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# B2B

## BELGRADE TO BUSINESS

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

EUROPE OUT OF EUROPE

serbia special





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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 Taaal, 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.

# Brrujanje/Zugas/Brummen/Bruitage/Humming

Director & Scriptwriter: Nenad Mihalački

Born in 1975. in Novi Sad, Yugoslavia

Graduated at University of Drama and Film in Bucharest, Romania section: directing of film and TV (2001)

Founder of Druid - film production.

Director and producer of short fictions and adven-touristic & ecological documentaries

A love motivated journey of a young opportunist from Eastern to Western parts of Europe and back. His girl has left for master course in Paris and he is going to visit her.

Novi Sad

He forges the interrail ticket, packs his language and brings his kaval (long wooden traditional flute).

Belgrade

The „Visa“ experience- he must make this permit and this procedure is extremely complicated for every citizen of Serbia. While trying to skip those berocratic obstacles, he visits his friends living in the gloomy capital.

The young, talented and their struggle for life- DeJan visits his colleague musician who has a successful carrier, works as an engineer, has a radio show and his books are being published but lives modestly on the outskirts

The Hotel Yugoslavia- inside this bombed building there are offices and numerous strange parlours for oriental massage and cosmetics

Other visits, to his army buddy who has a strange neighbor and to the young couple who just flooded their small apartment (and the one below)

Radio B92 Vs. television B92- they visit this famous institution

The police check ups- DeJan is somehow very suspicious to the rude and ignorant Belgrade police. They harass him on more than one occasion.

Instead of French visa, he makes German one with the help of Katty, a German girlfriend who sends him the invitation letter.

Hungary

He catches the ride with an Serbian Hungarian. On their way they find out who was the greatest Hungarian poet and spend the night at Cornels place in Budapest (who is a bit crazier than usual cause his girlfriend has left him). They three drive to Berlin but DeJan cannot cross Slovakian border. He needs special permit for that and he doesn't have it.

Vienna

Short visit to the museum where he uses his journalist pass (also forged) to avoid paying at the entrance. In the train, the way he plays his flute sounds special.

Berlin

Squatters- Katty is a filmmaker and she takes him to the shooting of a documentary in obscure places of Berlin

A glorious film festival- he is there every night, meeting people and watching films from all over the world

Night clubs-daily restaurants- Katty and DeJan become lovers. They spend their time best they know how

A teenage soap opera- she takes him to the television where he acts as an extra

Homosexuality- coming from the east, DeJan finds it odd to see such a freedom of expression

Netherlands

Sleeping in trains/stations while looking for Jelena- another acquaintance of his can't be reached on her cell phone

Following the sound of humming through the heart of organized decadence – he wanders through Amsterdam, meeting people, playing his flute on the street and trying to avoid trouble

Paris

The Art of survival-the survival of Art- on the boulevard he meets charismatic bum man who explains it all

Racism- DeJan is amazed by the numbers and behaviour of colored people hanging around the city

Lieutenant Blueberry and Henry Miller- he watches the film and reads the book while some motives are interconnecting with his life Promiscuity and love with The Little One – his little girl has changed. He also

To return? As much as it was hard to get there, it is even harder to come back.

## Directors notes

Travelling experiences and multi-linguistic dialogs which happen on a initial journey of a young man from Eastern to Western Europe and back. East meets West or how does Western Europe look like from an EasternEuropean angle and viceversa..

The motif is love but there are many other subjects involved: civilizations gaps, religion, homosexuality/heterosexuality, racism, film, decadence, prejudices, truth and improvisation....

The genre is...road movie but we call it train- movie because the principal character is travelling by train.

My idea is to combine filming technique in order to show the differences between civilizations and societies through which our main character travels. By doing so I wish to create a clear comparison so the quality of filming can be directly related to quality of living. In short, the wealthier location - the bigger resolution.

**Vrdnik-the art of living** ("Vrdnik-umetnost življenja")

**"Upper Danube"** ("Gornje Podunavlje")

**"The last swan lake"** ("Poslednje labudovo jezero")

**"What country is this?"** ("Koja je ovo zemlja?")

**"Living with nature"** ("Živeti sa prirodom")

**"Birds' yard"** ("Tičije polje")

Co-producers: Strada film (Romania)- production

ZYX MediaPro (Romania)- postproduction

MagicBoxMultimedia (Serbia)- equipment rental

Ministry of culture of region of Vojvodina (Serbia)-funding

Druid group is currently working on following projects which are being produced and distributed by Druid group. All members of crew, experts and partners are engaged on project bases.

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# BUSINESS, BABY (BUSINESS, BABY)

Director and Scriptwriter: Slobodan Pesic

An award-winning writer/director, Slobodan Pesic has worked in TV and film for past twenty years, both in Europe and the US. His first feature, THE HARMS CASE, was introduced at in the "Un Certain Regards" category, at the Cannes Film Festival in 1988 and thereafter, was shown at film festivals in Jerusalem, Montreal, Toronto, San Francisco, Hong Kong, Manheim, Berlin, . . .

In 1999 Pesic Co-Produced and was Director of Photography for BURN, a harrowing tale of casual violence of displaced young men from the former Yugoslavia seeking to renew their shattered lives in New York City.

Pesic wrote two books: THE CUBE (HarperCollins – San Francisco, 1995) followed by SECRETS OF THE CUBE (Hyperion/Disney, 1988) Both books initially sold more than 250.000 copies and were published in Germany, Italy, Spain, France, Holland, Japan, China and Serbia.

Slobodan Pesic recently joined forces with another director, Misko Netchak, in forming VERTIGO FILM. The company will produce universal stories with international audience in mind.

Gloria Simic (37) is gorgeous and glamorous and has a lot of style. She is the epitome of the confident businesswoman of the new age. She has everything that a woman wants. . . except one thing: A Family of her own!

Deciding to take control of her emotional life, she organizes a "business" dinner with her ex lovers in her apartment in order to decide who would be a proper father for her child. No emotions – only business. Whoever qualifies for the "job" would have no strings attached and would even sign a contract that frees him from any obligations towards the parenthood.

Sounds like a good business plan, but when eight (8) prospects arrive for the dinner (ranging from 18 year old one night stand to 60 year old Gloria's professor of literature) things get a bit out of hand. . . To complicate the matter more; the lawyer is late and Gloria's mother appear unexpectedly.

After almost disastrous evening, Gloria, with a little help from her mother and some of the participants of the purposeful dinner decide to marry first and than to make a baby.

But is her choice of the MAN right? Of course not! We (the audience) know it, all other friends and ex lovers know it. . .

It's all reveled in an old fashioned way; like in a old Balkan fairy tale which this present day romantic comedy is based on with a very happy solution for everyone!

## Director's note :

Modern day women have achieved a lot in the men's world... yet they face one more obstacle; how to create a family of their own.

This present day problem where career success is more important than your family life is envisioned as comedy of errors where global(trends) meet local(environment). It is a metaphor about men, women and a society in transition.

Although universal (it can be applied to any bustling city in the world), this story is deliberately placed in a country that is trying to achieve too much too soon.

This "Lite comedy full of inflated egos", a modern day "operetta" will make you laugh but ultimately pose a question to every woman (and man too); when (biological) time comes, how will I ménage... my career with my family? Hopefully it will have a happy end!

Live colors, fast pace and a lots of music will be the tone of this story.

Production company profile:

**Vertigo** is a very young company, recently established in Belgrade, Serbia. It is a brainchild of two film and TV directors with the extensive international experience:

Michko Netchak (**American Vertigo** - feature film - Les Films du Lendemain, France 2 Cinéma and the participation of Canal+) and

Slobodan Pesic – (**The Harms Case**, FIT)

As director/producer team they decided to capitalize on their knowledge of international film and TV scene and create a company which will develop and produce content driven material with international audience in mind.

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# THE DISOBEDIENTS (NEPOSUŠNI)

Director and Scriptwriter: Mina Đukić

Mina Đukić is born in Sombor, Yugoslavia on July 22th 1982. Lived in Kula until 2001., then moved to Belgrade.

Graduated at the Faculty of Dramatic Arts in Belgrade.

Living and working in Belgrade. Awarded several prizes for her shorts.

