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BELGRADE TO BUSINESS

BELGRADE INTERNATIONAL FILM FESTIVAL FEST
4th B2B BELGRADE INDUSTRY MEETINGS
SAVA CENTAR, feb 27th - mar 1st, 2009

EUROPE OUT OF EUROPE

project book



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B2B Founder - City of Belgrade & Belgrade International Film Festival - FEST

Organizer - FEST Head Office

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B2B Team would like to thank to:

Sitora Alieva, Ivana Avžner, Amra Bakšić Čamo, Dr. Martin Blaney, Martina Bleis, Konstantin Chlaidze, Ludmila Cvikova, Leon Deleon, Branislav Dimitrijević, Ellis Driessen, Anna Dziapshipa, FEST team, Alan Fontian, Srdan Golubović, Sonja Heinen, Jovan Marjanović, Darijan Mihajlović, Jelena Mitrović, Miloš Paramentić, Juergen Seidler, Sava Centar Team, Bianca Taal, Tina Trapp, Marit van den Elshout, Jacobine van der Vloed, Ana Vučetić, Mirosljub Vučković

Without their help and support this event wouldn't be possible.

Farewell Baghdad (Mafhryach Hayonim)

Scriptwriter and director: Nissim Dayan



Nissim Dayan is Director, Script-Writer, Producer, Instructor and Film Critic (Globs)

Graduate of the Nissan Nativ Acting Studio (1970)

Artistic Director, The Israeli Film Institute (1976-1977)

Co-Artistic Director, The Haifa Film Festival (1988, 1992)

Member of the Film Committee, the Israel Prize

Films:

2003-2006 **Chief Editor**. Film Director's Monographs. To this date 3 books have been published: S. Eisenstein, S. Kubrick, F. Fellini.

2001 **Soft cookies**. (Writer) . . .

2000 **Meeting with Efraim Kishon**. (Writer, Director). Documentary, 30 minutes. Conversation with the director/writer Efraim Kishon.

1998 **My Home is writing**. (Writer, Director, Producer). A documentary about Amalia Kahana-Karmon, Video, 55 Minutes.

1997 **Women in Grey**. (Director). 5 episodes television drama series for Israel Channel 1. Video, 5X50 minutes.

1996 **Old Time Memories** (Writer, Producer, Director). Documentary film about the director Moshe Mizrahi. Video, 28 minutes.

1994 **Local Story** (Director). Drama written by Anat Eitan for Israel Channel 1. Video, 75 minutes.

The film is based on a novel by Eli Amir and tells the story of the most ancient Jewish community in the world – the Jewish community of Iraq. With the establishment of the state of Israel and concentrated efforts carried out by the Jewish underground in Iraq, most of the Jews left Iraq in the early 1950's, their main destination being Israel. The story is told from the point of view and adventures of Kabi Amari, a 16 year-old student, belonging to a Zionist family. The story begins when Kabi's uncle Hazkael is arrested following an article he publishes on the government treatment of the Jews, and following the execution of an important Jewish businessman in the city of Basra. Kabi looks up to Hazkael the journalist, a profession Kabi is interested in. Furthermore Hazkael is also the leader of the Zionist underground. Hazkael disappears following his arrest, and Kabi takes on the task of discovering Hazkael's whereabouts, thus joining the Zionist underground. The beautiful wife of Hazkael, 20 year-old Rachele, joins Kabi in the search, as well as his father Salman, a 40 year-old former lawyer. Towards the end of the film we discover Salman is active in the Zionist underground as well. Kabi is also joined by 15 year-old Amira, a gifted student, hiding her Zionist activities from her father Abu-Edwar. Amira is Kabi's first love, until her untimely departure. Kabi finally discovers where Hazkael is being held. Karim, a Muslim lawyer and friend of the family uncovered him in the Baghdad central prison. Aided by Karim, Kabi, disguised as a tea porter, ventures to meet Hazkael. Rachele finds new love in the form of Karim the lawyer, much to the frustration of Kabi who is secretly in love with her himself. Finally, following the arrival of a special emissary from Israel and the consent of the Iraqi government, many of the Jews agree to leave. Influencing the decision of many of the Jews is a series of synagogues bombings. Following the execution of Hazkael in Baghdad's central square, most of the Jews agree to leave. Kabi leaves with his father, mother and younger brother. Rachele remains behind on her own, probably to marry Karim the Muslim lawyer.

1992 **Living Movie**. (Writer, Director, Producer). Written with Kobi Asaf. A program incorporating a feature film and theater. Video, 80 minutes.

1991 **Flight 0-16**. (Producer). Drama written and directed by Itzhak Halutz based on a story by Eliezer Yeari for Israel Channel 1. Film, 60 minutes.

1990 **One Free Crime**. (Producer). Drama written and directed by Arik Kaplon for Israel Channel 1. Film, 60 Minutes.

1989 **The Battle of the Negev**. (Writer, Director). A two-part documentary series about the Israeli Army unit during the Israeli War of Independence. Video, 2X60 minutes.

1986 **On a Narrow Bridge**

1985 **Michel Ezra Safra & Sons**

1980 **The End of Milton Levy**

1973 **Light Out of Nowhere**

Director statement

'Farewell Baghdad' is a novel by Eli Amir. In the novel, Amir who immigrated to Israel at the beginning of the 1950s, brings to life the last months prior to the exodus of the Jews of Iraq from their homeland to Israel. This is not a traditional memoir, but rather a family saga through which the traumatic experiences of an entire community being torn from their homes and transferred to another land is told; for ideological or sentimental reasons, or the wish to stay alive as a result of the dramatic events experienced by the Jewish people during the 20th century.

While adapting the novel into a script I intend on directing, I preferred to extract from the hefty novel the coming-of-age story of 16 year-old Kabi, leaving out many parts of the novel which were not relevant to the story I chose. I chose this for pure cinematic reasons, in order to conceive of a tight and meaningful script (in the dramatic sense), as well as for ideological reasons; In other words, I preferred to tell the story solely from Kabi's point of view, ridding me of the necessity, which I believe is an obstacle, of explaining this era in its entirety. Limiting myself to this subjective story also enables me to transform Kabi from a character looking onto the events from the outside, as he appears in the novel, to a participatory character, a full partner.

The heroes of the film are to speak in the authentic language of Iraqi Jews – Jewish-Arabic, a language which set them apart from the rest of the population in Iraq. In order for the film to be produced in accordance with this philosophy, I intend to cast Israeli actors, all of whom are either Iraqi Jews and/or were born in Israel to Iraqi parents. In both their physical appearance and language, they are the most appropriate actors for this film.

This film is not easy to produce, and not merely for logistical reasons (such as changing locations and seasons). This is not an easy film since it tackles issues which have never been tackled, at least not in Israeli cinema – the immigration of Jews from Arab and Muslim countries to Israel when it was first established. This story has only been told through popular comedies, most of which were vulgar and purposely distorted the character of the Eastern Jew. The immigration of Jews from North African countries such as Morocco, Algiers, Tunis, Libya or Egypt as well as the immigration from Yemen, Iran, Turkey and Syria are reflected in the story of the immigration of the Jews of Iraq. Naturally there are differences between countries, but the exodus of the Jews from these countries was not a result of bad or violent

relations with the general (non-Jewish) population. Unlike the Jews in Europe, Eastern Jews did not suffer persecution, discrimination or Pogroms.

Michlol Productions, headed by Dov Keren, was founded in 1998. The company deals in the production and distribution of feature films, documentaries and original dramas to schools and the periphery throughout the country, in cooperation with 'The Third Ear' and the Israeli Film Fund.

In recent years the company has placed extra emphasis on enrichment regarding social and educational issues in schools around Israel, by means of Israeli movies and television dramas, marketing day-long cinematic sessions and workshops to schools and educational institutions, producing enrichment programs for various target groups, and organizing various courses and giving advice and organizational assistance to educational institutions and other bodies.

Films in Production:

"Farewell Baghdad" - full-length feature film describing the immigration to Israel of Iraqi Jews. Based on the book by the famous Writer- **Eli Amir**. Screenplay and direction: **Nissim Dayan**. **To be filmed in 2008.**

Produced films:

2006 – "Easy Prey" – movie drama about the gang rape of a young girl by a group of her classmates. The film's story is based on research conducted in the wake of real cases of gang rape among Israeli youth. In cooperation with **'ELEM'** (a non-profit organization for youth at risk).

2004 – "My Father and Other Rabbis" – a trip to Rhodes following the trail of the last survivors of the original Jews of Spain. Director – Rami Kimchi.

2002 – "The Game" – a play about the influence of the media, computer games and the Internet on young people. Playwright – Alma Ganihar. Director – Yoram Gal. Successfully performed in schools throughout Israel.

2000 – "Buzz" – full-length feature inspired by the true story of the murder of cab driver Derek Roth by two teenagers from well-to-do families. The film was screened before thousands of students both in Israel and overseas, and was broadcast both on Channel 2 and the Israeli Movie Channel. Director: Eli Cohen.

1998 – "In Light of the Memories" – film produced for Channel 2 on the life of director **Moshe Mizrahi**. Director: Nissim Dayan. Co-production with Nissim Dayan. Screened on Channel 2.

1997 – "Writing is My Home" – conversations with author Amalia Kahana Carmon. Director: Nissim Dayan. Co-production with Nissim Dayan.

The Zionist movement and the agitation against it were the eventual cause of the exodus of entire communities to Israel. It is not my intention to represent the daily life of Jews in Baghdad, living among Arabs, as horrible – quite the contrary – from a generally harmonious life, enjoying an impressive general and cultural wealth, a need emerged to leave for Israel, a country that provided a new homeland and safe haven. The decision to immigrate was joined by difficult dilemmas, and I believe this film reflects these dilemmas. If Jews had remained in Arab/Muslim countries following the establishment of the state of Israel, it is probable that their situation would have deteriorated with the passing years

In all of my movies, both for television and cinema, I first and foremost see the lives of the Eastern Jews before me. Despite being born in Tel Aviv, and my parents having immigrated when they were very young during the 1930's from Syria, I found myself time and again involved in this unfinished story. A Jew of Eastern decent in a Europeanized country, constantly battling the East which surrounds it.

