

B2B

BELGRADE TO BUSINESS

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EUROPE OUT OF EUROPE



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Before and After

Directed and Written by: Violeta Gorgos

Produced by: OWH, Moldova



Violeta Gorgos - Born in Glodeni, Moldova, in 1967. Graduated from the Institute of Arts in Chisinau, Moldova at the Faculty of Film and TV direction (1992-1997).

Worked for National Moldovan TV Station and OWH TV Studio in Chisinau. Currently working for TVR Iasi, Romania.

Many of her documentaries have received awards at international film festivals.

Filmography:

Clay and Light, a Musical Film, 1993 (doc); *A Rhapsody in a Broken Mirror*, a Musical Film, 1996 (doc); *The Virtual Dream of a Child*, a Musical Film, 1996 (doc); *Faith, Love, Hope*, 2002 (doc); *Sin from Sin*, 2003 (doc); *Crasna*, 2005 (doc); *Malanca*, 2006 (doc); *Words.ro*, 2006 (doc); *A Mother From the Kingdom of Shadows*, 2006 (doc)

It is March 1992, not long after the proclamation of independence of the Republic of Moldova. The young country is under attack by Transdnestria (part of the ex-Soviet Moldavia), controlled and supported by Russian army. The battle rages around an important industrial site, that neither Moldova nor Russia can give up. Moldova does not have an army yet so police forces band with volunteers, supplemented by desperate convicts brought from prisons all over Russia.

All the men from Transdnestria are supposed to fight against Moldova. Some of them, mainly those who speak Russian, did fight, others didn't, because they would have fought against their brothers. Ghenady Vasyliovich is one of those who didn't. Although having Russian roots, he considers Moldova to be his homeland because he met his wife there and his daughter, Katya was born here. He had a job in a school where they used to speak both Moldovan and Russian and nobody argued.

His first call-up notice was delivered by the postman. He simply ignored it. The next was brought by a militia officer, and so was the third and the fourth.

One day, the militia officer comes and stays the whole day. He plays with Katya and explains to her mother how important it is to fight for your country. Ghenady spends the night at his friend's place, but the militia comes there the next morning. He escapes and hides in the basements for a few days, but the only solution seems to be leaving the country.

He goes to the city of Chisinau, where he sees crowds of men boarding trucks without guns. These were volunteers. There, he finds out that his brother is dead. He has no place to go so he ends up at the railway station. After a few weeks, he manages to get a job at the university. One day, at the station he meets a student of his, who was thrown out from the student hostel for hiding some refugee friends from Transdnestria.

In the autumn, when the war ends and chaos envelops both Transdnestria and Moldova, Ghenady calls his wife to announce that he is coming back - but the police is still chasing him.

The situation doesn't change even after a year. Once Anna decides to leave and they agree to meet on a neutral territory, in the Causheni city. She takes Katya, some personal things and they leave for the bus station. A militia officer appears when they get into the bus. He takes Katya and tells Anna to be back in two days.

Once in two weeks or once a month, they keep meeting in the same place for a few hours. After the war, some refugees and volunteers abusively occupies an unfinished building in Chisinau. The police doesn't do anything - after all, they used to fight side by side in the war. Ghenady Vasilievich is one of the "occupants".

Ten years pass. Transdnestria is not recognized by the international community. Ghenady Vasilievich lives in permanent fear of being thrown out in the street. He also keeps meeting his wife once in a while. Their daughter is 16 now and studying in a Russian school. Her teachers and school friends have managed to convince her that her father is a deserter. She doesn't want to meet him anymore and Anna can't leave their daughter.

Director's Statement, by Violeta Gorgos

The story

The plot of the film describes a common situation for many families in Transdnestria. Forced to settle there, being refugees from Moldova or other countries, faraway from their homes, all those who lived through the experience of the war, can find themselves in the story. Others find it unbelievable.

The script

The original text (a theatre play) was penned by Dumitru Crudu. I read it and tried to visualize it, replacing monologues with camera movements and dialogues with action. I removed entire chapters of narration and introduced new scenes in order to create a cinematographic narrative.