Directed several commercial for various clients and agencies.

Loves

experimenting with styles and genres, edgy situations, subtle, absurd and

slightly disturbing humour. She only finds balance while walking on

the edge. Preparing her first feature. Producing, writing scripts,

owning "Kiselo Dete" film house together with two other colleagues.

While directing, I tend to play with her own fears, being scared that someone else may frighten her even more.

Lazar (22) and Leni (24) are intelligent and introvert young people, old childhood friends. They haven't seen each other for three years, which Lazar has spent abroad, studying. They meet again during the summer in their hometown, small provincial place in Vojvodina and try to reestablish their old friendship by infantile behavior and replaying old favorite games from their childhood. In these games, they assume different identities and present themselves as if they were some other people, they are free to act and simulate life, dialect, habits and people of different age, character, origin and affiliation. The games last until one of them gets bored or bothered.

The story begins during one of their games. Lazar and Leni are riding bicycles up a polluted canal, Lazar gets ahead of Leni and starts acting as if he saw her for the first time, they feign their first meeting. Lazar acts like a handsome young man from the beginning of the 20<sup>th</sup> century and by imitating charm and dialect of those days, tries to seduce Leni. He impresses her with the acrobatic bicycle ride, and then starts to perform an absurd gymnastics on the lawn by the canal. Lazar takes off his clothes during the performance and jumps skillfully into the polluted canal. Swimming in the garbage he salutes passers-by and makes Leni laugh. In the next game, in which they imitate school kids who hit on each other in the attic, Lazar, while digging through her childhood stuff, finds a blind map. He draws a line on the map and tells Leni that they are going on a bicycle tour through Serbia following that line. The condition in their games is that everything agreed in one game must be transferred to the next. During the trip, they use games to live through all ambiguity of their relationship.

Inspired by people and motives they come across on their tour, they come up with new games. After they meet a Chinese, who sells them a bicycle gauge at the village market, Lazar comes up with a game in which Leni is Lazar's sinful wife that gets pregnant with the Chinese from the flea-market. Lazar starts yelling at her, shoving her, pulling her hair and telling her how she urgently has to do the abortion. He questions women at the market if any of them does illegal abortions. In the confusion, they leave the market. They ride on their bicycles, tired. They don't speak to each other. They stop at one obscure motel. After a meal, Lazar asks the receptionist to show them to one of the rooms. Lazar presents himself as a local porn film producer and Leni as his model and tells him that they are going to make a porn film in the room. The receptionist believes in their story and recommends the prostitutes he employs in the motel. Lazar and Leni meet 10 poor girls. Lazar and Leni leave the motel. They go far from the motel and sleep in the tent in the field by the road. Lazar and Leni ignore everything unpleasant they provoke during their games. Next day, after a long ride, they stop in the village famous for the highest suicide rate. During the game, they convince the villagers that, by the group staging of different cases of suicides that took place so far, they would finally lift the curse from the village. After that harsh game from which they run away at its peak, the boy from the village, ARSA (9) comes with them on his bicycle. At first they want to get rid of him and persuade him to go back, but the boy tells them that his father committed suicide during their staging of suicides. Out of compassion and conscience stricken they decide to take Arsa with them. The death of Arsa's father only deepens the tension and ambivalence between Lazar and Leni. Arsa joins their games in the beginning, becomes fond of them, but after few games he decides that he doesn't want to play with them any longer because he finds the games boring and stupid. Meanwhile, the boy develops separate relationships with Lazar and Leni. After one conversation with the boy, Lazar decides to use the next game to commit a ritual suicide. During the game, Arsa, relying on the traditional children song that Lazar and Leni sing while playing, senses the further development of the situation and suddenly he joins the game. He succeeds in preventing Lazar's suicide.

Afraid and upset he tells Lazar and Leni that he has lied about his father's death only to run away from the village because he only wanted to play with them.

Lazar, Leni and Arsa ride back to the village. They say good bye to Arsa. They wave to him until he disappears in the distance.

Lazar and Leni speechlessly and without saying good bye separate and go in different directions. While leaving, Lazar absent-mindedly whistles the same children song that Leni softly sings while she goes away on her bicycle.

## Director's note

**“I arise again the same though changed”** – official Pataphysics motto

The Disobedients is a slightly surreal and cruel road movie with the elements of musical. Traveling of the main characters is imagined as some kind of personal circus through neglected parts of Serbia, which they invade arbitrarily. Lazar and Leni escape from their real, quite ambiguous relationship, into the infantile role playing depending on their mood or situations they get into. They reinvent their relationship, by reinventing songs, games and memories from their childhood. Lazar has an unrealized sexual drive towards Leni and Leni is more passive, just interested in playing and delaying taking responsibility and growing up. Tension between them results in Lazar's decision to makes games bitter and brutal.

In order to bring convincing performances and specific personal quality of the film, actors who will play main character are to experience some of the acts in reality by actually performing them and by improvising according to the situation they cause. The intimate world of the main characters is more like a mirage which is just about to dissolve and reveal emptiness and cruelty of the objective reality. The style of the movie is combination of Brechtian stylization of their acts and direct, documentary approach portraying the objective reality they interact with.

Games that will take place before Arsa's appearance, will be treated more subjectively, mixture of Lazar's and Leni's point of view. With that approach, feedback of the reality will be deliberately avoided. Games will seem hermetic, and are to reflect personal intensity and intimate madness they share. Every raw and brutal facing with objective reality will be treated just as a short, shocking interruption of their game.

On the other hand, when Arsa enters their life, playing is observed through Arsa's innocent eyes. Consequently, all hidden interests and emotions between them become more obvious. In addition to this, as Lazar and Leni are rarely honestly talking to one another, they start being honest and open in their separate relationships with Arsa. Their behavior appears in all its absurdity and destructive emptiness which provokes that all previously pumped intensity rapidly dissolves.

Lazar's and Leni's traveling is a series of interrupted climaxes. They stop their playing when it reaches the highest acceleration.

Traveling will have the melody of their odd and disturbing remakes of famous serbian children songs which they will sing on the road.

**Kiselo Dete** is a film production company, founded by a group of young filmmakers from Serbia, gathered around the goal of making independent fiction and documentary films with attitude.

*Kiselo Dete* is not yet an established production house, but if you look at the individuals behind the company you will discover a lot of talent and experience. Uros Tomic has directed the very successful Internet sitcom with thousands of clicks and was supported by City Council of Belgrade Film Fund for “Play me, Kusturica” project. Mina Djukic was also awarded funds from the City Council of Belgrade and has won several prizes for her shorts. Nikola Lezaic's project “Tilva Rosh” has received a grant from the Film Center Serbia and from the City Council of Belgrade Film Fund to shoot his first feature.

During 2007. and 2008, Kiselo Dete's projects have been part of a few European film markets and professional programmes. „Play me, Kusturica” project has been nominated for this year's Robert Bosch co-production prize, later this year it won the funds from City Council of Belgrade Film Fund and is currently a part of Prime Packaging programme, organized by Prime House from Berlin.

„Tilva Rosh” project has been selected for this 2008 Connecting Cottbus Pitching and for Crossroads Co-production forum during the Thessaloniki film festival, and will be presented at the stand of Film Centre Serbia during Berlin Film Festival in 2009.

Since Kiselo Dete is newly founded company, this is the list of all projects the company is involved in:

2011 – THE LAST STUNTMAN – Uros Tomic, feature fiction (in development)

2010 – YEARS BEGIN WITH JANUARY – Gvozden Djuric, feature fiction (in development)

2010 – THE DISOBEDIENTS – Mina Djukic, feature fiction (in development)

2009 – PLAY ME, KUSTURICA! – Uros Tomic, short fiction (pre-production)

2009 – TILVA ROSH – Nikola Lezaic, feature fiction (pre-production)

2008 – FEAR OF FLYING – Mina Djukic, short fiction (post-production)

2008 – NYLON DRESSED GROUND – Nikola Lezaic, short fiction (in distribution)

# RUNAWAYS (BEGUNCI)

Director: Srđan Radojković / Scriptwriter: Nikola Virčburger

SRDJAN RADOJKOVIĆ is born in Belgrade, 1971. Graduated on Faculty of Dramatic Arts in Belgrade. Still being student, he started to work for national television, where he directed numerous prime-time TV shows and live broadcasts of events.