This was the case in my first film 'Light Out of Nowhere' (1973), and my two following films: 'The End of Milton Levy' (1980) and 'On a Narrow Bridge' (1986), and especially the critically and audience acclaimed mini-series, 'Michel Ezra Safra & Sons' (1985). The series totaling over six hours is an adaptation of a novel by Amnon Shamoosh. It tells the story of the Aleppo Jewish community, located in northern Syria, through the story of a wealthy merchant and his sons, over the span of some 40 years – from the 1930's through the Yom Kippur war (1974).

I believe the story of the Jews of Iraq is more than an excellent cinematic story, but rather a story to be told, especially with regards to the difficult reality Israel and its neighbors have been in for the past 60 years.

I do not intend on creating a costume-drama period film. The recreation will be achieved modestly, as I utilize the appropriate cinematic tools. As previously mentioned, the story will be told from the point of view of young Kabi. Therefore, I will be using hand-held shots in order to follow Kabi and his gradual transition from a naïve youth to an adult, active in the Zionist underground movement. His coming of age is an indispensable part of the story, and the camera will follow him both as a viewer and as an active participant.

MACHO (Macho)

Scriptwriter: Zhaiyk Syzdykov

Director: Nariman Turebayev



Pocket Agency, Kazakhstan

Nariman Turebayev Born 1970 1st of July in Kazakhstan

Education – **Kazakh National Academy of Arts**, cinema department

FESTIVALS AND PRIZES

The Cannes Film Festival.

2005 – presentation of the project 'Sunny days' in 'L'Atelier Du Festival', official program

2001 – short film 'Antiromantika', Cinefondation competition, official program

the Angers Film Festival 'Premiers Plans'

2004 – film 'Little Men', competition, Prize for distribution support.

2002 – 'Antiromantika', European schools competition, Grand Prix.

The Nantes Film festival of 3 Continents.

2003 – 'Little men', competition, Best male performance prize.

The Locarno Film Festival.

2003 – 'Little Men', competition.

The Rotterdam Film festival.

2004 – 'Little Men', Hubert Bals program.

1999 – 'Drumming' the project (co-writer), Cinemart.

The Edinburgh Film festival.

2004 – 'Little Men', the Rose Bud program.

The Puchon Festival of Fantastic Films, South Korea.

2004 – 'Little Men', competition.

The Chicago Film Festival.

2003 – 'Little men'.

And many others.

Macho (Spanish. *macho* — “male”) — man, showing qualities, usually attributed to individuals of a male in fauna: aggressiveness, rudeness, pronounced man's type of appearance and sexuality, physical strength, vigor, persistence. In modern culture, it is allocated, first of all, because of the sexual component drawing many women at instinctive level (from Wikipedia).

There is a type of people who sees everywhere manifestations of sexuality and eroticism.

They do not miss any detail in surrounding them objects, and they instantly become excited, if they notice in something the signs of the sexual attraction. And they can become excited by anything – the pistons of working engine, refueling pistol coming into petrol tank, drop of the mayonnaise on the slice of bread, speech of Condoleeza Rise, or just slowly crawling cockroach. Maybe, it is an incurable illness. And may be it is just one of the ways to survive in the present-day world. Sooner or later, such people, being constantly in the state of sexual tension, face with serious problems in their life. And that is what happen with our protagonist.

He perfectly understands his abnormality. And he even tries to end it. He tries to give up the close relationships with women for some time. But at that moment his friend gives him a car for temporary use. And what means a car for poor student? It is the freedom of movement, high status among his friends, self-respect. And, if it is chic “Mercedes” then in the range of advantages of owning the car appears the main thing – rapt attention of female. And again – women in line, and along with it – new adventures, sometimes funny, sometimes – not so funny.

In one situation he, as in the classic anecdote, jumps from the balcony escaping from furious husband. And later, when cops stop his car, he comes out of the car wearing only his pants and holding his documents.

In another situation one lady scrutinizes his penis lighting it up with mobile phone. And then she insistently demands from him to buy her toy kitten with blue eyes. In the middle of the night.

And in other situation lovely lady invites him for a cup of tea, and at home she unexpectedly turns into redoubtable hostess, dressing up into sadomasochism suite.

And, finally, he meets the young girl, who perfectly complies with his idea of an ideal woman. But – everything is not as simple as it seems. This encounter turned out to be fateful. . .

. . . And so he is sitting at home alone, beaten, without car, abandoned by his friends, looks into the mirror and thinking – what to do next?

And we would like to see what can do man driven into corner.

Director statement

1. The genre of this film is the urban road-movie. And the journey of the protagonist takes place not only in the city, but also in his soul. But the destination is unknown, because the hero does not know the purpose of his journey.
2. This story is universal, and can happen anywhere, and with everyone. After all, anyhow, all of us live that way. For someone it is just enough to have easy flirtation, someone is satisfied by observation over an opposite sex, and for someone it is his job. It is just a game. But sometimes this game leads to serious consequences.
3. Sexual adventures of the protagonist are just a background emphasizing his internal changes during a film. It may sound strange, but our “macho” is pure and innocent as a child. And all of his adventures with women are the result of some kind of child’s curiosity, excitement. Besides, he did not manage to bring the deals with anyone of the women to the end.
4. I would like not to lose the protagonist in all of these brutal games in the sphere of sex. It is very important for me what is going on in his soul. After all besides the child’s curiosity there is one more thing here – despair. The despair of the lonely man. And the moral of this film, probably, is incredibly banal. But it is eternal moral – nothing will replace the real love. The POCKET AGENCY company was established in 2007 by a group of young businessmen, professionals of advertising and cinematographers.

Advertising – it is that field of activity which has united us and in which we successfully have worked and we are continuing to work. But, besides it, we are united by one more thing – love of cinema. And therefore it is natural, that our company has decided to participate in film production.

We are sure, that the real film is always a work of art. But we are also sure, that the work of art is capable of making profit. The cinema is interesting for us by the possibility of combining art and business. That is our goal. Everything which is needed for that it is competent management, experience in product advancement, and, certainly, the talent of directors and script writers. And it we have all of these.

Now in Kazakhstan we have such situation, in which there are practically no Kazakh films in the cinemas. The number of made films are few, the art and technical quality of already made films leaves much to be desired.

And we are ready to overcome this situation to the best, and attract the film-goer to the national cinema. We are not frightened by difficulty of a task because we have thoroughly studied the state of affairs in the Kazakh cinema and have assessed all possible risks.

PRODUCTION COMP.

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One thing is only needed – to shoot a film. And that is what we are going to do!

Ghost of Ben Laden, or journey around the native land (Shabehai Ben Laden, ya safar dar Vatan)

Scriptwriter: Safar Khakdodov

Director: Nosir Saidov



Nosir Saidov is born 19th of February, 1966

Education:

1983 – 1989

Tajik State Institute of Art named after M. Tursun-Zade
Faculty of Directors

Creative biography:

1990 "I promised I leave", the second director
Producer V. Akhadov, production of Russia
1991 "The personal life of Queen", the second director
Producer V. Akhadov, production of Russia
1993 Tajik State Television Video film "Chunin bodo" (musical)
Musical show, documentary film "Rokhjui", Tajik film
1996 Musical editorial office of TV, main director
1998 "Lunna papa", the second director
"Pandora film", Germany, NTV Russia, producer B. Khudoinarazarov
Documentary film ECHO by the "Payvand" order
2000 TV "Subkh", Tajik television, the main director
2001 "Shik", the second director, producer B. Khudoinarazarov
Russia – Germany

The events of the film scenario proposed by me start with the comical scene. . . Our hero is originally from Tajikistan and during 17 years lives in Russia. At the time he arrived in Russia, precisely to Leningrad, for the first time after graduation of the secondary school, to enter the university, Russia like all countries of the USSR was Soviet. Moscow and Leningrad were centers of the world power. Representatives of the suburbs of the USSR considered having an honor to study and work in these prestigious centers. Our hero after arriving in Leningrad, entered the university and after successful completion of it studied in a graduate school. After defense of a thesis he was invited to the Scientific and Research Institute of the closed type. His capacity and diligence made him the excellent specialist. Reaching the level of the leading scientific officer, he was given an access to the secret information. So, he became not eligible to travel abroad and under the "cap" . . .

After the collapse of the Soviet Union, the Scientific and Research Institute continued to be the institution of the closed type, and our hero continued to be under the "cap" until the certain time. According to some estimation, the important secret information during 50 years goes out of date. The person in charge of it is taken out of registration only up to this time and given a right to leave the country for any destination and without any control. Sixteen years of independence passed through. At that time he was already married to the Russian woman and one child was born out this marriage. Our hero was given a Russian citizenship. He had strange even for the Tajiks name and surname – Khugara Maivaliev. He knew many languages working in the Scientific and Research Institute, including the Oriental. . . During all that time he had never visited his parents. He was the only child for them, who lived in Tajikistan near the border with China. He even forgot about them. Once during the vacation he saw a dream, which woke in him longing for the past, yearning for parents and he felt heart ache for the native lands of remote childhood. . . .

He tried to discern this world more vividly. Something prevented him to do it. Everything was in the fog and shadow. This mirage worried our hero and made him sick. Taking all unused vacations, he during weeks and months hid in his apartment without interest to the outside world. Even long beard appeared on his face. . . It is not known how long it would continue. Suddenly, gathering all his spiritual strength, not informing his wife and child, and the Scientific and Research Institute, Khugara left the apartment. . . . Due to the fact that in Iraq he was in the helicopter, which crashed, he was afraid to fly using an air travel. That's why he decided to make a journey to his native land by train. . . He got information that trains arrive from Tajikistan and depart back only from Astrahan. Arriving to Astrahan, he suddenly gets under the thorough examination of the Federal Service of Security. . . During the customary service inspection and passport control his face caused some suspicion. The Tajik train was asked to get diverted on the side track till clarification of his personality. It took several hours to clarify. Similarity of the face of the hero as a copy of the Ben Laden face didn't release local authority from doubts. They decided to observe how the journey would finish for this man in the Tajik train. . . Tajik train had been always under the suspicion and control of the drug transition and was checked thoroughly on the borders of Uzbekistan, Turkmenistan, Kazakhstan and Russia; however escorting special agents looking like the ordinary passengers received a special assignment to look after him. The Tajik train with which our hero was taking a travel to his native land, during the 15-16 years since independence had not arrived to its final destination on time. It is worthy to note that there were envisaged 1000 seats. It was overcrowded with additional 1000 places. It is also surprising that in Dushanbe – the place of departure – the places are reserved for the passengers – citizens of the other countries. At the arrival of the train on the station where the passenger should take the reserved place, this passenger takes seat, and hundreds of others are also placed. As this "worm" devours on its way so many people and strange baggage, and approaches to the border of one of the four newly created mentioned above powers, which were fraternal in the past, it is exposed to the humiliating inspection of the luggage, passport, identification of the personality first from the side of the border guards, then customary services, and then the local militia. At the same time trimming is pulled out of the wagons, toilet sinks and other equipment in the toilets are dismantled. . . .