Personal approach

The main focus of my attention throughout this story is the family. The war started suddenly, overnight. Many men never did actually realize who they were fighting against. Some went into battle for money. Some families abandoned their houses and left the war area, others stayed for different reasons (fear of losing their homes or a moral obligation for their profession). Our story presents a family that hoped to separate temporarily, but could never come together again. For personal reasons, this touches me more.

Visual approach

There are three main characters in the film. Through their stories, they represent three different types of victims. For that reason, the whole film is a sequence of subjective perspectives. They change from one scene to another. The camera will always be mobile: the camera itself is a character in this film.

OWH TV Studio (Open World House) was established in 1995. At first, the studio was launched as a laboratory where young TV producers and directors had the possibility to develop their skills in the field of audio and video technologies. In time, the activities of the studio ceased to be limited to instructive projects for young filmmakers.

In 1999, OWH TV Studio was registered as an independent institution. In the following years it produced documentaries, music videos, advertisements and TV programs broadcasted on local and national TV stations. Several documentary films have been awarded at different international festivals.

In 2000 OWH TV Studio launched the International Documentary Film Festival CRONOGRAF in Chisinau, which is still being held yearly as the only film festival in Moldova and the most important spring cultural event.

The company's first feature film is now being developed - a Romanian-Moldovan co-production ("Wedding in Bessarabia", by Napoleon Helmis).

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Cotton White

Directed and Written by: Ketevan Machavariani

Produced by: Filmstudio "Sanguko", Georgia



Keti Machavariani was born in 1972 in Georgia. 1990-1995 studied at the Georgian State University, Department of Art History. 1997-2002 studied at Tbilisi State University of Theater and Cinema, Department of Film Directing. 2003-2007 worked as a second director on several feature films. Employed in the broadcasting company "Rustavi 2" as a producer and as a journalist for the most popular Georgian magazines "Anabechdi" and "Focus".

Films:

1999 – *The House* (doc); *Tbilisi – Rotterdam 24 hour, without comment* (doc); 2000 – *A Very Old Story With New Faces* (short), Grand Prize at The Youth film festival "We are coming", Tbilisi; 2002 – *Digital Zoom*; 2003 – *Mariami* (short), screenplay awarded at the competition of the Georgian Ministry of Culture; 2003 – *Glass fragment* (short) screenplay awarded at the competition of the Georgian Ministry of Culture.

The story takes place in post-Soviet Georgia in the beginning of the 21st century.

The storylines of three heroes intersect against the background of hard life. Nino, 35, is a single woman who works as a seasonal worker at a summer resort on the Black Sea coast. During daytime she works as a waitress at a highway canteen, serving mainly long distance truck drivers. She spends her evenings doing the same for tourists at a seaside bungalow. Every morning, the sun finds her lying exhausted on the beach.

Nino sends her income to parents who live in a small town. She occasionally meets with Nika, a policeman. They hardly speak, and their relationship doesn't go beyond brief sex in a car, though, Nino sometimes throws secret glances at the highway in expectation of Nika's police patrol car. Nika is a refugee from Abkhazia. He spends days working and nights sleeping at police barracks. He sends his income to his parents living at a hotel in Tbilisi.

Sopho, 15, is a member of a vagabond children group. She earns her daily bread by wiping windows of cars stopped at traffic lights. She spends everything she makes in the aforementioned bungalow. Occasionally, she joins her friends at the beach to sniff glue (the cheapest drug).

One morning at sunrise, Sopho meets Nino lying exhausted on a beach and asks for a cigarette. Their relationship continues later, when in Nino notices Sopho desperately dancing in the bungalow. Sopho tells Nino about her dream - showing her a shabby photo of Pamukale (the white salty picturesque seacoast in Turkey). Sopho lives without ID, and Nino helps her get one.

One day, during Nika's shift, he encounters and pursues the group of young vagabonds. Sopho escapes and finds shelter at Nino's place. Nino helps Sopho join a dance troupe that is going on tour to Turkey by bus. Meanwhile, Nika is informed that he will be transferred to East Georgia. He leaves Nino without any comments or explanations. Left alone, Nino continues to work as usual. She often gazes at the present she has received from Sopho, the old photo of Pamukale that is now hanging on the wall. In it, she finds recluses from the dormitory mess and noises.

Finally, Nino takes the photo from the wall, packs her luggage and takes a bus to Pamukale.