His graduate film „Silver Bullet“ (1999.), based on the novel by Borislav Pekić, has been screened internationally and won festival awards.

He directed two internationally screened documentaries.

In 1996, he founded production house „Cyber Entertainment“, together with Vuk Marjanović, producer.

Directed more than 180 TV commercials and music videos for local and international clients. Many of them won local and international awards.

The **“RUNAWAYS”** are his debutant feature film.

Belgrade is a city that still heals its wounds. The city and people have barely forgotten wars, refugees, bombs and unrests that shook them, only to get caught in a new whirl of transition, insecurity, corruption and lies. In such city, DJORDJE (George) is trying to live his dull life, an ordinary guy with ordinary girlfriend, ordinary friends and ordinary career of unrecognized painter. He earns for life by selling his works cheaply to galleries that sell them over expensively, and under other names. And just when everyday routine pushes him into depression, MARIANA, his long time ex-girlfriend shows up. Opposite to Djordje, she lives a thrilling life: she has spent last decade abroad, illegally dealing, stealing and smuggling computer technologies, in other words – a pirate. However, she got stuck in a situation where all her dexterity can't help her: with her companions she has stolen a new and secret technology: *e-scanner*, a device that can read people memories using a computer. *E-scanner* was developed on MIT, by Krca, Mariana's and Djordje's buddy-nerd from high school, who has been arrested in the meantime. Mariana believes that device can help her to deal with her neurological illness, and to make big money as well.

But, the device is not fully functional, technology is powerful and dangerous, and can cause unpredictable brain damage and side-effects. Mariana runs away from computer police, mercenaries, and flies to Belgrade, her city. She needs Djordje, for somewhere in his memory lies hidden Krca's missing formula. She asks Djordje to connect briefly to the device and grab it out. Not being aware of Mariana's full situation and illness, Djordje gets scared of her, her world, and dangerous prospects of messing with his mind and past, and refuses. Mariana's trust in Djordje is betrayed, and she decides to connect to the scanner herself, taking all the risk. She finds a secret location, and with help of Krca's ex-professor, makes necessary preparations.

Djordje goes back home, and tries to live on his life. Not possible, because various police departments, BIA, foreign security agencies and mercenaries led by KARLO, Mariana's ex, thirsty for revenge, strike down on him in search for Mariana and the device. Djordje would maybe even denounce Mariana, but as he doesn't know where she is, his whole life crumbles and goes to hell over next two days. His flat gets blown up, his closest friend, girlfriend and parents betray him to the chasers, and he gets kidnapped, arrested, and beaten by police and criminals. He runs away all the time, and ends up alone, hurt and literally naked. He faces the fact that his whole life was a big self-delusion, and that nothing was all right for years. He realizes that he has always loved Mariana, that he made a big mistake by letting her go with someone else (Karlo), and since then their lives went the wrong way.

Djordje miraculously survives being thrown from the building by chasers, and finds in him strength to fight back. He manages to find Mariana the first, but she is already connected to scanner, so he connects too. But, a betrayal happens, and Karlo also manages to connect to e-scanner, over the net. Inside a vortex of Marianas painful memories, a fight between Djordje and Karlo takes place. With lot of effort, Djordje emerges victorious. In vain, because police and foreign agencies find Mariana's hideaway in the meantime. In the hustle of attack, computers that Djordje and Mariana have been hooked on are damaged. Mariana, reaching the very epicenter of her (and Djordje's) trauma, fails to wake up from simulation of her memories, and stays in coma, forever locked in them. Djordje suffers a nervous overload by being forcefully disconnected from the device, and that shock alters his brain in such way that he becomes capable of manipulating electronic devices with his mind. He is dismissed by police as irrelevant witness, and he is left alone with terrible sadness, pain and newly-gained capability to turn all that hatred into deeds.

## Directors note

What are the „**RUNAWAYS**“ protagonists running away from?

Some of them are running away abroad in search of success, and then come back again; others stay here, but are running away from imposed reality of transitional Serbia, unable to find strength to fight for themselves. Furthermore, they run away from their emotions, which they tried to bury long time ago, but they come back and haunt them. They run away from their past, from the parts of their lives that ended in failure, and now are living a false second life. On the action plane, they also run away from cruel persecutors, who are determined to strip them of the last pieces of false security. Finally, they run away from their very selves, too frightened to face their failures.

The „**RUNAWAYS**“ script brings its heroes to the breaking point, where they cannot run anymore, and where they'll have to face their problems, solve them, change themselves, but pay their dues as well.

The nineties in Serbia drove a sea of young and smart people out of the country. That process is still happening. They could have made success abroad, but price was always high. The ones that stayed here made sacrifices, only to keep on suffering endless humiliation and blows. At the end, they surrendered to mediocrity. In „**RUNAWAYS**“, the two protagonists, Djordje and Mariana are possible representatives of these two groups. After more than a decade, they meet again, and everything changes. That reunion triggers a series of surprising events that forces them to start fighting for themselves again, and get free of restraints that world has imposed on them.

The script of „**RUNAWAYS**“ represents a mix of „genre“ and „auteur“ approach to the film. It comprises of elements of social drama about finding one's lost identity and struggle against the crunching social system, with strong and bitter, but sometimes also funny local moments. It is also a melodrama about return of long-lost, real love. On top of that, it is a thriller with strong technological background. When you mix it all together, you, in fact, get a *film-noire* about Serbia at the turn of millennium.

This script enables production of the film that would be locally interesting as a story that everyone would recognize pieces of their personal histories and present, but with its universal drama, strong story and suspense, made using contemporary film language, possess a strong potential for regional and international distribution.

CYBER ENTERTAINMENT Ltd.

Founded by Srdjan Radojkovic, director and Vuk Marjanovic, producer in January 1996.

The company's partners and clients are local and worldwide marketing agencies and companies, and its business includes film production, TV commercials, music videos, art projects, TV program, web design, as well as event production and production managing in general. Also, in the area of contemporary and modern art, Cyber has prominent results.

In 2008, CYBER ent. Has become official partner to Czech prod. company STARLITE ([www.starlite.cz](http://www.starlite.cz)) productions, which provides production services for international film productions.

The works of CYBER include:

More than 250 TV commercials and music videos for local and international clients from region and EU. International awards such as Epica for some of them.

Many industry movies for international clients

2 short feature films. International festivals & awards.

1 animated short in production

2 documentaries, international screenings

Numerous large-scale promotional events for international clients.

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# SNARE DRUM (DOBOŠ)

Director and Scriptwriter: Mihajlo Jevtić

Mihajlo Jevtić was born in Belgrade, Serbia in 1978. He was a student of French school for documentary directors, "Atelier Varan Paris". Alumni of Berlinale Talent Campus. His four short films has been in the competition of 30+ international film festivals, winning several awards. Teaches directing at the Belgrade Academic Film Center (AFC).

## Filmography :

1. "In the box", documentary, 16 min, 2004.
2. "Alone, alone, you should never be alone", documentary, 33 min, 2006.
3. "Milan in the kingdom of darkness", experimental, 2 min, 2007.
4. "Snare drum", short fiction, 15 min, 2008.

Serbia, today. NIKOLA (30), drummer in a heavy metal band "Resurrected" is coming back home from the obligatory army service. He is living with his father FEDJA (63), once a great drummer in the military band of the Peoples Army of Yugoslavia, now a drummer in a funeral orchestra. Fedja's wife and Nikola's mother has died few years ago, and they are still healing their loss with constant drinking.

When Nikola gets back from the army, his band mates persuade him to start playing with them again. Nikola does not want to play any more, but he gets into the band unwillingly. He likes spending time and drinking with his band mates, but he is aware that things can go forever like this. He has no girlfriend, no job, no money. After a few failed attempts to find a normal job, he decides to sell the family drum kit, and his father use for practice. His father stops him to do so, and that event leads Nikola to a very bad relationship with Fedja, who thinks that his son is just a waste. But Nikola has the same opinion about his father and his job.

Fedja decides to make a small party with the members of his funeral orchestra at his place.