The most inexorably destroyed wagon by the mentioned above services of the four "fraternal" countries in the past was "wagon-restaurant". After the first inspection this wagon turned out to be unusable for the further use for destination. Authority of the Tajik railroads decided not to attach it to the train. . . May be this train is the only one in its kind when smugglers of each country can stop the train on the certain stop and load the stuffed train with their unchecked luggage in huge quantities. Also, sitting in the train they can break off crane at any place they wish. They are ready to break the windows of the wagons to throw their luggage, and then load their mysterious luggage in the lorry preliminary prepared and disappear in the dessert. Because of this reason this ill-fated train instead of 3 and a half nights would reach the point of destination during one week. . . .

Director's statement:

May be this story is not politically correct, but the whole paradox is that it is the absurd story and the absolute truth at the same time. Nothing is invented by the author. Almost nothing. The only thing might be invented is with Ben Laden. Though, if one thinks thoroughly

Ben Laden is truth, also. His image was invented by us together with the world. And, our story exemplifies that Ben Laden is just a child in comparison with the one we invented by ourselves. . . Being exact, we gave birth by ourselves. Better to state, that Ben Laden is I, you, he, we! We do not understand what we create. . .

God, save and preserve our children. . . .from ourselves!!

Kinoservice Ltd.

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Kinoservice Ltd., the only private company in Tajikistan, has been operating since 1999 in collaboration with the Agha Khan Humanities Project for Central Asia (AKHP), which has a long-term commitment to developing the humanities and intellectual leadership in Central Asia. The project develops and supports skills of cultural interpretation, mediation, open-ended curiosity, independent thinking and aesthetic appreciation. It also promotes tolerance and pluralism in ideas, cultures and people.

On the other hand, Kinoservice Ltd. has collaborated with many international organizations in producing films and has given support to many international filmmakers producing their films in Tajikistan. Kinoservice professionals, who have more than 25 years experience in the field, have trained more than 100 AKHP and Dushanbe University's students in the various arts of filmmaking: camera operating, editing, acting, cinema and television directing. Also it try to offer students the opportunity to practice all the theories they learn about cinematography by encouraging them to write scripts, shoot, edit, and produce their own projects.

In 2004, Kinoservice Ltd won an SDC (Swiss agency for development an cooperation) grant for the founding and conducting of the First International Film Festival in the Republic of Tajikistan, 'Didor-Dushanbe'; later, in 2006 and 2008, received the Open Society Institute (New York and Budapest) Grants for the conducting of the Second and Third Festivals of the same name. In the course of its existence, the 'Kinoservice' Ltd. produced more than 50 (digital- video) short-length feature, documentary and animation films and created a great amount of social advertisement on the requests of international organizations.

Present Tense (Simdiki Zaman)

Scriptwriter and director: Belmin Soylemez



Belmin Söylemez is born in Istanbul.

Filmography:

'State of Sleep' 1999 experimental

An experimental short film about dreams and the unconscious.

'The Moustache' 2000 documentary

A documentary about Turkish men and their moustaches.

'ZAP!' 2000 experimental

An experimental film about losing and getting lost in Istanbul.

'Waves' 2001 short film

A short film about seeing the sea for the first time and learning to swim in the deep waters of the Bosphorus.

'Windows' 2002 short video (for Oda Projesi)

Daily life in a courtyard in the historical neighbourhood of Galata.

'The Picture of My Life' 2003 video documentary (for Oda Projesi)

A documentary about the people picturing themselves in photos of the past and present.

'34 Taxi' documentary 2005

A 52 minute documentary about the taxi drivers of Istanbul.

'How Beautiful Istanbul is Today' (Poster People) 2005

(co-director)

A short video about the faces of the local elections in Istanbul.

'What a Beautiful Democracy!'

2008 (co-director)

A feature documentary on women candidates running for the Turkish parliament.

Mina is a 27 year old university graduate. Unemployed and lonely she decides to leave Istanbul and to start from scratch in America just as her aunt once did.

Listening to English exercises on her headphones, she walks through the streets of Istanbul, trying to find odd jobs or any opportunity to make her dream come true.

While she tries to find 3000 Dollars for the language school in the US, which is the only way for her to get visa, she cannot even pay for her own electricity bill.

The building she lives in is sold to a hotel chain like most others in the old historical neighbourhood. From her window, Mina watches the inhabitants of the building leave, while listening to the recorded voice on the US visa phone line reciting a list of the necessary documents.

In the almost deserted building Mina and her last remaining neighbour visit each other from time to time and discuss how to resist moving out.

Mina applies to an aupair company, but she is turned down because she is too old.

One day, she runs into an old friend Fazi, who suggests that she should try working as a fortuneteller in the same cafe with her.

Mina finds herself in the "Star Cafe". Her job is to read the fortunes of customers from their coffee cups. At first she is afraid and feels restless with the customers who come to her with great expectations about their future. After a few difficult encounters, Mina discovers her own talent. She adapts her dreams to fortune telling. She surprises customers with her unusual stories; sometimes dark, sometimes outspoken. People of every age and background wish to learn their fate. Through the shapes emerging in their coffee cups, Mina also expresses her own wishes, frustrations and desires but cannot foresee her own future.

The cafe is run by two brothers. The elder brother is hardly ever there, because he has other businesses to take care of. The younger brother is Tayfun, a good looking and reckless guy

who "can't hold a job for long" and wants to become a broker to quit the family business. He usually comes in late, and works unwillingly. Sitting behind the counter in the cafe is a boring task for him, until Mina comes along. He finds her Mina unusual, sometimes eavesdropping on her coffee cup stories with the customers.

In hope for an opportunity towards going to the US, Mina visits an "Education Abroad" fair.

She sees hundreds of young people filling in forms desperately for a chance to go abroad. There is a lottery to "win a free trip to USA". She tries her luck.

Mina and Fazi become close friends. Fazi starts to stay over. Once in a while, Mina lets Fazi bring her secret boyfriend to her flat while she stays away. On one of these nights,

while she strolls around in the main street to kill time, she runs into Tayfun. He entertains her by telling funny stories about the broker course and his earlier business adventures and failures. He is also curious about Mina but she hardly reveals anything personal.

Mina starts earning money from fortune-telling; she is invited to homes full of women, offices after hours and gated communities she has never seen before. Finding out about Mina's America dream, Fazi tries to make her change her mind. Fazi's dream is to be her own boss. She takes Mina to a deserted terrace overlooking the city and tries to convince her to become a partner to open a cafe over there. Mina is confused.

Mina and her neighbour receive a court warning. They must move out within thirty days or they will be evicted. A guard appointed by the "international company" moves into the building. Mina feels that he is watching her each step.

One morning as she comes to work, Mina is shocked to see that the cafe is closed down. There is nobody around. She finds out that the police closed it down because of complaints about "illegal fortunetelling".

Fazi has also disappeared. Mina can't find her anywhere. Just as she begins to give up hope, Fazi calls her to ask for help. Mina goes to the outskirts of the city and gets lost among neighbourhoods oblivious to her, before finally managing to locate the address. She finds a shaken Fazi inside a new flat, with remains of a fight. Mina learns that this high-rise apartment flat belongs to their real boss, Tayfun's elder brother Zafer, only he's not there.

On their way back in a crowded public bus, stuck in rush hour traffic, Fazi remains silent until the moment she finally breaks down. She reveals her secret relationship with Zafer the boss, a married man. It fell apart when she found out that he had no intention of getting a divorce, or giving her any money for a new cafe. Mina also finds out that Tayfun recently became engaged to a distant relative.

Late at night, Fazi sleeps in Mina's room. Mina makes herself a cup of coffee. After drinking it, she turns the cup upside down just like her customers do. While waiting for cup to cool down, she looks through the window noticing the guard smoking in the street. The building across is completely dark and deserted.

Mina lifts up the cup, and looks inside it.

In the kitchen, she turns on the tap and water runs over the cup.

The shapes of the dried coffee grains wash away one by one, leaving a white background.

Director's statement

Present Tense is a story about the young people of Turkey, in parallel to the changing face of Istanbul, told through the eyes of a young woman.

Mina's desire to "to start from zero" is a feeling familiar to almost everybody. She finds herself stuck between losing and winning, east and west, past and future; thus trapped in the present day-present tense.

Her search for a future will be symbolised by coffee fortune telling. Her unfulfilled desires and future dreams will be reflected in the reading of coffee cups. She will discover that she is a story teller.

Coffee fortune telling is a very old tradition in Turkey which roots back to shamanistic tradition. Women prefer it as a social tool, as a form of gossip. In recent years, however, it has become highly popular among young people as well. A large number of unemployed university graduates are now working as fortune tellers. Fortune-teller cafes are a haven of escape from uncertainty, anxiety, the unstable atmosphere that surrounds our life today.

"Present Tense" will tell the tales of ordinary people interwoven with details of daily life, such as fortunetellers' cafes, the alienated suburbs, complicated visa procedures, while in the background a giant city of stark contrasts changes skin in a way that is painful but inevitable.

BIZZATFILM, Turkey

BIZZAT FİLM - COMPANY PROFILE

Founded by filmmaker and journalist Haşmet Topaloğlu in 2007, Bizzat Film aims to produce feature films and documentaries focusing on current social and political context of Turkey. The company prefers to work with emerging talents who have already established themselves in short films and creative documentaries.

As a member of both feature film producers and also documentary filmmakers associations the company has strong contacts in the film industry in Turkey.

Present Tense is the first feature film project of the company.

www.bizzatfilm.com

Endles Return (Anverj Veradardz)

Scriptwriters: Harutyun Khachatryan and Mikayel Stamboltsyan

Director: Harutyun Khachatryan



Harutyun Khachatryan was born in Akhalkalak, Georgia.

Graduated from the Film Division of the Department of Culture of the Armenian State Pedagogical University. In 2003 he received Armenian Government Award and obtained recognition as Honored Artist of the Republic of Armenia

Director of GOLDEN APRICOT Fund for Cinema Development. Co-founder and the general director of Yerevan International Film Festival GOLDEN APRICOT since 2004 **Voting Member**

of European Film Academy since 2006. One of the founding members of Producers Association in Armenia since 2007.

