Euros (including development support from Media+, script development support from Estonian Culture Capital Fund)

Partners attached: Territorija (Russia)

Goals at BE: looking for co-producer

Synopsis

The film tells us about the fatal moments in the life of the world famous Russian composer Pjotr Ilitch Tchaikovsky: the birth of the idea for the ballet *The Swan Lake*, his emotional hardships in the process of bringing it to life and his trying to materialize his dream world, as the other great composer Wagner had been able to with the support of his friend and lord Ludwig II.

The work on the ballet was slow to progress. The old fashioned society of St. Petersburg and Moscow was slow to accept new concepts in music. Too much attention was paid to the „vulgar“ elements of national music in Tchaikovsky’s work. The situation grew worse with the uncovering of the composer’s homosexual orientation. This brought along intensive interest from the secret police, that wanted to keep Tchaikovsky’s cultural influence away from the Tsar’s court. Tchaikovsky marries to melt into the society, but his hysterical wife brings along new sufferings and scandals to his life. Tchaikovsky is lead to the point that he tries to commit suicide.

Inspite of the forces against the composer, Tchaikovsky is able to win favour in the eyes of the Tsar as well as international popularity and fame. His fame, which the secret police, due to his homosexuality, considers notoriety, leads to a plot being established against Tchaikovsky. Using the cover of Cholera epidemic, the secret police devises a plan to poison the composer.

Director’s note

The film is built up on conversations taking place between main characters in different locations reflecting on their feelings and events that have just happened. The flashbacks will be inserted into the dialogues of the main characters to better describe the events that are being discussed. Ju. Bahrushin wrote about *The Swan Lake*’s premiere (in Moscow Bolshoi Theater 29.02.1920) that the second and fourth act are not as much of a ballet, but a cinematography. He had in mind a pantomime like silent cinema. This is how the flashbacks should appear in the film – in brownish color, but not comical. In sound the actual conversation of the main characters may continue over the flashbacks.

Director

Kirill Serebrennikov is considered one of the most talented directors of current age. He has directed three features *Playing the Victim* (2006) which won *Grand Prix* at Sochi Open Russian Film Festival and Nika Award for Best Actress in Supporting Role, audience award at St. Petersburg FF, *Bed Stories* (2005) and *Ragin* (2004) East of West Award at Karlovy Vary International Film Festival.

Producer

Kristian Taska was one of the founders of the leading Estonian TV channel Kanal 2, which he managed until the year 2000, when he started his own feature film production company - Taska Film. He has produced several feature films including *Names in Marble* (2002), the biggest Estonian box office hit ever and *Set Point* (2004). In 2006 he produced two feature films *Golden Beach* and *Mindless*.

Production company

Taska Productions was founded in 2000 by Kristian Taska. It has received several development supports from EU Media fond. It has produced five full-length feature films, including biggest local box office hit *Names in Marble* (2002). It has co-produced films with Scandinavia and USA and is developing co-productions with Hungary, Russia, Sweden, etc. Taska Productions productions are internationally distributed by Nordisk Film, Minerva Pictures and Cinequest in USA.

Representative at BE: Kristian Taska

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The Temptations of Saint Tony

Synopsis

His name is Tõnu Ploomipuu. He lives in 21st century in Eastern Europe, he wears grey suit and a light grey trench coat. The moral universe is not his speciality; he produces Styrofoam granules and his wife loves him rather less than more. Tony is a man who perfectly fits into the 21st century but unbeknownst to himself he becomes a Saint.

Tony hears his goodness praised and becomes recalcitrant; yet the issue continues to trouble him. At the same time as Tony thinks about goodness and being good, he discovers that his wife is having an affair with his friend, that his subordinates don't respect him, that the whole world could be less comprehensible than he could imagine. Tony's first reaction, denial, is soon followed by revolt - he tries to be a better person. As it is, his wife is indifferent, his subordinates don't understand him, and his first attempts at cultivating his goodness fall victim to the blackmail of the invalid sports club that he sponsors. He turns away from the world. But even then, he does not find peace. Tony returns to the world and its sadistic power play. With manly force, he takes back his wife's heart and the respect of his subordinates. Exhibiting a groveling humility, he gets back his leading position at the company. He decides to return to society; to relinquish himself and his personal cognizance and individuality. Thus, being self aware of his emptiness, he becomes humanity's last saint.

Director's note

Andrei Tarkovsky wanted to make the film *The Temptation of St Anthony*, but had the misfortune of dying first. Tarkovsky wanted to mornize the story of the famous desert recluse, thereby asking who, and in what way, does one become a saint today. And is such a thing even possible?

The question, though it is too maximalist in the way it is posed, started to interest me as well. More precisely, I became interested in the question: does someone living in our society have any chance of being sincerely and selflessly good? And if one can, what would that mean? Denial - revolt against this society? Submission? Stepping completely outside of society? Is it even possible to exist outside society? My first

Genre: black comedy

Screenplay: Veiko Õunpuu

Director: Veiko Õunpuu

Producer: Katrin Kissa

Production company: Homeless Bob Production

Budget: 1 075 686 Euros

Financing in place: 25 560 Euros

Partners attached: ATMO Media Network AB (Sweden), Estonian Film Foundation

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



thought was to create a character who, influenced by some external event and wanting to be deemed as a good person as a result of this event, starts to ponder over the aforementioned questions. On the premise that we are dealing with a serious person we can assume as such question arise, he attempts to make any possible conclusion applicable; to change himself and rearrange his life.

The film will be black and white; the filmic language a series of static, elaborately composed frames; the mannerisms of the actors scant. This film's position in philosophy, politics, cultural politics and the history of film will be as a so-called 'realistic' and emotionally manipulative denial of American cinema.