He is used on living alone, because Nikola was in army, and now, Nikola's presence is a problem to him. He wants the company of women, but is ashamed to show his needs to his son. He tells Nikola that he will make a small party and that he is not welcome. Nikola gets mad and leaves the house.

He goes to the flat of one of his band mates, Vladimir (31), telling him that he needs a place to sleep. Later in the evening, Nikola, Vladimir and other members of the heavy metal band "Resurrected", go to a concert of another local heavy metal band. They get very drunk, and have a car crash after the concert. Miraculously, nobody gets hurt. Nikola gets mad at all of them, and tells them he will not spend time with them anymore.

Meantime, Fedja and his band mates get very drunk at the home party. His band mates have a surprise for Fedja, they have hired a stripper for him. She does a lap dance for him. Fedja, already very drunk, starts touching her. The girl gets mad, slaps Fedja and runs out of the apartment. The band mates start making jokes at Fedja. He gets very upset, and they leave his apartment. Fedja stays home alone and gets very drunk. While trying to get another bottle of alcohol, he falls on his head, hurts himself heavily and falls into coma.

Nikola gets home, finding his father almost dead. They rush to the hospital. Doctors tell Nikola that his father has a major head trauma, and they are unsure if he will wake up. Nikola spends days alone. His family and friends are calling to ask if Fedja has woke up.

After few days, Fedja's funeral band members ask Nikola to replace his father in a funeral band while Fedja is in a hospital. He accepts, and after a few funerals realizes the grim position his father was in, making money for both of them with such job.

After few days, Fedja wakes up in the hospital. He feels very bad because he has mistreated his son. Nikola comes to the hospital, telling him that he is very sorry, too. He explains his father the new situation, that he can rest because he is replacing him in the funeral orchestra, and that he has finally realized his position. The father and son reunite.

## Director's note

The story of the film "Snare drum" takes place in Serbia, now. The main character Nikola (30), drummer in a heavy metal band, is at the decisive point in his life. Upon return from the army, he returns to the same position he left when he went to army : his hard drinking father Fedja who plays drums at the funeral orchestra, his unsuccessful heavy metal band, no money, no girlfriend... After few attempts to find a job, he decides to sell the family drum set he and his father practice on, and that event will twist their family story into a battlefield...

I believe that this film points out the main problems of my generation in the modern Serbia, the lack of choice and chances to improve life, and the pressure of living with parents in thirties, unable to start independent life. I have done a lot of research for this film, actually my whole life is research for this film, since I am thirty, I live with my parents, and of course, I have played guitar in a band for almost 10 years. I would like to make this film as real as possible, because I own that to me and my generation, but I also believe that this film is as much a comedy as it is a drama. I want to believe in happy end of this story. I also believe that documentary look will suit this film very well.

Last year I have finished a short fiction film with the same theme, also titled "Snare drum", and this synopsis is based upon that short film. From its Serbian premiere in June 2008., at the "Cinema city", Serbian national film festival, this short film has been screened at 11 international film festival, winning 2 awards for best short fiction film and a PrixUp nomination at the Cork Film Festival, Ireland.

### Production company profile

**Sun Deck** is the new Serbian production company, based in Belgrade. It was founded by young, but experienced Belgrade documentary and fiction film authors. The company is committed to quality in story telling. It aims to develop film projects with the universal human stories making them suitable for worldwide audiences, but has special interest for the audiences in the states of the former Yugoslavia . "Snare drum" is the first feature fiction film developing in the company.

### Contact :

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# THE DAUGHTER OF WEEKEND WARRIOR (KCI VIKEND RATNIKA)

Director: Miodrag Bogić / Scriptwriter: Igor Bojović and Miodrag Bogić

Miodrag Bogić is born in 1940, in Pozarevac (then Yugoslavia). Film and TV director, Belgrade. Studied at the Faculty of Dramatic Arts in Belgrade. Advanced training in Experimental Studio "Dunav Film". Director in Television Belgrade.

President of the Association for Literature and Culture Yugoslavia-Canada; Coordination Board President of the Joint Associations for Cultural Cooperation. Directed over 150 TV and radio programs and documentaries, Seven TV series, five documentary and popular programs, several TV poetry programs.

Major works: TV series "From Fire to Human Thought", "Puberty", "Adolescence", "The Art of Loving", "The Way We Speak, the Way We Write", "Family Entertainment" and "Ecological Psychology"; TV feature films "De Luxe II", "Stop the Bells", "Heroines from Scotland", "All That Theatre", "Certain Questions", "Game", "One Life, One Career" (portrait of J. Bjegejevic),

Managing Director of "Magma film", Belgrade. Member of European Society for Culture.

In the Belgrade suburb, Borca community, the usual atmosphere on the eve of the Serbian New Year. From the nearby restaurant, one can hear trumpeters, firing from various weapons.

In the uncompleted house the Vasiljković family is celebrating Serbian New Year (13th January, 1992.): father Vasa (45), Head of the Local Community Office, mother Marija (40), housewife and sixteen-years old daughter called Divče (from div-giant), a pupil. They are drinking, singing and celebrating. The father is teaching the daughter to fire the hunting gun.

Vasa's best friend, Petar Božić, a wounded man from the war in Bosnia, is coming to recuperate in their house. Vasa, a cleric during the week, finally becomes a weekend warrior in Bosnia. He is grateful to Petar. In the nearby restaurant, an important place in the community, Vasa and Petar, the heroes from the battlefield, are drinking and singing with the local singer Siki and entertain the guests with their stories about their war exploits. It is noisy and joyous.

While Vasa is fighting, his daughter meets a local black-marketer of hard currency and cigarettes, a homeless man Joca Brnjaš. He makes her pregnant.

Divče and mother Marija make a plan how to tell Vasa that she is pregnant. They are afraid of him. Weekend warrior returns from the battlefield. While enthusiastically talking about his war bravery, Marija tells him that Divče is pregnant. Vasa is out of his mind. In affect he wants to kill Joca Brnjaš.

Divče runs away from home. Together with Joca Brnjaš they are making plans how to kill her father. Better they kill him than for him to kill them. Petar Božić, a witness to their family events, is inciting them against each other and is contributing to the escalation of the family conflict. He is announcing both to Joca Brnjaš and Marija that Vasa is hiding 200 thousand DM in the house that he has brought from the war. He is offering to both to kill Vasa and divide the money.

On the front, Vasa learns that Petar « a great hero » wounded himself so he can leave the battlefield. Vasa is disappointed with the war since it did not fulfil his expectations. He throws Petar out of the house.

Vasa makes a decision to gather his family together again in order to live in harmony as before. He will not go to was during the weekend but hubting as in the past.

Joca and Divče are waiting in ambush to kill Vasa. They kill him.

Marija, tries to kill herself. She is not successful. She gives up and leaves the home.

Petar finds Vasa's money and stays in the house.

Divče is in the reformatory.

Joca Brnjaš has a new identity. He is now « Crni/Black » in the death squad of the special unit.

In the reformatory, Joca Brnjaš finds Divče. The child is still-born. They dream about life together in the lonely mountain cabin.

## Director's note

The heroes of the film are the inhabitants of Borca community, a suburb of Belgrade. Relating years (1992.) are the ones when there was a war on the territory of ex-Yugoslavia. Those were the times of bitterness, disappointments, moral downfalls and break-up of almost all illusions. The actors of the film lost their way, as many others in different environments did, in the historical maelstrom which sucked in many individual unfortunate fates. The crisis then caused the loss of generally accepted values. The line separating the truth from the lie was thin. That was the time when individuals expressed their power acquired through weapons, polarized the environment into good and evil...

Film will deal with and research how friendship ends and enmity arises, how love turns into its opposite, how family falls apart... Film will openly treat moral and ethical problems as well as human contradictions and weaknesses that touch everybody... Film will initiate also some delusions about patriotism and betrayal... In order to discover and understand immediate past, the film will treat large themes that are concerned with the „small people“. It will try to understand and defend its actors of whom some did not succeed to realize their dreams and some passionately tried to make them real.

Film will interpret the time when democracy could only be dreamed about. Moral and emotional consequences of such reality had also bearing on the actors of the film. Both types of actors were the victims of the chaos in which they found themselves. It was the time when one had to fight for survival, for defense of human dignity. Nevertheless, in the film there is an indication of will for life, hope and optimism.