Awarded with Prince Clause Awards in 2007

Filmography

1981 - **The Voices of the District**, Documentary
1985 - **Hosted by the Commander**, Co-director, Documentary,
1985 - **Chronicle of a Case**, Documentary, Jury Diploma at Volgodosk Documentary Film Festival
1986 - **Three Rounds From Vladimir Yengibaryan's Life**, Documentary
1987 - **Kond**, Documentary, **Awards:** First Prize at Young Film-Makers Festival, Moscow, 1987; First Prize for the Best Documentary Film at "Molodost" IFF, Kiev, 1987; Honorable Mention by the Jury at 20th Nyon International Documentary Film Festival, October 1988; Prize for the Best Documentary Film at Sverdlovsk Documentary Film Festival, 1988; "The Best Film of the Year in the Soviet Union" Prize at Tbilisi Film Festival, Georgia, 1988.
1988 - **White Town**, Documentary, **Awards:** "Seserce D'Argent" Award at 21st Nyon IDFF, 1989; Special Mention at "Cinema du Reel" Festival, Paris, 1988.

In 1988-1989 filmmaker Harutyun Khachatryan started his painful exploration of alienation and rootlessness among Armenian exiles. Since then he has shot a huge archive depicting the developments of those days and concentrated on the personal life stories of several Armenian artists. The documentary video footage starts with 1988 freedom rally in Yerevan's Freedom Square, attended by one million people. Armenian singer Ruben of Yerevan (Ruben Hakhverdyan) entertains the crowd with political songs that celebrate freedom and condemn totalitarianism.

1988 was a time of sudden political developments in Armenia, which changed a lot – lives of people, way of thinking, lifestyle. The movement for the independence started. This made Harutyun Khachatryan start making the footage which will serve as base for this feature film. Two musicians (both popular in those days) – Ruben and Plush, started traveling across what was formerly the Soviet Union, interviewing Armenians living in self or imposed exile. They raised existential questions about national identity and the meaning of home, literally and figuratively. These two young people traveled from the Far East to West of the country, meeting old friends, giving concerts. . .

In Moscow, the first of three stops, the two men attend a party where their boisterous friends try to amuse themselves with eating, drinking, and singing, but an aura of doom and despair hangs over the gathering.

After they travel to Estonia. A long and sad interview with a painter- Vahan, in Estonia's Tallin Square. "I'm tired of this world," he says, "I'm running away from myself. I'm going mad; I don't know who I am." The painter also painfully discusses the plight of artists in an authoritarian regime that completely controls the arts. But with all the gloom, he expresses so me hope for the future. "I don't want our children to be wanderers," he says. Another artist they meet is a theater director set in a remote Siberian fishing village who throws himself with gusto into his work. "I vanished into the air," he says in an attempt to rationalize his weightless life, "I am never alone. I live with history."

And finally – the earthquake in December 1988. Powerful images, a succession of shots of earthquake-devastated Armenia, render broader context to a country wrought by disasters, natural and military.

Twenty years past . . . Life totally changes in Armenia. Earthquake in 1988 was followed by the collapse of the USSR, war between Armenia and Azerbaijan, years of blockade. . .

After all these difficulties, seems life returned to more or less normal roots. The difficulties of past are forgotten. Forgotten are our heroes as well. Now, Harutyun Khachatryan, already a well-known director, comes to the same question of identity. If these people left from their country, whether they are back or not? If they were running just from themselves, what did they find in the end?

Spring 2006, Vahan, the painter, returns to Armenia. Vahan is ill. He returns to the country he left so many years ago. What's the reason of his return – to die in his motherland, to say good-bye, to re-discover his lost identity?

Ruben is in Armenia, he is a famous singer now. . .

Plush is now somewhere in Canada. The only thing we know about him, is that he does not earn his living by music. This is a very sudden turn of the destiny, the person, who 20 years ago was traveling with his friend trying to discover why people were leaving their country, is now living abroad.

As to the theatre director, we have only heard some stories about him. People say he was back to Armenia after the independence. They even say that he killed someone and ran away again. . . Roads took him to nowhere.

What changed these 20 years in people's lives? What makes them return or leave their country again and again? These questions encouraged Harutyun Khachatryan to start research for a film, which will take the observations done 20 years ago and will follow the real people in a feature film.

1989 - **The Wind of Emptiness**, Fiction

1991 - **Return to the Promised Land**, Feature-doc.

Awards: Three prizes at International Festival "Message to Man", St. Petersburg, 1993; Special Prize at Gyor International Festival, Hungary, May 1993; "The Best Film of the 90s", Armenian Film Critics Award, 2002; The Best Director Award at "Armenia-Russia" Film Festival, Khapan, Armenia, 2000.2003 - **Documentarist**, Feature-doc. **Awards:** Nominated for NIKA – Russian Cinema Academy Award 2003 as the best foreign film; Documentary Jury's Special Mention at Karlovy Vary IFF, 2003; "The Best Film", Armenian Film Critics Award, 2003; Film-Press Prize at "LISTAPAD" IFF, Minsk, Byelorussia, 2003; The Best Director Prize at ARSENAL International Film Forum, Riga, Latvia, 2004; Awarded by the State Premium of Armenia.

2006 - **Return of the Poet**, Feature-doc 2009 - **Border**, docu-drama

2008 - **Endless Return** – In Development stage

Director's statement:

The question of national identity is very important today, especially in our age of globalisation. It is one of the questions; I could never find an answer to. I observed the issues related to migration, individual's relation to his birthplace and motherland. Why do people leave their country? Is it a necessity imposed by the time we live in? Or maybe it is characteristic for our nation?

Armenia is a country situated between Asia and Europe, Eastern and Western civilisation – so if for some people the question of preserving and following national traditions is not important at all today, for the others national identity is the most important feature of a country.

When I was working on the film *The White Town*, I tried to depict the story of a small town separated from the motherland and situated in the territory of another country. I

was trying to understand and depict the feelings of people living there, to understand their endless desire to be back.

I could never identify this power that calls back a person living far from his motherland, and the desire to leave everything and run away once back...

Today, summarising my explorations and research of 20 years, I feel I need to make this film, which will ask questions instead of giving any answer. This will be a film which will just give people a reason to think about their identity.

I believe this is important for not only the Armenians, but for any nation...

GOLDEN APRICOT FUND FOR CINEMA DEVELOPMENT, Armenia

GOLDEN APRICOT Fund for Cinema Development

GOLDEN APRICOT FCD was established in 2003. The objectives of GOLDEN APRICOT FCD are strengthening and consolidating film and audiovisual media production and also preserving the cultural diversity of the Region.

After the privatization of HAYFILM aka ARMENFILM State Studio (which was the main state film studio of the country), GOLDEN APRICOT Production, among several others, handled and continued the traditions of Armenian Cinema. The company successfully cooperates with both local private studios and state structures, such as Armenian National Film Center, which allocates the annual state subsidy and state grants for film production.

Today the company presents itself as an independent production company with the ambition of continuing to grow by means of quality rather than mass production.

The main activities of the Fund are:

- Film production - Funding documentary and feature film production in Armenia;
- Supporting new talent – The Fund runs a special promotion program for young filmmakers and film students;
- Promotion of Armenian Cinema abroad - Supports the presentation of Armenian Film Programs worldwide, runs the regional project Directors across Borders;
- Festivals - Runs Yerevan International Film Festival GOLDEN APRICOT since 2004.
- Education – Established GOLDEN APRICOT MasterSchool of Cinema in 2008 for film students and your filmmakers from the Region.

Instructions for Divorce (Gankkorcineba Kartulad)

Scriptwriters: Tamara Sulamanidze, Tina Kajrishvili and Giorgi Tskhvediani

Director: Tamara Sulamanidze



Tamara Sulamanidze film director - producer, screenwriter study :*Georgian State University*, BA from *United States International University* (USIU), an Diego, US, *California Institute of the Arts* (CalArts) in Los Angeles, Experience in film industry, with "Mount Kramer Production" and "Trilogy Ent." as production and producer assistant. 3 month exchange program from Cal-Arts at "NY University" – "Titch School of Arts".

PROFESSIONAL BIOGRAPHY

1999 Directed – co-produced "Le Cinema egien" 2000 / 01 Directed various music videos – co-productions with German and Georgian production 2003 Director / writer / producer of "Parade d'Amour", co-production with "VI-Studio" and "Georgian State University of Theatre and Film". The film has been screened at over 50 film festivals internationally, translated on television in Georgia, Greece, Italy, Azerbaijan, Ukraine, Moldova, and awarded with 2003 Oct.VIGK student IFF, Moscow, Russia. "Special Prize For Artistic Expression" 2003 Nov. IAF, Azerbaijan, Baku. Special Prize 2003 Dec. "Debut" – Young IFF, Tbilisi, Georgia. Special Prize 2004 April St. Petersburg IFF, Russia – "Best Animation" 2004 May "Best Experimental Film" – Sesily 2004 – Young filmmakers FF, Tbilisi, Georgia 2005 March "Silver Offensiva" – Offensiva IFF, Wrocław, Poland 2006 August "Best Animation" at Portobello FF, London. 2004 One of initiators and organizers of IV Student annual youth FF "Sesily" 2004 / 05 Director / writer / producer of short fiction film "37 ° C" – invited to over 22 film festivals internationally, awarded with May 2005 "Best Actor" at FF "Sesily" June 2005 "Bronze Bear" – "Festival der Nationen", Austria June 2005 "Best Editing", "Best Short Film" jury-nomination and "Best Short film" – nomination on "National FF MZE" Dec 2005 "TBC Award – one of the best short films" at Kawasaki IFF, Japan December 2005 "Special Prize For Best Use Of Cinematic Language" at KIN IFF, Yerevan, Armenia October 2006 "Best Producer / Production" – AV FF, Azerbaijan. December 2006 "Best Short Fiction", "Best Audience Award" Arouca IFF, Portugal.

The film consists of 4 novels on divorce theme of very Georgian nature. By Georgian nature is implied a traditional cinematic way of expressing tragic events in comic language, that is films telling stories with irony, unconventional Georgian charm, and bizarre attitude towards life.