Director

Veiko Õunpuu has graduated from Estonian Academy of Arts, department of painting. Veiko Õunpuu has worked in several advertising agencies as an account executive, and in film production companies as a producer. He has directed lots of commercials. His first film as a director was a short film *Empty* (2005), which won Best Estonian Film 2006 award in Black Nights Film Festival. His second film was a full-length feature *Autumn Ball* (2007), which won Orizzonti Grand Prix in Venice Film Festival. Founder of a film production company Homeless Bob Production in 2006.

Producer

Katrin Kissa has studied audiovisual arts in Tallinn Pedagogical University. She started in television, then directed short film *Piece of Cake*, jury award from Youth Film Festival Visions of Light. Founder of Student Film Festival Sleepwalkers, development producer of the feature film *Revolution of Pigs*, producer of a short film *Empty* (2006) and a full length feature *Autumn Ball* (2007), award Orizzonti *Grand Prix* in Venice Film Festival.

Production company

Homeless Bob Production was founded in 2006 in purpose of providing a home for the vagabond filmmakers as well as to add an ad-

dress and a place of belonging to our names. Thus company has one full-length feature *Autumn Ball*, the second film in development *The Temptation of St Tony* and plenty of spiritual, intellectual, and mental capital to its credit.

Representative at BE: Katrin Kissa

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The Last Two Tightrope Dance

Synopsis

It is early morning of a colourful autumn day in Armenian countryside. Two rusty old cars arrive and park next to the church. Two old men, each with his own troupe, start to set up their tightropes. They are old and tired of life, but at the same time they have powerful charisma and stubborn pride like the mountains that surrounding them.

This is the competition between the tightrope dancers in Armenia, where only two troupes participate. These troupes belong to once renowned tightrope masters, Zhora (78) and Knyaz (75), who used to be the most celebrated tightrope walkers in Armenia. They do not like each other; they have been competitors throughout their lives.

Both of our heroes had a dream that they brought to reality. One of them was dreaming about being closer to the sky, while the other one was thinking that it was profession of prestige and a way to earn money. However, we may discover the tragic end of the dream of these two masters. Each of them believes that he is the only one who keeps the real tradition alive. They stubbornly keep their troupes and travel in the regions of Armenia, but all their students become older and find other interests in life. The world is changing and the tightrope dancing is not important anymore in today's globalized world.

Who cares about their art nowadays? And why is not their art as important anymore? Are these people trying to save the art, or trying to use the art to save their own lives? Will tightrope dance survive in Armenia?

Evening in the mountains. The tightrope dancers' troupes are packing the equipment back into the car. It is no longer important whose student was the best: they know that they are leaving their dream in the silence of mountains.

Director's note

The tightrope dancers travel from one village to another and to be closer to them and to have more opportunity to open up their characters, we will travel and live with them for a long time. The life story of these two characters will be the central focus of this film. The film will

Genre: documentary

Screenplay: Inna Sahakyan

Director: Inna Sahakyan

Producer: Vardan Hovhannisyan

Production company: Bars Media Documentary Film Studio

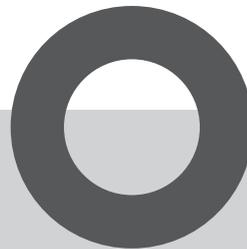
Budget: 214 189 Euros

Financing in place: 9 000 Euros

Partners attached: Jan Vrijman Fund (The Netherlands), Golden Apricot Yerevan IFF (Armenia)

Goals at BE: looking for editor(s), broadcasters

Dancers in Armenia



Co-Production Market

have no narration, instead through interesting stories and thoughts of two masters, we will cover all issues (that we are going to highlight in the film); the structure of the film will come from their stories. However, the film will show the circle of the life of our protagonists, starting from their dreaming to become tightrope dancers, the realization of their dream, their glory to their present disappointments.

Exploring the strange worlds of these enigmatic and peculiar old men, we introduce tightrope dancing as a folk tradition in Armenia, where this tradition is dying. Through watching them in the battle to survive, we witness the many changes in modern Armenia.

Their stories inform us – and the rest of the world who knows little about Armenia – about our society, politics, family life and religion. It tells us about the changes we face and the traditions we keep.

Director

Inna Sahakyan graduated from the Academy of Fine Arts with M.A. degree in Fine Arts Criticism. Since 2002 she works as a producer and director in Bars Media. Her recently directed and produced documentaries are *The Politics of Stones* about democracy in rural areas of Armenia, *Sould out Childhood* about child trafficking, two-part documentary *Childhood Dreams* about orphaned and disabled children. Currently she is doing her Ph.D. in History and Theory of Art with focus on Sergey Parajanov's Fine Art.

Producer

Vardan Hovhannisyan established Bars Media Documentary Film Studio to make documentaries about human stories, culture, history and other social issues. He started his career as front line journalist and cameraman in CBS News. He has made numerous documentaries including such award winners as *Prison Art* (1998), *Non-Stop* (1998), *To Be and Never Forget* (1996). Recently he worked as scriptwriter, director and producer of documentary *A Story of People in War and Peace*. He is a member of International Documentary Association and the EDN.

Production company

Bars Media Production Film was established in 1993. It's aiming to create thoughtful, timely and visually beautiful documentaries that not only educate public but also encourage constructive social change. Bars Media has had recent global success with the multi-award-winning *A Story of People in War and Peace* which captures the post war life stories of people involved in the Karabagh war in early nineties. Bars Media documentaries has been broadcast in BBC, ARTE (French/German), WDR, ITVS (USA), Cultura (Russia), NTV (Russia) and Internews Network.

Representative at BE: Inna Sahakyan

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