It will be a film whose story will be attractive also for those in the art of film who do not search only for entertainment but also for cathartic confrontation with the near past.

MAGMA FILM d.o.o.

### Company Profile

MAGMA FILM was established in Belgrade 1990 with the goal to cooperate with ambitious film makers and to improve film art. Over the years, MAGMA FILM has cooperated with more than 200 well-known professionals from the world of film and TV who worked on numerous short films, documentaries, promotional films and commercials.

MAGMA FILM is a film production house founded in order to develop and produce feature-length movies with subjects potentially interesting to a domestic and foreign audience.

All those films were directed by Miodrag Bogic and have received various awards.

We gathered with the intention of realizing our first feature film.

[www.magmafilm-mb.com](http://www.magmafilm-mb.com)

# TurboDiesel (TurboDizel)

Director: Danilo Bečković / Scriptwriter: Dimitrije Vojnov

Danilo Bečković, born in 1981, in Podgorica, Montenegro

## EDUCATION:

· Graduated Film and TV directing at the Belgrade Faculty of Dramatic Arts.

· Graduated General literature and theory of literature at the Belgrade Filological faculty.

## FILMOGRAPHY:

· MontePuttana (Serbia/Italy, 2008) – (short) [Director] [Writer]  
· Dečak koji je bio suviše nevin (Serbia, 2007) – (short) [Director] [Writer] [Producer]... aka The Age of Virginity · Kratkofil international film festival 2008 · Motovun international film festival 2007 · Belgrade international documentary and short film festival, 2008 · Beokon fantasy film festival, 2007 · Toma (Serbia, 2007) – (feature documentary) [Director] [Writer]  
· Želim(m)ir (Serbia, 2007) – (TV pilot) [Director] · Beogradske priče (Serbia, 2007) – (TV series) [Writer]... aka Belgrade Stories · Šejtanov ratnik (Serbia, 2006) – (feature film) [Actor]  
· Autsajder (Serbia, 2006) – (TV documentary) [Director] · Đačka istorija srpskog filma (Serbia, 2004) – (TV) [Actor .... Himself] · Vuk (Serbia, 2004) – (short) [Director] [Writer]  
· Strašan lav (Serbia, 2003) – (documentary) [Director] [Writer] [Producer] · Making of Mali svet (Serbia, 2003) – (TV) [Director]  
· Još ne sviće rujna zora (Serbia, 2002) – (short) [Director] [Writer] · Noć uz video (Serbia, 2002) – (short) [Director] [Writer]

*Slobodan Milošević's reign created a very special approach to nightlife. In his heyday, Belgrade became a hedonist center of South Eastern Europe, known for the sleazy atmosphere that corroded the moral tissue of Serbian youth.*

**DANIELA** is a sixteen year old girl found in a coma on the bank of river Danube. Doctors examine her and realize that she was brutally raped by three men. When Daniela wakes up, all she remembers is that she went out to a club with her best friend **MIHAİLO**. But she can't remember what happened afterwards. Police is helpless and corrupt.

Daniela returns to her middle-class home and becomes introverted. The only person she believes is Mihailo and they become lovers. He is madly in love with her. However, Daniela never before wanted to be anything more than friends. Her sights were set on a popular singer **ANDREJ** and the handsome club waiter **KOSTA**.

She eventually remembers that she was raped by Andrej (who performed at the club that night) and Kosta. However, she can't remember the third man who raped her, according to doctors. Daniela decides to take the path of revenge.

First off, she seduces and kills Kosta, realizing how tough it is to kill a man.

When Daniela attacks Andrej, he turns out to be a tougher nut to crack. During their struggle, Daniela gets knocked out and it triggers her one last memory that completes the puzzle: Mihailo was the third rapist.

After killing Andrej, Daniela has to face Mihailo.

## Director's note

Turbo Diesel is a brutal, realistic story about life of young people in Serbia and about the cruelty of contemporary relations between men and women. In terms of style and thematic, it is inspired by contemporary European independent cinema and works of such authors as Gaspar Noe (*Irreversible*) and Mathieu Kassovitz (*La Haine*) and their films which deal with the issues of every-day life in big modern cities. Problems of urban youth have often been treated superficially in Serbian cinema and we want to avoid giving any easy answers and generalizations. We will concentrate on those people who live on the margins of society, with low education, often involved in some sort of criminal activity and frequently exposed to violence. Also, we want to deliver a realistic picture about today's crisis of values, to analyze its origins and determine not only sociological, but also psychological and cultural reasons that created it.

On the other side, speaking in terms of visual quality, our goal is to make a modern and innovative film. We will speak in a modern and fresh cinematic language, and we want Turbo Diesel to be on the level with the contemporary European cinema. We believe that a high technical and formal quality that we aspire to should become a standard in Serbian cinematography, rather than an exception.

Milieu in which our characters live is a picturesque world of Belgrade rafts, discotheques and night clubs, which stands in strong contrast with the simplicity of their own homes. We believe that this setting gives us a great possibility for a visually highly attractive film.

Turbo Diesel concentrates on the part of Serbian youth that has been completely neglected by Serbian cinema and usually only used as inspiration for negative characters or some sort of comic relief, although it is very numerous and undoubtedly very important for the complete social life in Serbia.

Our main character, Daniela, isn't capable to live a creative and meaningful life. Her sole interests are night-life and pursuit for one-night stands. But, her problem is not a lack of intelligence. She is merely a member of a generation that doubts everything and is relieved of every prejudice. She doesn't share beliefs of her parents, but hasn't created a system of values of her own. On the other hands, her parents don't feel they have any right to impose their values on her, because obeying rules and social regulations didn't do them any good.

In this kind of environment, our main theme, a rape, is considered to be a common thing, a normal consequence of such a lifestyle. In a hyper violent and a hyper eroticized society, inferior position of women has become accepted by themselves as something natural, sometimes even by themselves. In order to compensate a lack of material and social strength, they are forced to deform their sexuality in a tool of social affirmation. This lifestyle is risky,

**Gargantua Films** is founded as a production company dedicated to promote young talents development, mainly from Balkan's territory, and contemporary Serbian art and culture as well. Our aim is to gather young authors, professionals and producers from the region and Europe in order to create a new and unique image of Balkan's and European cinematography. Formed as a part of production team who produced CHARLESTON AND VENDETTA aka TEARS FOR SALE, in co-production with EuropaCorp by Luc Beson.

TurboDiesel has already shown results of modern approach to movie creativity and production, including three co-producers in this project of young debutant.

### CONTACT:

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# VistaVision (VistaVision)

Director: Miodrag Ćeretić / Scriptwriter: Srđan Anđelić, Miodrag Ćeretić

Miodrag Ćeretić was born in Belgrade, where he went on to graduate in film and TV directing at the FDU in 1976. Fed up with the “Crni Film” back-lash that resulted in tight film censorship and a return to the dark ages of commie bureaucratic control and Tito’s personality cult, he went to America in 1977, where he worked in commercials for over 20 years. He won numerous awards, including two Clios, the top advertising accolade in the US.

After the events of October 2000, he returned to Belgrade and produced

FILM NOIR for his best childhood friend and fellow FDU film student, Serge Penezic, with whom he also worked as a team in the advertising business in the US. While continuing to work with Penezic on KIZA, THE MOVIE (written by Penezic, directed by Nikola Vulovic, produced by Ćeretić), he is preparing his live-action directorial debut – VISTAVISION.

Belgrade, November 1944: Teenage Joca and Bane are dragged out of the movies and shipped to the front.

In the trenches they meet Kocha, the commissar/film buff.

After VE-Day they return to Belgrade, where their bourgeois wardrobe gets them shipped off to the work brigades. After two years, Kocha finds them and hires them as projectionists for the party elite, and they hear of a plan to burn the film archive to manufacture sneakers for athletes who will compete in Moscow games.

With Kocha’s tacit approval, the boys enlist two reluctant friends to break into the film warehouse and save everything they can.

The sneakers manufactured are pathetic – but the destruction of the archive continues, for it has become an ideological campaign to rid the world of bourgeois art. Joca and Bane make an even more dangerous midnight run to the warehouse and succeed in spiriting away hundreds of films, burying them under a monument just outside Belgrade.