The first novel – The first novel – «Divorce a la Georgienne» - takes place at Tbilisi International airport. Georgian mid-class representative - Merab (policeman) and his Russian wife Natasha, are having a dust-up in front of the wide audience - the airport crowd. Natasha packed her suitcase to leave for Moscow for good, Merab tries to stop her. The two start disputing their marriage out loud: Natasha complains about him cheating on her, and Merab complains about her "can't get enough" appetite, and that she is incapable of being more understanding to the social-economic crisis of Georgians.

But the argument on private matter turns into a fight of Georgian-Russian political nature reaching culmination at passport check, where Merab brutally takes all Natasha's belongings - clothes, shoes, glasses, cell phone, jewelry and all Natasha's wearing, reasoning that she can leave only after he takes back what he bought for her. Leaving Natasha in lingerie, Merab runs to the exit and finds his life's tragic ending at the airport parking lot where Natasha's suitcase gets exploded tearing his body apart.

Only minutes later we find out that Natasha's suitcase was an exact copy of the suitcase of Chechen terrorists awaiting Tbilisi-Moscow flight at the airport cafe. The suitcase switch happened by simple accident.

The second novel – «Favorite Tiramisu» - begins at a "Marriage Bureau" where Nata and Kote are divorcing. It's been 6 months since the two have parted, and HE is divorcing HER to marry someone else in one week for the reasons we find in the end. Having signed all necessary divorce papers, the two decide to celebrate such an occasion. So they buy some wine and drive to the beach where surrounded by intimate music and sea, Kote starts doubting if he was right having divorced Nata, because he still has feelings for her. Inspired and uplifted by love songs on radio, and taken by emotions, Kote and Nata end up making love in the car.

Minutes later, police officers under the rain find the two in the car. Nata and Kote get arrested for violating public rules. But we soon find out that the romantic story is a part of Nata's sophisticated revenge as she makes up her mind to ruin Kote's plans for the new wedding, for good and for all bringing Kote's life and his future father in law to a disastrous end.

The third novel – «Darling, I Want to Divorce» - is a bit of a fantasy-tale on topic «If we could go back to the drawing boat...». Vasiko, all whose disasters began after he proposed divorce to his Claudia Kardinale looks wife to marry a younger actress. But it made him not happier but more miserable, bringing him to the point of committing a suicide. But when getting to the twilight point (between life and death) he meets God. God invites Vasiko to have dinner where Vasiko begs God for help. God agrees to follow Vasiko's plan to return Vasiko back to very day and scene he proposed his wife to divorce. But events take quite unpredictable direction, which bring Vasiko to the point of no return and finale.

The fourth novel starts like a lyrical story about a failed attempt of young lady Niece to make peace with her husband. After a new quarrel, Niece writes a good-buy letter and leaves him locked in the apartment. But before leaving, she locks all windows and turns the gas on in the kitchen: Scenario one - he reads the letter where she warns him of gas, and calls her to return back and open the door. Scenario two - he doesn't read the letter and gets killed. The tag-line of this novel is "women can only kill if they love, but not when they hate". With such a sophisticated murder script the main character is trying to solve the relationship crisis with her husband. And if the crisis is resolved according to scenario 2 we get the film brought to the very start. The very last shot ends just like the first novel starts, thus closing the circle of events.

Director's statement:

The idea is quite simple, but the theme is a difficult one to discuss: The Idea – to become the third side in the conflicts (DIVORCE) between man and women, to be the “judge”. The theme – the war / conflict, misunderstanding and fear of being hurt – that is ignorance, is what makes human relationships so painfully torn apart. Relationship conflicts are just like war between two countries, they just declare for whatever reason and the fight starts. In the story we become the witness of the “wars”, with tragic outcomes – something I was motivated to deplore and see.

It is much important how we are portraying war and conflict in this film – WITH IRONY. So instead of tragedy, we have **black comedy / drama**. That is to have a chance to reflect the happening on the screening to our-SELVES, because it's always easier to do it when smiling.

Much emphasis is made on the opening and closing scenes, they close the circle of events, thus making a full stop. Or in fact, there are whole lot of such emphasizes in the film – the taxi-driver God dressed out of season, color-play (each novel will have its dominating color), storytelling flashbacks with the storyteller in the shot, scandalous fights, some f-words, some nudity, and some taste of kitsch – that is we laugh when should be crying and vice versa.

The four novels combined in one feature film depict not only conflicting stories about human relationships but show Georgia as it is today, its eccentric values which are neither European nor Asian in nature, but something of in between making it strictly unkind of and out of the ordinary – the features ensuring rich and intense stories on screen.

“P I L O T S E N T”, since 2000.

A union of artists aiming to produce quality product in fields related to film industry (fiction, docs, animation, documentaries, shorts, music videos, video arts), and related fields such as writing, talent database, music producing, publishing and other, and also to assist younger generation artists to broaden depth of professional knowledge, experience in order to create product adaptable for both self growth and distribution.

PROJECTS FINISHED:

2000 “Le Cinema Georgien” – a 18 minute documentary film on Georgian film history.

2003 “Parade d'Amour” – a 7 minute animation/short, traveled to over 50 film festivals internationally, with awards and honors.

2005 “37 ° C” – 30 min. short fiction / road story financed by National Film Centre of Georgia, 55 film festival screenings worldwide, 7 awards.

Pre-Production:

“**The Father's Solder and 10 Commandments**” – **writer / director** of one of the novels on South Osetian war. The film is composed of 10 novels, feature film is financed by Georgian Film Studios and National Film Centre of Georgia, to be premiered in Spring 2009.

In Progress:

“**Instructions For Divorce**”- Russian / Georgian / French co-production – feature film comprised of four novels on divorce theme in dark comedy / drama. Co-production of “Pilots” and “Gemini” with “2PLAN2 Productions” (Russia) and “SURREAL FILMS” (France).

“Out-Snider” - a feature length documentary film project on Georgian “Punk Icon's” imaginary success.

Publishing Project of 600 page book on Georgian still photography – “Illustrated history of Georgian Photography”.

In Development:

“**The Work Title**” – a black comedy-drama on Georgian bank robbery of social nature.

“**The Out-Snidors**” – Rockumentary on Georgian punk rock icon of rustic revolutionary character Robi.

The Summer of Frozen Fountains (Gakinuli shadrevnebis tselitsadi)

Scriptwriter and director: Vano Burduli



Vano Burduli is born
29.08.1974. in Tbilisi, Georgia
2004-2006 Higher Courses of
Scriptwriters and Film Directors.
Moscow, Russia
Workshop of Khotinenko -
Fenchenko - Finn
1994-1997 Georgian State
Institute of Theatre and Film
Department of scriptwriters,
workshop of Erlom Akhvediani
1991-1996 Tbilisi State University
Faculty of Engineering and
Economics

Filmography

2008: "Conflict Zone" (feature) - Director: Vano Burduli (in production)
"Three Houses" (feature) - Director: Zaza Urushadze
"Green Valley" (short) - Director: Alexander Rekhviashvili
"Women from Georgia" (documentary) - Director: Levan Koguashvili
"House of Joy" (documentary) - Director: Merab Kokochashvili
"Igor Sanovich, Portrait sketch" (documentary) - Director: Alexander Rekhviashvili
2006: "Russian Triangle" (feature) - Director: Aleko Tsabadze,
Special Jury Prize of Moscow
International Film Festival 2007

It's a mosaic of several interrelated characters in search of their own happiness. The main connection between all stories involved is Nick, a 17-year-old boy from a well-off family. He lives with his parents but has rather cold relations with them. He sees his mother more often in TV news rather than at home as she is constantly away on business trips. Every morning his father repairs a tyre of neighbour's car, because every morning as Nick leaves home, he makes sure he deflates the tyre of the car belonging to his father's lover, who lives one floor below their flat. Nick roams the town meeting friends and acquaintances, asking them the same question: 'Do you

For assistance, first Nick addresses Ghio, a successful businessman, a friend of his older brother who has left the town long ago but isn't forgotten. It is only accidentally that Ghio discovers that his wife, in hospital after a car accident at the start of the story, is unfaithful to him.

In last three days of summer each main story, together with the subsidiary ones, comes to its specific end, in other words to a point where something new is about to start. . . The characters keep remembering an exceptional phenomenon when all city fountains froze one night. The beauty of the frozen water, the unpredictable combination of its gentle lines and curves charmed the city dwellers for a long time. Needless to say, the frozen fountains start to melt, which means life goes on. . .

Director's statement:

The stories of ordinary people living in a small city unfold in the last three summer days. While characters' lifelines intercast, the viewer is offered to travel along with them, move from one to another, feeling the heartbeat of their, at first sight ordinary, but actually wonderful worlds. At the same time one witnesses and gets involved in each individual life full of petty and serious emotions, dramas and conflicts. The characters are like those surrounding us, they are like us, so the viewers inevitably begin to associate themselves with the characters, especially that they have certainly experienced something similar in their own lives.

The aim of the director is to show the ever-changing world around us, while we also change together with it every day without really having time to realize it. However, there are certain things that remain unchanged, such as human emotions, desires and motives. Engrossed in their individual lives, people are seldom aware of what is happening around them, rarely think about the other peoples' problems. But one need just to stop for a moment and look around, to notice plenty of interesting stories, and simply to look inside oneself or take a closer look at the world.

The idea of the film is to render the poetry of modern fast-moving life, which is long and short at the same time, to demonstrate the flow of time on the example of the characters'

destiny. All of them, just like anyone else, are in search of their own tiny paradise, they occasionally despair and worry, receive hard blows and inflict pain, some achieve their goal when it has lost all attraction, some are near their life-long goal, but blind fate radically change their lives. The characters' stories begin or end with death or birth, a meeting or a separation, a phone call or a news item . . . And for each of them it is time to take ultimate decisions, but some manage to change their lives, while others are unable to face the challenge.

The main and the secondary characters and their stories make up a harmonious live entity – an Urban Atmosphere, which actually (together with metaphorical image of frozen fountains) becomes one of the main characters in its own right. The system of human relations, a strange and appealing texture of city life, the environment of humour and grief, sensitivity and indifference, alternately cause happiness and despair, frustration and search for new aims . . .

The film is a drama and a comedy dealing with the issues of family and adultery, loyalty and betrayal, birth and death, unstoppable passage of time and search of happiness, and certainly love proper, which has permeated human world since the beginning of times, acting like an eternal inspiration for human desires, motives and deeds.