Director's Statement, by Ketevan Machavariani

Cotton White is a story of three heroes whose fortune is defined by various historic and social factors. The emergence of a new economic system in the Post-soviet epoch and the eruption of ethnic conflicts dictated the rules of Nino's, Nika's and Sopho's worlds. The environment where the main priority is a struggle for survival excludes true human relations and emotions. My heroes act almost mechanically, reiterating their daily routines just enough in order to fulfill their basic needs. Nino and Nika move around in a vicious circle that seems impossible to escape from. Their love is impossible as well and it remains at the level of a pure impulse. Their future does not seem different from this bleak present.

Nika, a refugee from Abkhazia, does not even dream about returning to his homeland and his patrol area is the only thing that matters to him in this world. As for Nino, the only important thing for her is to look at the sunset on the beach after the end of her seasonal summer work. Only Sopho, born and raised in the streets, breaks away from this circle and begins to look for the world seen at the photo. Sopho's break out is the beginning of Nino's awakening.

The film is a social drama, filmed in an absolutely documentary environment, with three independent but interconnecting storylines.

Film studio "Sanguko" is a Tbilisi based production company.

Production:

Complex – dir. Kote Takaishvili, 22 min, black&white, DVCM, 2005; *Graffiti* – dir. Vano Burduli, 24 min, color, 35mm, 2006 ; *Two Khevsurs* – dir. Zaza Kolelishvili, 13 min, color, DVCM, 2006; *Small City* – dir. David Iashvili, 17 min, color, DVCM, 2006; *My Aerolane* – dir. Gio Mgeladze, 55 min, color, DVCM, 2006; *Subordination* – dir. Archil Kavtaradze, 107 min, color, DVCM, 2007; *The Man from the Embassy* – dir. Dito Tsintsadze, 10 min, color, 35 mm, 2007; *Broadway 45* – dir. George Maskharashvili, 57 min, color, 8 mm, 2007; *Murder* - dir. Dito Tsintsadze, color, 35 mm (in production).

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East West East

Directed and Written by: Gjergj Xhuvani

Produced by: Albanian General Vision, Albania



Gjergj Xhuvani was born in Tirana in 1963. In 1986 he graduated from the Academy of Fine Arts in Tirana, majoring in the dramatic arts. From 1986 to 1990 he worked as an assistant director on various films. In 1991 he directed his first short film *Blanc and White*. He wrote scripts for three animated films and also published two novels – “The Boat of the Poor” and “Up to 12 O’clock”.

Selected feature films:

The Last Love (1994) - Special Jury Prize – Bastia Corsica (France)
Slogans (2001) - Youth’s Prize – Cannes 2001; Grand Prix, Best Director and Best Actress – Tokyo 2001; Special prize – Cottbus 2001
Dear Enemy (2004) - Best European Script – Sundance/NHK; Participated at Film Festivals in Toronto, Edinburgh, Bratislava...

Ilo, a former cycling champion of Albania, now 50, is assigned to create and lead a group of 5 young cyclists who will represent Albania in an amateur bicycle racing competition in France. In a still impoverished and isolated Albania, the members of this team will be among those few people who will have a chance to visit the West.

Once there, cyclists and their relatives hope to buy goods that in Albania they cannot even dream of. Ilo, however, has the greatest problem. He and his wife cannot have children. He has heard that in foreign countries there are medicines that treat pregnancy problems.

The team agrees to collect golden coins preserved as jewelry or relics by their families.

But, taking gold out of the country is prohibited by law. They agree that one of the cyclists will swallow the coins in Albania and will take them out through excrement once they are out of the country.

The itinerary of the trip as defined by the Ministry of Sports is: a ferryboat from Albania to Trieste, Italy, and from Trieste to France by train. They will be accompanied by officials of Albanian embassies in Italy and France during their trip.

In Trieste, the team is accommodated in a hotel booked by the Albanian Embassy in Rome.

As 2-3 days pass, concerns arise as no Albanian Embassy official comes to take care of their trip. One night at the hotel, they watch Italian TV and notice that the stations are broadcasting events from Tirana, Albania. The film shows events that took place in 1990 in Albania: gates of foreign embassies broken down by huge crowds of people or sometimes by trucks. People crawling over embassy walls. Confrontations between people and armed police. Injured and blood-stained women screaming etc.