When Tito breaks with Russia, the shoes are no longer needed. Meanwhile, Joca is overheard confessing to Bane that he has saved a “master-piece” about Stalin – leading to the boys’ immediate dispatch to the cruel prison island of Goli Otok.

Just up the Coast, Tito is living like an emperor on his own island, complete with zoo, tropical garden and cryogenic chamber (just in case). But he needs competent projectionists to show films to his illustrious visitors. Kocha remembers Joca and Bane and rescues them from prison, and they redeem themselves with a seamless projection for Winston Churchill.

Thus begin their years in Paradise, screening every imaginable film for Tito and the luminaries who visit him. Thus also begins their secret hobby of cutting a few frames from the movies they screen and putting them on a personal clip reel.

Their “dolce vita” ends with the political purge of their protector Kocha. As collateral damage, they are unemployable until their “break-in buddies” – now Party bigwigs – save them.

Eventually, as Tito lies on his deathbed, Joca and Bane stage a final screening for him: their clip reel, which allows the dying dictator one last smile.

Now old men, Joca and Bane have but one mission: to save their clip reel for future generations. This they accomplish on the day NATO bombs Belgrade. The hiding place seems secret from everyone – except an incoming guided missile. We are left believing it scores a bull’s-eye. Until...

Belgrade, November 2044: the missile stands as a monument in a beautifully pristine city, apparently unexploded. And Tito’s back, good as new, mulling over requests from Croatia, Slovenia and even Trieste to join Serbia in a new federation, while English and German gastarbeiters queue for jobs in Belgrade’s famous film archive.

## Director's notes

This dark comedy spans one hundred years in the lives of our two heroes and their chef d'oeuvre, a clip reel of scenes and frames of their lives and their dreams. Their love for cinema develops when they are teenagers, during the German occupation in Belgrade. But soon they are caught up in the whirlwind of history – from Soviet “liberation” and the postwar challenges of treading a narrow line between Stalin's and Tito's versions of Communism, to their abrupt passage into serious adulthood on a prison island in the Adriatic. While Bane is daring and feisty, Joca is cautious and contemplative. Throughout our story their characters will evolve in almost every aspect, except for their steadfast, almost physical, love for film.

We see VistaVision as the story of these two quite ordinary fellows, who never really wanted to “set the world on fire”. It was that crazy stone they were born on, and the firestorm that never ceases to blow on it, that packed 200 years' worth of ups and downs into their lifespan. In their parallel universe – the world on the big screen – they live the dream of VistaVision in Technicolor. Cinematic as this broad panorama of human experience is, our focus will be on the two main characters and their voyage of destiny. Visually, our style will try to be transparent by the norms of each actual period – black and white documentary style of the '40s and '50s, full glorious colors of the '60s and early '70s, moving more towards the TV look of the late '70s and '80s and the harsh, handheld video of the civil war decades. We end in the 3D animated computerized futuristic world of the 5<sup>th</sup> decade of the 21<sup>st</sup> century.

The absurdity and foolishness of the world that passes around them will be treated humorously, and gently, as it reflects on the everyday life and everyday dreams of average guys who just happen to be in the wrong place at the wrong time, just about every day of their lives.

Production Company Profile:

**EasyE Films D.O.O.**

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# YEARS BEGIN WITH JANUARY (GODINE POČINJU JANUAROM)

Director: Gvozden Đurić / criptwriter: Gvozden Đurić and Sonja Milošević

Gvozden Đurić graduated the Academy of arts, Novi Sad, department of acting and directing, the class of professor Bora Draskovic.

2001 Directed a short movie called »The Stadium« filmed in Slovenia in Italian language.

Won a Best short film award for the film »The Stadium« at the Grossman film festival in Slovenia.

Participant of the Isola festival (Slovenia), Ljubljana festival (Slovenia), Rome festival (Italy), Bratislava festival (Slovakia).

2002 Assisted on the set of the play „Tesla“ by Nikita Milivojevic at the Madlenianum theater in Belgrade.

2003 Sarajevo film festival – workshop with Alexandre Payne (About Schmidt, Sideways)

2004 Sarajevo film festival – workshop with Abel Ferrara i Bella Tarr

Directed video footage for the play “My Homeland” by Nikita Milivojevic at the Bitef Theater in Belgrade.

Graduated the Academy of arts in Novi Sad, department of film directing, the class of professor Bora Draskovic. Graduation film – “The Victim”

Film “The Victim” played at the “Balkan Black Box” film festival in Berlin in the official selection of the “New Directors” program.

2005 Directed a play called “The Cinema isn’t working again” at the Bitef Theater in Belgrade.

2008 Directed a short film called “Afrika”.

Milica (32) is a successful model and a stylist from Belgrade. One day, without any obvious reason she gets a sudden feeling of internal emptiness and loneliness which completely turns her life around and gradually leads to an emergence of a strong maternal instinct in her and a desire for stability and a family. She turns to her ex-boyfriend Petar (33), convinced that he will always be there for. However, Petar’s new girlfriend is pregnant, and he cannot give Milica the support she needs. This incident breaks her down completely.

Bozidar (34) is a guard at the hospital. It’s a dead end job. He is a melancholic type; intelligent but with wasted potential. Bozidar has a strange obsession with old things. He frequently buys them at the flea markets and antique shops. His life starts to change when (through internet porn) he finds a video clip of a Professor (55) abusing Milica. Milica and Bozidar do not meet until the day when the beaten-up wife (Milica) of a jet-set politician and professor is brought to the hospital. The Professor is a friend of the doctor who works at the hospital and together, they cover up this incident. Bozidar finds clips of the Professor abusing his wife on internet porn sites. Bozidar begins to follow the Professor and becomes obsessed with him.

He keeps seeing Milica more and more in the company of the Professor who has promised her a baby. She sees this successful man as a shortcut for all the things she has missed in her life, but she soon discovers the Professor’s violent side – his need to molest her both physically and mentally. She is already in a poor emotional state and she has no strength to oppose him.

Bozidar buys a gun at the flea market. While Milica and the Professor are at a party, Bozidar creeps into their apartment and hides in the closet in an attempt to kill the Professor. After a while of trying to go through with it he just freezes lacking the courage to take action. The Professor falls asleep at some point during the night, then Milica and finally, Bozidar, still hiding in the closet. He awakens and realizes that it’s almost dawn and that it’s time to leave. He walks out of the closet stumbling upon something, tripping and making a lot of noise. Milica jumps out of bed startled and quickly turns on the light. Bozidar, still with the gun in his hand, realizes that he tripped over the Professor’s dead body. Apparently he died of a heart attack during the night. Milica and Bozidar stand silently over the Professor’s body and in some awkward way this situation brings them closer together.

Over the next several days they start following Peter and his family together. They have no idea why they are doing it; they just observe them as they would watch a theater performance. Bozidar realizes Milica’s desire to have a baby so he abducts Peter’s newborn.

He and Milica start simulating a family life in his apartment. They bathe the baby and they go to bed together as husband and wife. But after a few days they return the baby to Petar’s apartment and decide to go their *separate ways*.

## Director's note

First Newton's Law:

"A body continues to maintain its state of rest or of uniform motion unless acted upon by an external unbalanced force."

A simple story, reminiscent of Asian movies, particularly Wong Kar Wai (*In the mood for love*) and Kim Ki-Duk (*3 - Iron*) where the overall state is the main character and that which drives the scenario. A story of two people stuck in their own lives. They are on opposite socio-economic ends of society, yet they live out almost identical lives. Each day is the same, planned, repetitive. There is no purpose, no goal until something suddenly moves them and turns their life around.