FILM STUDIO "INDEPENDENT FILM PROJECT"

Founded: 2005

General Producer: Levan Korinteli

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19 Gamrekeli Str

0177 Tbilisi, Georgia

Phone: +995 32 375338

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Borders, Raindrops (Granice, kiše)

Scriptwriters and directors: Nikola Mijović and Vlastimir Sudar



Vlastimir Sudar completed 'Prva Gimnazija' (Grammar School) in Sarajevo with excellent marks (but only a 'Satisfactory' grade in behaviour) in the summer of 1991.

Filmography:

(as writer/director only)

Unemployed (UK, 5 min) – 2002

Sense of Wonder (UK, 8 min) – 2000

Home (UK, 9 min) – 1999

Out (UK, 9 min) – 1997

Jagoda is a bright urban girl. Her parents are divorced, and her brother lives abroad. It is summer; she is visiting her extended family in the countryside, seeking time and space to prepare for her university exams.

Slowly, she establishes a bond with her cousin Zdravko, who runs a farm with his parents in the declining small village in the mountains of Montenegro, high above the sea. His life revolves around vineyards, orchards, domestic animals, and the peculiar elderly members of the family. Zdravko has no siblings, and feels pressure because the future of the community rests on him. He is building a new house for himself but, at 39, he is still single.

There are no young women in Zdravko's village. A flashback shows him as a teenage boy infatuated with the East German ice skater Katarina Witt. More than twenty years later, he has hardly moved on – her poster still hangs on the wall above his bed. But there is no sign of any real romance in his life.

Although initially distant and shy, Zdravko opens up to Jagoda, who offers to help him out on the house. He teaches her the best way to eat pomegranates, demonstrates the way the boys from town walk, and takes her to the beautiful hills where animals graze in the summer. Her presence and company provokes a subtle change in Zdravko. Eventually, he finds the confidence and the courage to ask a young waitress, Žana, to go out on a date with him.

Jagoda follows her family vine across the border into Bosnia and Herzegovina. There, in a similar rural setting, she spends some time with her grandparents who are taking care of her young cousin Luka. He is 12. His mother is dead, and his father is absent, working abroad. He is competitive and witty, but slightly impetuous. He takes himself too seriously, as boys his age often do.

Luka and his best friend, Danilo, who never says a word, fight the ennui of a small village in the hot summer by cycling down bumpy, narrow, countryside roads. They also pick small arguments with an equally bored Croat army conscript, Nikola, who guards yet another border between Croatia and Bosnia, in the middle of nowhere.

Again, it takes a while for Jagoda to earn Luka's trust. After she does, however, he introduces her to the border guard whom she connects with instantly. When the grandmother falls ill, Nikola provides the medicine she needs through his friends in the army hospital. Consequently, Luka accepts Nikola's friendship, while Jagoda regains a sense of belonging and stability.

Director's statement:

Borders, Raindrops is a story of beauty, humour and hope in an unlikely place. It is an entertaining and innovative film about love and longing, as well as a plea for reconciliation in the post-Yugoslav landscape.

The story unfolds in a recently fragmented space and this is mirrored in the narrative structure of the film, which is split in two halves. The young woman, Jagoda, creates a connection between two families divided by the border and, through her character, both stories merge into an organic whole. In fact, the entire film is constructed around this idea. So, a number of visual motifs from the first half re-emerge in the second, and several sequences from the Montenegrin part 'rhyme' with the Bosnian sequel. The theme of the sea, as a source of both life and conflict, is repeated throughout the film.

The atmosphere is key to this film. Although the plot is entirely feasible, the acting naturalistic, and the locations real, a delicate sense of heightened reality pervades the film. Four different elements of our cinematic language conspire to create this feeling.

Firstly, the painterly visual style reflects the unique setting of the mountains overlooking the Adriatic Sea, invoking the work of the modernist painter Petar Lubarda, who explored

the unique natural light of this region. The film will be shot in outdoor locations during the summer. In contrast, the rare interior scenes will be lit in the minimal, chiaroscuro style, reminiscent of classical painting.

Secondly, the film draws on a meditative understanding of timing, with carefully arranged shots, where the focus is on duration and time flow. So, even if our characters take a nap during the hot afternoon, the crickets, and the camera, do not.

Thirdly, the carefully orchestrated soundtrack, from the soapy pop tunes in the first half of the film to the unsettling reverberations in the second, transcends its mimetic function, and adds another layer of meaning to the images.

And finally, the sense of hope and the 'happy ending' for all the main characters may add to the feeling of heightened reality. Nevertheless, this is a response to the driving force behind this project – the construction of an affirmative, perhaps even romantic, representation of the place sidelined by recent history, and almost forgotten in economic, political and cultural terms.

BALKAN FILM

Set in Banja Luka, Balkan Film has just produced its first feature film *Turneja (The Tour)* by the acclaimed director Goran Marković, based on his own popular theatre play. The film just won two awards at the Montreal World Film Festival 2008: the Critic's Prize (FIPRESCI) and the prize for Best Director. As this is the first film the company produced, organising the entire shoot set in Bosnia with large number of extras, armoury and pyrotechnics; this certainly is a great start for this young company. The film was produced in co-production with Serbia, and its regular partner company there – Testament Film from Belgrade.

Together with Testament Film from Belgrade, Balkan Film is currently making *Mrguda*, a feature film for television based on the story by the well-known local writer Petar Kočić. As this filming is drawing to a close, the two companies are preparing another large scale co-production *How I Was Stolen by the Germans* by Miloš Miša Radivojević, due to be filmed this winter (2008-2009). The creative force behind the company is Tihomir Tika Stanić, a film and theatre actor who has appeared in more than 100 plays, and in numerous film and television roles. Tihomir was also Artistic Director of the National Theatre in Banja Luka, as well as president of the Actors Guild of Serbia (SDUS). In both roles, his managerial skills came to the fore.

With Balkan Film, Tihomir aims to kick-start the film industry in the Republic of Srpska, the other entity of Bosnia and Herzegovina, and also to enable young and innovative filmmakers from the entire region to make original and daring films wrestling with contemporary issues, thus reinventing the image of Bosnia and the Balkans as a whole. *Borders, Raindrops* is the company's flagship project for next year, and the script was awarded GIFF prize at the CineLink Market, 14 Sarajevo Film Festival, in August 2008. Filming is scheduled for the summer of 2009.

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Heaven on Earth (Raj na Zemlji)

Scriptwriter and director: Ognjen Sviličić



Ognjen Sviličić is born in 1971 in Split, Croatia, graduated from the Academy of Drama Arts in Zagreb. He began his career directing TV movies, and then, in 2000, he directed his first feature-length film, *Wish I were a shark*. Ognjen Sviličić is also working as a scriptwriter, and teaches Writing screenplays at the Academy of Drama Arts in Zagreb since 2008. He was also member of the jury in six international Film Festival, among them Sarajevo and Warsaw.

Filmography:

Armin, 2007, CRO, GER, BIH
Berlinale (Forum), Best film – “East of the West”,
Karlovy Vary FF, Best film - Paris Cinema, Best film
“NISA MASA Award” - Sofia FF 2007, Best script,
Best actor and Critics Award - Pula FF, Tribeca FF,
Officially representing Croatia for the 2007 Oscar
Awards, Best film “Fripesci Award” - Palm Springs
FF 2008, Best Mediterranean film – Haifa FF,
and more than 20 other film festivals... **Sorry**
For Kung Fu, 2004, CRO Berlinale (Forum),
Special Prize - Warsaw IFF, International Critics
Award – Pecuh FF, Best screenplay - Dubrovnik
IFF, Best film and best screenplay - IFF Dugo Selo
Ante is Coming Home (TV movie), 2002, CRO
Days of Croatian Cinema, 2002 **Wish I Were a**
Shark 2000, CRO Mannheim – Heidelberg FF, Best
supporting female role, best set design, best mask,
best costumes and Critics Award - Pula FF, Prix
Europe, Berlin **Full House** (TV movie), 1997, CRO
Prix Europe, Berlin, **Zagreb-Hollywood**, 2006,
documentary

This is a story about one couple on vacation. They go on a trip to the mountain. Women got bitten by a snake. Husband is trying to save her. Main characters, husband and wife, are Peter and Martina. Peter is 36, he is a realstate agent from Iowa US, he was working in Germany where he met beautiful and interesting young costume designer Martina. Now they are living in Europe (Frankfurt), but he is working as hell to suport them. So Martina got idea to go on nice vacation in Croatia where she was going with her parents when she was a child. This is a turning point in their lives, they achieved something and now she feels they have to spend some time together, beacuse they are beginning to separate emotionally. Maybe to have a child. Story begins with them ariving on Croatian coast. But Peter stil has some work to do, make some telephone calls, so Martina is alone most of her time, even when he is around. In a little town near the hotel they meet one older couple from Martinas home country- Germany. And they sugest to Matina to join them on a trip to the mountain. To get away from all this tourists venues. The story goes that we are travelling to the mountain with the tourist and we are seeing the development of Martina and Peter relationship in a pure nature. Martina feels they relationship is fading away, which is obvious in this nature. Then, by accident, she got lost and bitten by a snake. Now we see that Peter is in panic without her, this is a turning point where we see that they belong to each other.... Rest of the tourists are arguing to help them or to leave selfishly back to their hotel....

Director's statement

I wish to make a film about modern people and their deepest feelings. It is true that our feelings are buried deep inside of us because of the comfortable lives we live. We all act like tourists - to our surroundings, and to the people we are close to. What happens when we face a crisis in our lives, a life-threatening danger? What are we truly like? I want this film to reveal these things. The main characters in this film are a tourist couple who want to enjoy their vacation. Their relationship is cold. When they encounter a life-threatening situation in an unknown location, emotions start to overwhelm them and their bodies react differently. One might say that they (re)activate, and then awaken. Their interpersonal relations suddenly change. A woman is bitten by a snake on the mountain. Her boyfriend is trying to save her. Gether to the hospital. They feel more connected to each other as danger appears, and this is an interesting thing to observe. When they are in trouble, they start telling the truth. The scenery changes too. The mountain that used to be a tourist resort suddenly becomes the stage for fear. This change, expressing itself in the actors' faces and in

the scenery is somewhat of a challenge for me - both in working with actors, and with the camera. My deepest desire is to show everything as realistically as I can. It is strange how selfish and lonely people are, and how nature gives them the opportunity to change that. This is what has always interested me. The film starts like any average tourist trip. This is precisely what we see: a tourist group's journey into the mountains. We follow them as their relationships start to develop. As spectators of the film, we want to scratch the surface and get underneath it. I, myself am irritated by this surface as a director, and I, too, want to dig deeper. The beginning of the film shows secrets - in relationships, and in the surroundings too. That is why this film invites you to continue watching. Something is hidden. And as the film goes on, all that is hidden becomes obvious to us. He is fighting for her life, but he will get more than that: a true relationship. They will discover where they truthful to each other and what kind of people they really are. I want to show that there is hope, and there is strength. But we must start by telling the truth.