The team cannot contact neither the Albanian Embassy in Rome nor Albania. Telephone lines are broken. Cyclists use their golden coins to pay for the accommodation. They remain in Trieste moneyless, hopeless, and anxious. Trieste, which once astonished them, is now not all that beautiful.

The only travel means to return home are their bicycles. They decide to travel from Trieste to Yugoslavia and further on to Albania. The Italian customs officers do not let them in, because their cyclists’ visas have expired. They spend two days without hope in the neutral area between Italy and Yugoslavia.

Salvation comes from a Roma (gipsy) couple who is driving a truck and smuggle goods from Italy to Yugoslavia. The good Roma man takes them into Yugoslavia and waves them goodbye somewhere in Macedonia. They cycle the rest of the way to the Albanian border. They prepare for this final leg of their trip as if it were the race in France. Instinctively, they are captured in the race excitement.

Exhausted, the cyclists finally see the road sign that indicates the border crossing point with Albania. The Yugoslavian customs appear in their view. However, the customs bar is not the ribbon at the end of the race they were hoping for. Seeing that they do not have a Yugoslavian entry visa, the officials consider them transgressors on Yugoslavian land who have entered the country illegally.

They are taken in a police minibus and head to inland Yugoslavia. They look out of the minibus window in bewilderment and disappointment. A soldier is riding on one of the bicycles in the customs front yard.

Director's Statement, by Gjergj Xhuvani

I have always wanted to express how strong the influence of Western European countries like Italy, France, Germany has been – and still is - on their neighbors, former members of the socialist camp.

This image of a promised land, of heaven, luxury and money, this illusion created by propaganda has ruined so many balanced people, impressing images of the “the other world” upon their minds and turning them into characters both tragic and comic.

The contradictory sides of this coin that represent both Happiness and Disillusion, Loss and Gain, Tragedy and Comedy - are my film motives.

I have treated the plot predominantly as a comedy. Almost every sequence in all dramatic situations will gradually be revealed as comic. It is better to laugh over all that than cry.

Even though none of the characters in the film represents me, I have lived through nearly exactly the same situations. I am not ashamed of my disillusion and I laugh at them. I hope the same happens to you.

Gloomy thoughts or emotions should always go hand in hand with a Smile. This is my film's motto. The “dramedy” genre offers me the possibility of mixing life truths with dramatic antagonism. For example: I have tended not to be simply the person who photographs that reality but to photograph its photography.

This is why the film is not a mere report about the 1990s but a philosophic message that flows from every human being's illusions.

There will be a “promised land” in every age.

There will be disappointed happy people in every age.

My characters are common people. They have no great ideas going through their minds, no contradictions between their inner selves and reality. They are sincere people, almost naive in that they do not know how to hide their dreams and desires. Maybe they would have remained that way if they didn't have the chance to physically touch the western “promised land of miracles”.

Now they start grow different from each other, but only because of the different dreams they choose.

This is a shocking event that will cause everything that they have lacked, that they have dreamed of in the secrecy of their repressed feelings, to be reborn as a new sense of longing.

Albanian General Vision is Tirana-based production company founded in 1988 by Arben Tasellari and Gjergj Xhuvani and registered in the Albanian National Center of Cinema in the same year. Until now the company has produced 4 features and 1 short film.

Production:

FUNERAL BUSSINES (1999), by Gjergj Xhuvani, 30 min (official short film competition - Venice 1999); SLOGANS (2001), by Gjergj Xhuvani, 90 min (“Prix de le Jeunesse” - Quinzaine des Réalisateurs, 2001; Best Film and Best Actress - Tokyo 2001; Best Film - Cottbus, 2002); DEAR ENEMY (2004), by Gjergj Xhuvani, artistic, 90 min (Winner of the Best European Literary Script award at Sundance Film Festival 2002); TIDE LINE (2004), by Wajdi Mowauad, 120 min; FATHER AND GOODFATHER (2006), by Dhimiter Anagnosti, 100min; EDUARD (2006), by Angeliki Antoniu, 100 min.