Their biological clock begins to tick – for Milica it manifests as a desire to give birth, for Bozidar with his yearning for justice. However, that takes them to the extremes. Milica wants to become pregnant and have a baby no matter what and that leads her in the arms of the wrong man, while Bozidar tries to combat his fears in the worst possible way – by killing someone. It ends up being the same man – the Professor. When Milica realizes who she is with, she does not have courage to get away from this powerful and cruel man. Bozidar, even after getting courage to break into their apartment with the intent to kill, does not have the courage to go through with it. Suddenly, without any action on their part, all Milica's and Bozidar's problems are solved. The Person that presented a problem for both of them dies of natural causes, and they are presented with a dilemma in the absence of the problem. What now? Where to go? They go further in their extremes. By abducting Milica's ex-boyfriend's baby, they try to live as a family, yet it only lasts a moment, as in a dream. They return the baby and go back to their own lives. Life goes on. December is nearing its end, a new month is coming close, new things in their changed lives, yet they are again at the beginning... A slow rhythm of the film with almost no music, only sounds. Long shots with an emphasis on close-ups so that the emotional states of the characters may be better expressed. The scenery is very minimal but authentic. A hospital, a market, the apartment with a limited amount of colors. Cold and bleak. Only the details seen on the costumes describe the mood changes of the main characters. The actors' performance is the cornerstone of the entire film. Their states, inner conflicts and moods shape the film as it should be.

**Kiselo Dete** is a film production company, founded by a group of young filmmakers from Serbia, gathered around the goal of making independent fiction and documentary films with attitude.

*Kiselo Dete* is not yet an established production house, but if you look at the individuals behind the company you will discover a lot of talent and experience. Uros Tomic has directed the very successful Internet sitcom with thousands of clicks and was supported by City Council of Belgrade Film Fund for "Play me, Kusturica" project. Mina Djukic was also awarded funds from the City Council of Belgrade and has won several prizes for her shorts. Nikola Lezaic's project "Tilva Rosh" has received a grant from the Film Center Serbia and from the City Council of Belgrade Film Fund to shoot his first feature.

During 2007. and 2008, Kiselo Dete's projects have been part of a few European film markets and professional programmes. „Play me, Kusturica“ project has been nominated for this year's Robert Bosch co-production prize, later this year it won the funds from City Council of Belgrade Film Fund and is currently a part of Prime Packaging programme, organized by Prime House from Berlin.

„Tilva Rosh“ project has been selected for this 2008 Connecting Cottbus Pitching and for Crossroads Co-production forum during the Thessaloniki film festival, and will be presented at the stand of Film Centre Serbia during Berlin Film Festival in 2009.

# “Zero” (Ø)

Director: Ivan Petrović / Scriptwriter: Bojan Dimitrijević, Nedeljko Kovačić, Ivan Petrović

Ivan Petrović was born in 1975.

After studying Philosophy at the Faculty of Philosophy in Belgrade, he finished his studies at the Film and Television Directing Department at the Faculty of Dramatic Arts in Belgrade.

Among his achievements during his studies is FDA's "Radoš Novaković Memorial Award" as the best directing student in 2001/02.

The year is 2012.

Djordje (The Joker) is a 30 year old cabby living a little too idealistic life, which irreversibly falls apart when he finds out that his beautiful wife isn't a photo model as he thought, but a true genuine demon from hell.

Confronted with unexplainable events, Djordje finds out from the mysterious priest Father Zaharija that the End of the World is near and that he is chosen to decide the destiny of mankind.

Following Father Zaharija's advice, Djordje starts the journey, accompanied by his own brother Zlatko – junkie and a petty drug dealer; Lada – traumatized young girl; and Petar – retarded ex-police officer.

It clears out along the way they're being followed by the vampire/police detective Vuk and his assistant - the witching drug dealer Hamo, but also by the mysterious young man Ognjen who turns out to be a dragon, not a human.

The world rapidly falls apart. Djordje and his companions are being attacked by a bunch of demons – including dog-headed police officers and water vampires. Along the way, Djordje finds out he should perform a ritual accompanied by four other participants.

The ritual is supposed to happen in the first watermill Djordje stumbles upon, but before it even starts, Vuk and Hamo kill the retarded police officer Petar and Djordje's brother Zlatko and take their places.

Djordje gets the picture who are the persons surrounding him: Vuk and Ognjen are immortal higher beings representing the positive and negative aspect of the universe – the good and evil. Hamo is a human – slayer, and Lada is a natural born victim.

This knowledge is revealed to Djordje by some kind of God's emanation calling itself The Great Shepherd, which leaves him with the notion that the world's future will be decided by his own sane decision.

In order for good to win and the world to become a better place than it is, Djordje must bring the sacrifice by killing Lada. In order for evil to win (meaning the world to stay as it is) Djordje must avenge his brother's death by killing Hamo.

Confronted with a non-human type of choice – Djordje refuses both options and decides he should only kill himself.

It turns out to be the wisest and most noble solution, so once more Djordje meets up in 'heaven' with The Great Shepherd, who congratulates him on his choice, informs him that the world is saved, and offers him immortality and a place in the pantheon.

Djordje, who already had it enough, refuses with disgust, and forces The Great Shepherd to return him back to Earth as a regular human.

Back there, he runs across Vuk and Ognjen savagely beating each other, as well as Lada and Hamo fighting to the death. Realizing there's nothing he can change in their relations. Djordje elegantly withdraws from the conflict, leaves the mill, and drives away in a stolen truck.

## Director's note

Ø is a HORROR / FANTASY movie, targeting several subgroups of genre fans.

Being fast-paced, action-packed, and with some light comic touches, it appeals to younger audiences.

Also it is an OCCULT ROAD MOVIE, communicating esoteric elements to the more mature Horror & Fantasy fans.

The movie is set on a non-specific Eastern European / Balkan background, and is being shot in Serbia, on English.

Ø brings to the theaters rarely seen demons from the ancient pagan Slavic mythology: Witches, dog-heads, water vampires, a wolf-man and a dragon-man, a wild pig from Hell, faeries, and zombified villagers.

Strongly influenced by their affection towards 1970s and 80s Horror movies and PULP cinema and comics, the authors have based the movie's appeal primarily on on-set F/X and physical action, with some CGI support.

Every single person decides for the fate of the whole world at any given moment – that is the idea the movie Ø puts up front.

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# A FOLD OF MY BLANKET (CHEMI SABNIS NAKETSI)

Scriptwriter and director: Zaza Rusadze

Zaza Rusadze was born in Tbilisi, Georgia in 1977. He worked for Georgian State Television for several years. In 2003 Rusadze received his degree in directing from the film school HFF "Konrad Wolf" in Potsdam, Germany. In 2007 he moved to Tbilisi and founded the Film Production and Distribution Company ZAZARFILM. He is a member of the Georgian

multimedia art collective GOSLAB. Rusadze is currently developing his first feature length film "A Fold of my blanket".

A seaside town in a soviet like country in the near future. Men with poles dispense national flags to citizens and the picturesque facade conceals the acquiescence of this peaceful place with a well-orchestrated order. In an endeavor to escape its monotony, two young men DMITRIJ and ANDREJ practice rock climbing. They have recently returned home after having studied abroad. Both are from the families of establishment, the pillars of the local governing

hierarchy. On their climbing trip, DMITRIJ and ANDREJ find an ancient grave with indecipherable numbers on it. A narrow pathway next to the grave leads them into the depth of the dark wood, where they discover two faceless forest dwellers. DMITRIJ and ANDREJ are overcome by fear as they find the entrance into a cave. They climb inside, while two faceless forest dwellers observe them from behind the trees. When DMITRIJ and ANDREJ are about to leave the forest, ANDREJ mysteriously disappears, as if the earth has swallowed him. Back in town, DMITRIJ learns about ANDREJ being found and accused of murder, which has coincided with his disappearance in the forest. Dmitrij's father, who is friends with Andrej's parents, is the attorney in the case. DMITRIJ disobeys his father's instructions and tells the jury about the faceless inhabitants of the woods. His testimony is met with disbelief in the courtroom, causing uproar resulting in Andrej's conviction. The extraordinary revelation and the consequences of the trial unravel the life of the town. Although all would seem lost, a spiritual rebellion is nurtured inside DMITRIJ's soul.