Maxima Film

Maxima film was founded in 1992 as a company for producing mostly feature films, TV programmes, documentaries and for production service to foreign film companies for shooting in Croatia

Damir Teresak, one of the first independent producers in Croatia, founded the production company Maxima Film in 1992. Since 2001, he has been a professor at the Academy of Dramatic Arts at the University of Zagreb teaching Production Management for Film and Television. Since 2003, he has been a member of the Board of the Producer's Union of Croatia. He is actually writing the first academic manual on the producer in Croatia.

THE PIANO ROOM (Соба со Пијано)

Scriptwriter: Zanina Mirčevska
Director: Igor Ivanov



Igor Ivanov (b. 1973, Skopje, Macedonia) studied philosophy and began his film career in 1993, when he started directing series of films for television. Between 1995 and 2004 he made several documentaries and short films; one of them, the 15-minute-long *Bugs* (Bubački, 2004), was in competition of the 54th Berlinale and won Golden Leopard at the Locarno festival.

Filmography:

2008 THE PIANO ROOM (in preparation)
2007 UPSIDE DOWN
2004 BUBACHKI
2000 KAVAL
GAJDA
1999-2003 NASE MAALO
1997 The CLOCK
1995 NEP
1993 – 1994 SUBWAY

Many years ago, during a visit to Macedonia, the Vienna Philharmonic stayed at a hotel. The hotel's biggest room was given to the pianist, because she needed to practice on a semiconcert piano several days before the concert. Leaving, the orchestra Director explained to the hotel manager that the transport vehicle was broken, and that another one would come for the piano in a couple of days. But years have passed, and no one ever came. The manager of the hotel tells this story to a businessman from Grenoble in bad French. The businessman, holding his suitcase, tells the manager that although the story is good, he will go back to the Bristol Hotel, which he left because it was dirty and windy, but is still better than this one, and there is no other hotel nearby. At that time, the hotel was new and in full splendour, and probably had a name, like all hotels do. Today it is nameless, and the sign above the entrance says only "Hotel". The piano room is the place where the whole action of the film is happening. We see different lives and destinies stopping by in this hotel room. IRA is a girl who rents the room to pretend to be Afrodita. In the mysterious piano room, bringing with her the elemental need to be invisible or, more precisely, someone else, this young innocent girl masks herself and becomes a totally different person the prostitute Afrodita to return to Ira after a few hours, Ira who is always the good girl...VIKTOR is a wealthy gentleman who often visits the piano room, secretly meeting with his mistress EVA. This faceless hotel is totally safe. Years pass by through the prism of the stereotypical lie that he would certainly leave his wife soon and start a new life with the young Eva. Their conflict becomes unbearable, so he has to kill his mistress... NINA and GOGA are here for the first time as teenage girls on an excursion. Nina is wearing pyjamas with elephants, while Goga sleeps totally naked. Mutually discovering their sexuality, they fall in love with each other. Going through their lives, they visit the piano room secretly from time to time. Goga, the initiator of the relationship, suppresses her lesbian nature under pressure, starts a family and rarely meets Nina there. Nina stays devoted to Goga, her only love, until the end. GERO and VANJA are father and son, truck drivers. They often come to the hotel for a sleep over, always in this room. Gero wanted his son to become a musician, projecting his ambitions on him. Vanja, an incredible talent, never wanted to be anything else than what his father is a driver... Only in the rare moments spent in this room Vanja gives himself to the dusty piano... Those are the moments when they both truly live. PETAR and MARTA come here to spend their first wedding night. The young, wild motorcyclist and his weird bride make love passionately. With no money in their pockets, a Yamaha motorcycle parked in front of the Hotel, two wedding rings and two helmets, life is beautiful. We see them again at their 10th wedding anniversary, and then for the 20th. Now noticeably fatter, Marta is more interested in recipes for Salzburg gnocchii and cakes. DIZE always comes alone. He is mysterious and silent, takes out his winding doll from his small suitcase, and puts it on the surface of the old concert piano to stagger. Once he made love with the hotel maid. He likes to think about it that way, though he actually raped her. Next time he saw her, she was pregnant. And the time after that, there was a two year old girl behind the vacuum eaner. Haunted by the thought that the little girl is his daughter, he comes with a present the doll, but he always puts it back into the box and leaves...One day, the little girl, who always accompanies her single mother and very much likes to play the piano in the room, enters there and finds her present on the piano, next to the dead body of Dize, the old alcoholic. The child is in fact the daughter of the hotel manager, who often sneaks in when the maid prepares the piano room for the next guest...

AWARDS:

GOLDEN LEOPARD (Grand Prix), 59. Locarno IFF –Switzerland - for BUGS; NOMINATION FOR THE GOLDEN BEAR at the 54. Berlin IF Germany - for BUGS;GOLDEN MEDAL for best short film, 52. IFF Belgrade -Serbia – for BUGS; AWARD FOR BEST DIRECTION, 34. Valencia IFF –Spain – for UPSIDE DOWN; SPECIAL AWARD OF THE JURY, 4. Moveast FF, Pecz – Hungary – for UPSIDE DOWN; SPECIAL AWARD (Message to Man), St. Petersburg International Film Festival -Russia - for BUGS;GRAND PRIX, FOR BEST ETHNOGRAPHIC FILM, at the festival for ethnographic films in Romania – for GAJDA;NOMINATION FOR PRIX JEUNESSE, prestigious award for TV program forchildren – USA - for NASE MAALO; FIRST PLACE, at the international competition of the European Council for filmson theme: Youth Exclusion – for THE CLOCK; AXIEM AWARD in USA - for NASE MAALO; GABRIEL AWARD, of the National American Association for Communications - for NASE MAALO; GOLDEN ANTENNA AWARD, at the Festival with the same name in Sofia – Bulgaria – for SUBWAY.

Director's statement

I have always been thrilled by the theory that the whole life is contained in its each and every single moment. Also, the longer I'm engaged with this art, I find the theory that every film is contained in its each and every single frame more and more exciting. The Piano Room is a film free of the traditional film narration, and it doesn't need to carry an integral story within; instead, it is simply a presentation of different intertwined life stories brought to this single location, from the foreshortening of which the most essential aspects of our existence are seen. The fragments from the lives of these "existentialist" characters are sufficient for us to see all their lives. Through the window, we can see the world that continually moves and changes. However, inside the room, years do not change anything; it is the secret space of our heroes, who live their real lives only in this room with a piano. By abstracting the story as a monolith whole, the dramaturgical aspect gets more space and weight, and by using

an exceptional actors' play, the aim would be to establish identification with the situations; to identify ourselves more with a situation in which a character is captured, than with them. In this work, the single location and the confined space are a special challenge for the visual treatment. The several possible camera positions, the domination of closeups and the variety of details linked with a single rhythm will allow not only to surpass the space limitations, but also to accomplish a true experience in portraying the characters and their destinies. The piano will also carry the music in the film. Several piano compositions from different periods will support the characters' emotions, actions and conditions. The Piano Room is a presentation of the meaninglessness of our life; or of the meaning of life against the meaningless reality.

Skopje Film Studio was founded in February 2004 by Tomi Salkovski, who has graduated from the Faculty of Dramatic Arts in Skopje, on the Film and TV Camera Department. During the two years of its acting, Skopje Film Studio successfully accomplished many projects and although it is a young company, already enjoys a solid reputation. It is the first Macedonian production that was supported by the Eurimages – European Support Fund for the Co-production of cinematographic works, for the film "Kontakt".

Our team is consisted of creative and self-motivated people with original ideas and clear vision about what they do. Beside the long and short films, feature and documentary, television and video projects that our team has realized, all of its members are directly involved in the organization of the International Cinematographers Film Festival "Manaki Brothers", which is the world's oldest film festival dedicated to the cinematographers.

Skopje Film Studio is co-production oriented and aims to cooperate with companies from Macedonia as well as from other countries. It was coworker on "Border Post", the long feature film directed by Rajko Grlic and now on the newest Macedonian film - "Upside down" whose Director is Igor Ivanov.

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Monument to Michael Jackson (Spomenik Majklu Dzeksonu)

Scriptwriter and director: Darko Lungulov



Darko Lungulov, originally from Belgrade, moved to New York City in 1991 where he obtained BFA in film and video from City College of New York.

filmography

DIRECTOR/WRITER/PRODUCER

"Here and There", feature film in post-production **DIRECTOR: "2005", short, Pasadena Museum of California Art, April 2007 ATA Gallery, San Francisco April 2007** New Documentaries from Serbia Festival, East Hampton, USA 2006 BELEF 2005 Belgrade Summer Festival **DIRECTOR/PRODUCER: "Escape"**, feature length documentary, 2004 Hamptons International Film Festival 2004, USA - Audience Award International Documentary Festival Amsterdam, Netherlands, 2004 FEST 2005 - Belgrade International Film Festival, Serbia and Montenegro, 2005 **CO-DIRECTOR/CO-PRODUCER: "Sonic Convergence"** 2001. Documentary featuring Quincy Jones (Co production: USA, China & Sweden). **DIRECTOR: "Contemplation"**, Music video featuring Coxless Pair - Belgrade, 2001 **CO-DIRECTOR/WRITER/PRODUCER: "Producer's Nose"**. Reality based, interactive TV show, produced for Noggin/MTV Networks, 2000. **DIRECTOR/WRITER/PRODUCER: "Face"**, documentary about artist Dawoud Bey, 2000. **CO-DIRECTOR/EDITOR: "Catodo"**, Video commissioned by National Museum of Fine Arts, Santiago de Chile for the exhibition Chile: Arte Y Cobre, 1998. **CO-DIRECTOR/EDITOR: "Everyday Mantras"**, Video. Part of III BIENAL DE VIDEO Y ARTES ELECTRONICAS DE SANTIAGO DE CHILE, 1997 SYNOPSIS

Somewhere in inner Serbia, in godforsaken town, people are taken by apathy and hopelessness. After a local factory closed few years ago, town is sinking lower and lower and people feel forgotten and left to slow provincial death.