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Frenzy

Directed and Written by: Emin Alper

Produced by: Bulut Film, Turkey



Emin Alper was born in Konya, Turkey in 1974. After studying economics at Bogazici University in Istanbul, he continued his education at the same university (MA from the Atatürk Institute for Modern Turkish History). He was the head of the Bogazici University Cinema Club for a year, and a member of the Directors' Board of the Cinema Club for three years. So far he has directed two short films, *Mektup*, 2005 and *Rifat*, 2006. At the moment he is living in Istanbul and working on his first feature film, *Cinnet* (Frenzy).

Filmography:

RIFAT - 2006, Fiction, DV, 16'38", Color (Istanbul FF 2006, Short Film Competition, Special Audience Award; Marmara University Short Film Competition, Best Script).
MEKTUP - 2005, Fiction, Betacam SP, 12'30", Color (Hisar Short FF 2006; Istanbul Short FF, 2006).

Istanbul is in a state of political chaos. Armed groups are performing bombing attacks from shanty towns and the police are increasingly oppressing the civilians. Two brothers, otherwise mostly indifferent to these events, inevitably get drawn into the midst of all this turmoil.

Kadir has just been released from prison after many years. His only aim is to find his little brother, who was separated from him many years ago, in order to recapture some semblance of the warmth of family life. He finds a job with the help of a notable fellow from his village, Mevlut, who is a high ranking police officer. His job is to collect the garbage all over the shanty town and to check whether there any material related to bomb making can be found. If he becomes successful, he will become a regular officer of the police department. Kadir enthusiastically accepts the job and then finds his brother Ahmet in the very shanty town where he will be working.

Ahmet turns out to be a lonely, introverted guy who has been unemployed for many years and is currently in a highly distressed state, since he has been dumped by his wife. He has also finally found a job provided by the municipality: to clear the streets of dogs by simply shooting them. With his help, Kadir moves into the flat below Ali and Meral, two beloved friends of Ahmet. In a short period of time, Kadir, Ali and Meral become very close.

One night Ahmet finds a dying dog in front of his door – he recognizes it as a dog which he has wounded and which has slipped from his hands that morning. He takes the dog in to nurse him and they become fast friends. In the meantime, Kadir, who works very diligently and dreams of getting quickly promoted, constantly gives his reports to the police. However, Ahmet does not treat Kadir the way he expects him to. The reason behind this is a family secret from the past, which was also the reason for his imprisonment: Kadir had killed his parents with an axe in a frenzy when he was young.

Ahmet quickly becomes literally addicted to the dog that he has been feeding. While killing dogs during the day, he becomes paranoid about people finding and killing his own dog and starts hiding his dog from everyone. Meanwhile, Kadir finds out that Ali and Meral, whom he have gotten very close to, are in fact terrorists wanted by the police for being involved in a terrorist attack. Kadir is severely humiliated by Mevlut for not being able to see what was right in front of his eyes.

Upon losing his friends and being unsuccessful at work, Kadir starts working even more and making up scenarios after observing suspicious people around him. Ahmet, who is acting weirdly because of the dog, also becomes a part of his paranoid scenarios. Kadir starts to think that Ahmet is forced to hide terrorists in his house. Kadir tells this story to Mevlut, hoping that a raid will save Ahmet. Mevlut decides to policemen to search Ahmet's house.

Ahmet believes that they have come to take his dog away and fires at the policeman. In the skirmish, Ahmet and his dog get killed. Mevlut fires Kadir and Ahmet is presented to the public as a dangerous terrorist.

Kadir is in a shock of losing both his work and his brother on which he has built all his future plans. When he goes home, all desolate, he finds that a group of armed militants led by Meral is waiting for him: they know that he collaborates with the police. While driving to the place where he will be executed, Kadir tells Meral how he killed his own parents. Meral does not show any interest in his story. Kadir is shot at dawn.

Director's Statement, by Emin Alper

What attracts me to this story is that it gives me an opportunity to observe the characters of "little men" as both the perpetrators and victims of systematic violence. I am quite interested in telling the tragedy of these men who became mere tools for state violence in order to fulfil their dreams or just to earn their living, unaware of political and humanitarian implications of their activity.