A FOLD OF MY BLANKET tells a story of a young man DMITRIJ, who strongly believes that the functioning construct of the society, he lives in, is an illusion. To emphasize the timeliness of this subject I have set up my story in the near future. For exploring DMITRIJ's character I have chosen an imaginary Soviet Union like country. A dogmatic authoritarian environment stands in a direct contradiction to the beliefs of my hero. The main source of my inspiration for A FOLD OF MY BLANKET are the paintings of a Belgium surrealist painter René Magritte and the music and diaries by a famous Russian composer Shostakovich. I have chosen the name of my main protagonist in memoriam of Dmitrij Shostakovich. My hero struggles with the fact of existence of the external world and believes that there is no other truth unless he participates in its creation. Putting together the pieces of the puzzle of my story is a tribute to the contemporary philosophy movements, which influenced me in my work. The genre of the film could be determined as an Epic Thriller. It uses a strong thriller plot as a narrative tool, which is interwoven with the fairy tale like elements. The film represents a perspective of a former Soviet Union citizen and deals with the question - is it possible to escape the conformity of the state, we live in, once we acknowledged it? I am looking for the individual salvation possibilities for my protagonist; even it might mean the escape by discovering the illusionary world.

#### **COMPANY PROFILE AND CV**

The Film Production and Distribution Company ZAZARFILM has been launched in March 2007. The company was founded by Zaza Rusadze and is based in Tbilisi, Georgia.

ZAZARFILM aims to develop, produce and distribute Georgian author driven documentary and feature films.

ZAZARFILM in co-production with SANGUKOFILMS has recently produced a short film by Zaza Rusadze entitled FOLDS AND CRACKS. Currently in postproduction we very much hope to premiere at upcoming International Film Festivals next year.

# Instructions for Divorce (Gankorcineba 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 "VT-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. VGIK 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, Wroclaw, 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 IFF "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 ISFF, Japan **December 2005 "Special Prize For Best Use Of Cinematic Language"** at KINI 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 forth 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.

**“PILOTS ENT”, 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-Sniders**” – Rockumentary on Georgian punk rock icon of rustic revolutionary character Robi.

# The Business Trip to Belfast (Mivlineba Belfastshi)

Director: Beso Solomanashvili

Beso Solomanashvili studied 1991-1996 with the film directing group at the Workshop of one of the greatest Georgian film directors Giorgi Shengelaya

In 1993 Beso started working as a cameraman for the International Red Cross, where he worked in the conflict zone and that was the time, when he met the people, whose story is used for the project *"The Business Trip to Belfast"*. In 1995-1996 shot first short films *"Vernisage"* (1995 Former Soviet States Student Film Festival "St. Anna", Moscow – **Special Jury Prize**, 1996; Former Soviet & Eastern European States Debut Film Festival "Kinoforum", Sochi – Prize for **The Best Short Film**, 1997) and *"The Bloody Screenplay"* (1996 European Countries Debut Film Festival, Anger – **Director's Prize**). During the Abkhaz ethnic conflict worked as an assistant director for the feature film *"The Graveyard of Dreams"*. In 1996 he graduated from the Film School and shot a feature-documentary film about street musicians *"Let's Try Together!"*, which became very popular among the Georgian audience (1998, International Documentary Film Festival, Novorossiysk – Prize for **The Best Debut**). 2001 Beso made a full documentary about Georgian peacemakers' company *"Father, I Might Stay in the Army"*. In the period between 2005-2007 he worked on feature-documentary projects: "Grigol Robakidze – a Georgian Writer in Europe", "Prince Machabeli – a Perfumer from America", "Noe Zhordania – the First Georgian President".

In an ethnic conflict in the Caucasus, Abkhazia, the refugees, trying to escape through impassable mountainous path, are chased by armed commandos of the enemies. ANNA, a 23-year-old refugee woman, agrees to sacrifice her disabled husband to rescue her unborn child. Anna is brought to the capital by a 25-year-old rescue officer GAGA. He takes Anna to his home. He gives her shelter and finds job for her. Her health state makes pregnancy and future delivery very dangerous, she indeed needs Gaga's compassion and support, but in return Gaga demands her love, which turns into an unbearable burden for the depressed widow.

Health complications and severe social circumstances force Anna to make an abortion and marry Paul, her boss, to rescue herself, even though she is well aware of the fact that he's homosexual. Paul in his turn also needs Anna to create the image of a respectful family man, so necessary for his career. At the same time, Gaga is offered a job in Interpol.

It turns out that Paul lives in Belfast with his very strict religious parents and brother, Sean, IRA member. Unexpectedly, police conducts a military operation to detain Sean. Paul and his elderly parents are killed. Sean takes Anna hostage and hides in the house of Peter, his companion-in-arms. From a TV program, Anna learns that Sean is a member of the Irish Republican Army and police thought he was dead.

Anna tries to get in touch with the police but she doesn't manage. Anna wants to escape. Peter attempts to kill her. This leads to a conflict between Sean and Peter. Peter is killed and Sean is wounded.

Anna helps Sean and stays with him. Sean is now wanted by both, police and IRA. Anna and Sean are alone against the whole world. They fall in love and plan to find money, get false papers and leave the country.

But Sean wishes to prove to IRA, that he's not a traitor and in secret from Anna starts planning a terrorist act on his own. He deals with Russian mafia.

With the assignment from Interpol, Gaga goes undercover to meet Anna and Sean as a representative of the Russian mafia. Pretending that he speaks Russian, Gaga in Georgian proposes Anna to surrender Sean to the police, explaining that otherwise she will also be a victim, but Anna is already bearing Sean's child. Sean has no clue of what is going on, he feels danger, prepares to attack, but here he learns that Anna is pregnant.

This moment becomes for Sean, Anna and Gaga the moment of choice between life, dignity and love.

Many years after, Anna is sitting with her 13-year-old son in her house in London, watching TV news about the August 2008 events in Georgia – again war, again destruction, again refugees.

Mikheil Kalatozishvili, Tengiz Abuladze, Revaz Chkheidze, Otar Ioseliani, Mikheil Kobakhidze, Giorgi and Eldar Shengelais, Temur Babluani and Dito Tsitsadze – in any film catalogue or Internet there are hundreds of pages with these names. These directors make a significant part of the world filmmaking history. Directors of my generation, who started their carrier in the early 1990s, were supposed to continue making Georgian films. We were quite successful at students' and debut festivals, however, the wars in the Caucasus suspended filmmaking in the country. Although, we still managed to make a couple of films in this period, we were still the directors of lost generation. I myself witnessed all the wars as I worked as a video operator in various international organizations, accredited in Georgia. This challenging time raised very painful but also interesting topics.

The story of the project I resent, as a director refers to this very period and the recent events in the world (namely the Russian-Georgian conflict) showed, that the topic is regrettably still relevant, even after 15 years. After the collapse of the Soviet Union the social circumstances were extremely challenging in Georgia, when the wars and corruption destroyed the country and people started fighting for survival. The main character of the story also strives for survival and tries to get to Europe, so peaceful at the first glance, however. . . I knew the majority of the characters and story is based on reality.

The idea of the project belongs to me and the script is written by my brother, a well-known Georgian playwright Irakli Solomanashvili.

The main character of our story is a young woman, who lost everything and everybody in the war and to survive she keeps to the beaten track – she marries a respectable European man to find peace in Europe, but from one fierce war she just moves to another.

In the project The business Trip to Belfast the hard social situation of Tbilisi and the European environment of London, Georgian mountains and Belfast graffiti, ethnic conflicts in the Caucasus and criminal Europe replace each other.

## COMPANY PROFILE

The film studio Independent Film Project was founded by two of the most successful Georgian producers Archil Gelovani and Levan Korinteli in 2006. This is one of the most large-scale production companies in Georgia. The film studio Independent Film Project has a base, technically equipped in compliance with the international standards.

Performance of the company covers production of full length and short feature, documentary and animation films; restoration of Georgian classical feature films and documentary materials; supporting young directors and writers; archiving of video, audio and printed materials; educational film projects; competition programs.

Independent Film Project, Ltd. has produced three full feature films and three documentaries. One of them, "The Russian Triangle" (full feature film, thriller, director – Aleko Tšabadze) was awarded the Special Jury Prize at Moscow International Film Festival in 2007 and Russian National Film Academy prize (Nika) for Best Foreign Film in 2007.

Presently the company has two projects in production: "Conflict Zone" ("Karabakh 2", which is the continuation of the feature film "Karabakh", produced by Levan Korinteli and Archil Gelovani in 2004) and "Cheki".

# 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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# B2B

## BELGRADE TO BUSINESS

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4th B2B BELGRADE INDUSTRY MEETINGS  
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