In such place lives Marko, an optimistic daydreamer, which no one takes seriously. Marko is a huge fan of Michael Jackson.

One day Marko stumbles upon the news article about how a monument to movie-character Rocky was erected in some other town of Serbia. Marko gets the idea to erect a monument to Michael Jackson and get the media attention to his town and bust morality.

When people hear about his idea, they ridicule him. Marko doesn't give up, he writes a letter to Michael Jackson's agent. Short answer arrives stating that there is no interest whatsoever in involving Mr. Jackson in any way with this sham. Desperate, Marko changes the e-mail's content into "Mr. Michael Jackson is very interested in your project" and brings it to local newspapers, radio and TV station.

Hungry for sensationalistic news the tabloids all over Serbia publish this without checking. Overnight, Marko turns from laughing stock in to a local celebrity. To get money for building the monument Marko lies that Michael Jackson himself is actually coming to monument's unveiling.

Finally, the big day has come. Everything is ready for a big spectacle: shady investors, local politicians, turbo-folk stars, semi-celebrities, and tabloid journalists - they are all waiting for Michael Jackson to arrive. . .

Directors' statement

"The Monument to Michael Jackson" is a comedy inspired by bizarre trend happening recently in small towns of Serbia: people building monuments to Hollywood and pop-icons (Rocky, Tarzan, Bruce Lee...). Marko, an optimistic daydreamer, has a simple plan: he wants to breathe life into his dying Serbian hometown by building a monument to Michael Jackson.

In last 17 years Serbia has lost wars, changed its names and borders, flags and anthems continually. The citizens are confused to what the official version is, who are the bad guys and who are the good guys. The old heroes of the socialist Yugoslavia are not any more politically correct in new Serbia, so their monuments are removed,

and the new heroes are not yet defined. In such an atmosphere of absence of ideology, the new phenomena of building monuments to a Hollywood movie characters (Rocky, Tarzan) music stars (Bob Marley) and forgotten one-hit wonders of the 80s (Amanda Fox) takes place in Serbia.

"The Monument to Michael Jackson" is a wholehearted, feel good comedy about at bizarre world of today's Serbia. It is one nation's identity/ideology crisis and peoples' healthy way of dealing with it.

The ideology is dead but not the idealists.

KINO KAMERA doo

Milentija Popovica 17/4a
11 070 Belgrade, Serbia

Projects:

'HERE AND THERE' directed by Darko Lungulov

co-producer *Penrose film* (Germany)

The film will close the 37th FEST on the 1st March 2009.

'Monument to Michael Jackson' (in development)

New York branch of Kino Kamera specializes in service production for Eastern European films shot in USA, most recently: 'Jelena, Katarina, Marija' by Nikita Milivojevic (production of New York segment just finished).

Kino Kamera was founded in 2007 in Belgrade by George Lekovic and Darko Lungulov with the aim to produce films that bring spirit of independent filmmaking to the region.

The Enemy (Neprijatelj)

Scriptwriter: Djordje Milosavljević

Director: Dejan Zečević



Biography: Born on February 1st 1972 in Belgrade. Graduated in film and television directing at the Faculty of Dramatic Arts in Belgrade in 1997.

Belgrade Short Film Festival Award for his short feature *Necrofilm*, the *Grand Prix* at the *Belgrade International d'Auteur Film Festival* for his feature *Boy from Junkovac*, the *Golden Mimosas* for *Directing* at the *Herceg Novi International Film Festival* for his film *TT. Syndrome*, the *National film Festival, Novi Sad, Arena* for *best directing* for *Little night music*. He also received a *Grand Prix* at the *Ravenna Film Festival, Italy*, for his *TT. Syndrome*. For all his films he have received *FIPRESCI Award for Best director* (1996, 1998, 2002, 2007) in Serbia.

His last film *The fourth man*, 2007, until now, received 16 Awards at all festivals where he attended: *CCIF - Cinema City International film festival*, he have received three awards, for, *The best director, The best editing and The best actor in a leading role*, at *Film festival SOFEST*, he have received four awards: *The best director, The best film, The best actor in a leading role, Jury Critics award for the best film* at *Internacional screenplay Film Festival* he have received two awards for *The best screenplay*, and *Critics award for the best film* . . . at the *East West International Film Festival* in Orenburg, Russia he have received award *The best director*

Small engineering squad of Serbs awaits Dayton peace in the mountains, not far away from the ruins of the local factory destroyed in Bosnian war. The unit has been led by a younger corporal Cole Kovacevic – young in rank and in years – employed to secure the newly drawn line of divide, with his soldiers, and observer from the IFOR, to clean the terrain from the mines. Each one of them carries dark memories of the past years and tries to deal with them in a unique manner – some are plain auto destructive, others lucky to be alive, some are catatonic after several traumas, others turned to inappropriate laughs and jokes and some remain with blood on their hands and their pockets full...

In such atmosphere, the squad comes across the deserted walled basement in the factory – a man sits inside, calmly at the table, with the ashtray filled with smoked cigarettes, as if he was waiting for them. Soldiers immediately conclude that this man is out of his mind – as he soon confirms, by presenting himself as *Daba The Lame*, evil demiurge, dreaming of a material world, and all of them inside it. He explains that he was walled in this basement by his religious followers, knowing that they are not supposed to kill him – as, he who kills the demiurge, murders the entire visible world...

At first, his story is being laughed and pitied at, especially when it's established that *Daba The Lame*, self proclaimed local God, was a patient of a mental institution, and treated with all known medications. However, in an isolated group, affected by war, his story begins slowly to affect people – the most labile ones begin to show intention to believe the unusual stranger. A situation deepens when a girl wonders into a soldiers' world. She is searching for her father. Then a Muslim soldier comes along, claiming that his unit walled in the stranger. As a consequence of unfortunate events, first victims emerge. And as recent friends and comrades in war turn against each other, it is obvious that *Lame Daba* – using his ruling ideology and stories that seem unreasonable and logical at the same time – destroys the unit from the inside, the unit that was unfortunate enough to find him in a walled basement.

Before he met this stranger, aged junior corporal believed that the war was over and that enemy no longer exists. Suddenly, he discovers that the enemy of every human being is the irrational self, hidden deeply in the insides, waiting impatiently to be released – now being done by a stranger, calling himself *Lame Daba*.

The only hope for this unit, tortured by a struggle with inner demons, is to return to the place where they found the one who claims to be the evil creator of the entire visible world...And bury the enemy.

Director's statement:

With the ambition to engage as antiwar, the story of the film „The Enemy“ treats war, and violence in general, as a product of irritation in human nature. As a paradox, the story begins with „Dayton treaty“ – which soon appears as fragile and sensitive, more of a truce than a permanent peace, after the hostility that marked 20th century.

„The Enemy“ speaks about a small engineering unit, dealing with peacekeeping on the border between two, up until recently, sides of war. Each of the soldiers in this unit carries a burden of war and traumatic experience – yet, as it happens at the beginning of the end of the civil war, only a small spark of madness is enough to re-engage the perpetual motion of violence, war and chaos.

This little spark is being carried by an unusual civilian, apparently lost in the mountains. At the first glance, he appears as the victim of solipsistic psychosis to other soldiers – his whole world is only a vision, his personal creations and dreams, and in its militant disfiguration, similar to a lively „evil demiurge“ of Emil Cioran.

However, revelation of the suggestiveness of his story, strong enough to open wide the Pandora's box of dark war memories, and take the soldiers into the new war inside their unit. His irrationality liberates the irrationality of each of the soldiers – leading into a conflict, ending only with extinction.

In this sense, the story „The Enemy“ acts as a global metaphor, serving as an unusual, yet persuasive, view on the entire ex Yugoslavia reality of the '90s. And again, as neighbors suddenly turned against one another, the soldiers that fought arm to arm, became violent. The situation that appears absurd hides the essence of human conflict, violence, wars and evil. History yet again proves Bruegler right: The Parable of the Blind – “they are blind guides, and if one blind man guides another they will both fall into the ditch.”

To me, “the enemy” portrays the events that developed on the Balkans at the end of 20th century. To me, “the enemy” was the war. This is the film that has no enemies. We are enemies to each other. This is an antiwar film.

This is the film of the realistic approach of a Friedkin (*The French Connection*, *The Exorcist*), Burman (*Deliverance*) and Zika Pavlovic with the fury and intensity of a Peckinpah (*Straw Dogs*) and elements of a surreal in Buñuel (*Exterminating Angel*) and Polanski (*The Tenant*, *Rosemary's Baby*).

Situations, characters, surroundings - all of it written and meant to be directed in a completely realistic key. Destinies and relations between characters will be in the center of Director's attention in order to place all strange, absurd and sometimes genre events in most the realistic and subtle settings as possible. „The Enemy“ is the film of atmosphere. A film where different rhythms collide. A film of silence and deafening sounds, of wide frames; a film of static- long and short-moving frames shot by the hand-held camera. This is the film of moderate visual photography – the intention is to film it in 2:35 cinemascope format which will, because of its wideness, additionally focus on relationship between the characters and their locations. Additional visual appeal, which will widen the sense of hopelessness and worthlessness, is the fact that the action takes place in the snow.

All Directors' actions serve the function of taking the audience to join the characters on their quest. The audience will ask itself the same questions as the heroes of the film. Their dilemmas will become the dilemmas of the audience. My goal is to engage the audience on the road to hopelessness and craziness. At the end of this same road, positive humane values crystallize and emerge on the surface. Sacrifices that the main character makes, rescuing the young girl, show us that there is hope at the end. Of course, one of the general requirements to engage the audience in the suffering is an excellent cast.

We intend to engage not only national actors, but also actors from the neighboring countries, former Yugoslavian republic, (those that were once “enemies”), and together in an artistic struggle, discover that there are no enemies around us, and that there never were – the enemy is within, and it takes only one little devil to pull a tread.

BIBERCHE is a young & dynamic *fast growing* independent film production company. It was established in Belgrade in 2007 by a couple of young film professionals, Nikolina Vučetić (producer) & Dejan Zečević (director), with more than ten years of experience and only one idea and intention - to produce good films. It debuted in 2007 as a one of the producers of a Dejan Zečević feature “*The Fourth man*”.

From the day of its foundation, together they have achieved: one feature film, one documentary, sixteen Awards at the national and international Festivals.

Biberche productions

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