My aim is to underline the alienation of people caused by political violence, and to show that an enemy can be a close friend, while a close friend can be a detrimental enemy when circumstances change. I want to emphasize that simple human needs make one see another as an enemy who has to be immediately destroyed. Ahmet's need to earn his living makes him a dog killer. Kadir's dream of a family life makes him a spy. And Ahmet's rending loneliness creates an intimate friend from a dog, while a close friend of Kadir's turns into a deadly enemy. The sturdy logic of violence destroys the intimate bonds between people and creates alienated political opponents.

These themes are inspirational for me since the country I live in has been in turmoil of political violence for close to 20 years. This vicious cycle systematically creates killers and victims and adds to the hate and animosity between conflicting groups. The state's capacity to create animosity towards its political opponents among ordinary citizens made me write such a story and criticize this by focusing on the tragedies of "little men". Moreover, I also want to criticize these "little men" because of their indifference to the humanitarian drama around them.

Another motivating theme for me in this story is "violence without a cause". The slaughter of Kadir's family seems no more than a burst of anger, which may be a result of suffocating social conditions, but is nevertheless meaningless and absurd. This small-scale massacre creates a deep desire for redemption in Kadir's soul, which urges him to create a family life with his brother. However, this dream is completely constructed and he finds it impossible to fulfil.

I think this story needs a dark and uneasy atmosphere that will be created by blurred pictures, and a camera hiding behind objects, hardly catching the protagonists or events. A dark, erratic, tense and apocalyptic atmosphere should be constructed with sharply contrasted pictures, discomfoting angles in irritating, narrow shanty town streets and the continuous sound of TV speakers in the background relaying news of terrorist attacks.

Founded in 2006, **Bulut Film** is a production company that aims to produce auteur films with distinct directors' labels. As such, Bulut Film is interested in avant-garde styles, experimental narratives and fresh talents. In order to follow its mission, Bulut Film endeavors to produce relatively low budget films at first, and then continue with films of various budget levels. The production of these films will be realized utilizing company resources, other parties' and coproducers' capital, local and international funds, and government subsidies.

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I'm Going To Change My Name

Directed by: Maria Saakyan • Written by: Maria Saakyan, Tigran Xmalyan

Produced by: Andreevsky Flag Film Company, Russia



Maria Saakyan was born in 1980 in Yerevan, Armenia. In 1993 she moved to Moscow. In 1996 she enrolled at the VGIK (Russian State Institute of Cinematography) to Vladimir Kobrin's workshop at the Department of Cinema Directing and Animation.

Her graduate film *Proshanie* was screened at festivals in more than 15 countries, including Rotterdam IFF, Telluride IFF, Oberhausen and others. Her first feature film, *The Lighthouse* was supported by Hubert Bals Fund of Film Festival Rotterdam. *The Lighthouse* was in the official program at Rotterdam IFF, Moscow IFF, London IFF, Sofia IFF, Pesaro IFF, Taipei IFF and was awarded at Golden Apricot IFF and in Our Film Festival in Split, Croatia.

This is a story of two women. Sona (34) is a very beautiful woman and a conductor of a men's choir consisting of 13 men. She is living in the small town of Alaverdi in Southern Armenia together with her 14-year-old daughter Anoush.

Sona is very busy with her choir. They are to have a concert at the beginning of April, and she only has a month to bring their performance level up to excellent. Anoush doesn't help her. She is too busy with her own particularities. Every day she's inventing some new stupid activity like drawing on the walls of the train station or putting some fruit into transparent plastic bags and letting strange life appear in the inevitable rotting process. Or she just goes and tries to get a new passport in the name of Anniko Inago, because that's the name of the heroine from a Japanese book she adores.

Off course, she has no friends, because the rest of the kids her age are very different.

The film is viewed from Anniko's perspective – her poetry can be heard as a voice-over, we see her paintings and collages. In the meantime mother's rehearsals continues. Anniko can't hear the music – because for her it's just breathing, parts of words, movements of her mother's hand, wide open mouths of handsome men. From there her fantasy takes over and we see Sona making love with each of the men. Each of the singers has his own way of making love. We explore their skin and muscles, the hair on their arms, and their very strong voice at the final moment. In reality it seems that this kind of relations between Sona and her choir men could be true because they are so tender with each other and there is strong tension between them.

But for Sona it's too much. She decides to send her daughter to a relative who lives in the capital. He's rich and Sona hopes that one week in the big city will help Anoush calm down. At least it will help Sona to have a quiet last week until the concert.

On her first visit to Capital, Anniko spends the entire week indoors, and takes a walk with here 50-year old relative only on the last day – Sunday. The experienced man shows her beautiful spots around the city and the teeming city life and treats her like a sophisticated gentleman. During their walk, he awakens the woman in her with his attentive gentleness, and she, with her purity, breaks his fixed self-sufficiency. This discovery of life leads to a sparkling but very fragile happiness.

Moments after consummating that happiness, Anniko realizes that the man that on top of her is dead. It is early morning. The girl runs through the city that looks strange and crude. She reaches a little lake at the outskirts of the city and walks into the water, falls down, rises and falls again. As the sun rises, the naked girl is sitting on the slope of the hill. A lonely white body with the whole world in front of her.

Later that day it's time for the concert. Sona is a little bit nervous, but she's glad to see her daughter in the hall. The choir begins the performance. We see a long shot of men singing. It's an ancient Armenian liturgical song. Sona is very brave, because it's the first time that this kind of music is played outside the church. Anniko is sitting there, losing herself in the music. And for the first time she understands the meaning of music. She discovers that bodies are just a cover for a soul, a pure-voiced soul that sorely misses the company of God.

Director's Statement, by Maria Saakyan

This is a film about the feelings of a 13-year old girl. Even though it may not be a film in traditional terms, but more of a kind of poem or a song, representing the words and the images that fill her mind. The main characters of this poem are Body and Soul, Music and Chaos, River and Old Factories, a girl and her mother and also, Love and Desire as 13-year old Anniko understands them.

The place that we have selected as a shooting location is a very poor and forgotten town. Alaverdi is situated in Armenia, near the border with Georgia. We found this place during the pre-production of *Mayak* and couldn't forget it anymore.

In Alaverdi you can find a very big factory, railways, a river, mountains and a funicular, which is Anniko's favourite place to observe her town. In Soviet times it used to be a very huge factory, producing aluminium for the whole country, and the town was rich and abundant. Now there is almost nobody here. Factories are abandoned and turn into haunted, desolate places that could be a Gate to Another World (this is the way Anniko explains it to herself). There are still some inhabitants: some policemen, two schools, a theatre, a hospital. That's all. A choir, such as the one in the film, seems a plausible undertaking in such circumstances.

We are going to make this film very low-budget, with a small crew. There will be a lot of music and noises and sounds in the film, sometimes creating a cacophony of sorts. There will be a lot of children poetry and teenager drawings in the film. I'm going to use drawings and poetry created by my friends and myself, when we were younger. We will use these drawings as the basis for our animations, which create an important entry point into Anniko's poetic world.

It will be a song about the time when you first discover yourself as a human being that has a body that will die some day.

Production:

This film is going to be made in co-production with the Yerevan-based Armenian film company "Golden Apricot".

We are going to shoot the film in 16mm (maybe partly digital) with a lot of outside shootings and natural light.

Andreevsky Flag Film Company was established in 2003. In 2006 the company made its debut with the film *Majak* (www.majakfilm.ru), directed by Maria Saakyan. The film received a warm welcome from the audience and the critics and participated in various film festivals. It received a jury diploma in the Art-line competition at the IV Moscow Premiere Festival of Native Film, the Best Debut Award at Golden Apricot IFF, Armenia, as well as the Grand-prix of the Our film Festival in Split, Croatia.

The next project was *Mongol: Early years of Chengis Khan*, directed by Sergey Bodrov and written by Arif Aliev (www.mongolfilm.ru). It was the first Russian international blockbuster. Shootings took place in China with the participation of famous Asian actors and leading foreign film-makers. The editing was done in the USA under the auspices of Zack Steinberg.

In April 2007 the company commenced pre-production of a new feature film under the working title of *Terra Nova*.

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Infiltration

Directed by: Dover Kosashvili • Written by: Dover Kosashvili, Reuven Haker

Produced by: Transfax Film Production, Israel



Dover Kosashvili directed his first narrative feature, *LATE MARRIAGE*, in 2001. Film was presented as an Official Selection of the Cannes Film Festival in the Un Certain Regard program, and was released theatrically to international critical acclaim. The film was awarded all the top awards at the Israeli Oscars, including Best Actress, Best Actor, Best Director and Best Film, as well as numerous festival and critic awards and broke box office records in Israel and abroad for Israeli films.

Kosashvili was born in Georgia, in the former USSR, in 1966 and has lived in Israel since 1972. He studied philosophy and film at Tel Aviv University, where his short film *WITH RULES*, received a top prize at the Cannes Cinéfondation in 1999.

His second feature, *GIFTS FROM HEAVEN*, was released in Europe in 2006.

Everyone wants to gain entry into Israeli society by serving in the IDF. Everyone wants to get through basic training safe and sound, but for some reason, instead of team spirit and cooperation, members of the platoon would rather succeed at one another's expense.

The film takes place in the early 1950s, a few years after the War of Independence and the establishment of the State. Immigration to Israel is at its peak, transit camps are scattered throughout the country, there is poverty and rationing. Security is unstable with Fedayin terrorist attacks and IDF retaliation. Unit 101 is at the height of its glory.

This is the story of one platoon stationed at training base 4, a 3-month boot camp for non-combatants, which begins during the hot summer days, continues through the high holidays and ends in winter.

The platoon is comprised of veterans from cooperative settlements, kibbutzes and towns, Ashkenazi Jerusalemites, new immigrants from Northern Africa and Europe, holocaust survivors, both non-religious and religious men. All the platoon members suffer from afflictions, are physically unfit or mentally disabled. They will find themselves on extreme sidelines - and for society and themselves, this is an intolerable tarnish.

The film deals with people at the bottom of the social ladder, whose dream it is to ascend to the top. As the story evolves, gaps are blurred until it is impossible to tell who is at the top of the ladder and who is at the bottom. Common concepts such as "melting pot", "team spirit", "one for all and all for one", remain empty phrases. This is a battle for the individual's survival, a war for status, identity and independence. A battle to attain the loftiest dreams, a war waged by individuals against their destiny.

Director's Statement, by Dover Kosashvili

The film follows a platoon of recruits. The platoon is lacking in physical fitness and suffers from mental disabilities. The commanders are trying to select those among them who are adequate for military service. The film takes place during the time period prior to the recruits being sent off to the abyss of military deployment and mainly focuses on two impassioned characters, Alon and Avner. Alon yearns to devote his soul to protecting his people, while Avner is prepared to abandon the entire world in order to acquire the heart of a woman. But, they both fail. Alon doesn't become a paratrooper, nor does he receive medals and honors for heroic activities on enemy soil. Avner doesn't marry the rich and beautiful Ziva he desperately desires. Alon shoots himself and Avner is left crushed and defeated, renewing his romance with a married woman that he neither respects nor loves.

Alon is a dreamer without limits who does not surrender to reality. When he is assigned to the military police, a station he finds despicable, he isn't capable of tolerating that disgrace and he takes his own life. Upon recovery from the crucial and hopeless experience of trying to seize love, Avner returns to courting women much less enchanting than the infatuating Ziva who slips away from him forever.

The film is rich in juxtaposed elements and it puts the protagonists in the midst of a confrontation between two harsh options. On one hand, the film encourages abandonment of dreams and sacrificing them for reality in order to survive. On the other hand, the film presents a shameful portent for all those who abandon their dreams, betray their principles, and sell their souls in order to survive.

Within the merciless world of the military the characters conduct themselves in accord with one of two options: either be authentic and don't survive or be a survivor and live without authenticity.

Transfax Films Productions, was established by Marek Rozenbaum in 1988.

Marek Rozenbaum holds a degree in Social work and Film from the Tel Aviv University. He has directed 2 films, produced over 40 feature films and international co-productions, among them such award-winning films that have received worldwide recognition. In addition to feature films, Transfax has produced over 40 documentaries for Israeli Television, 7 dramas and over 80 television commercials and television programs, including one of 1995/6's highest rated entertainment shows.

The following list includes recent films produced by the company:

2007 TEHILIM – Directed by Raphael Nadjari; 2007 VASERMIL – Directed by Mushon Salmona; 2006 LOVE LIFE - Directed by Maria Schreider; 2006 THE BELLY DANCER – Directed by Marek Rozenbaum; 2005 CLOSE TO HOME – Directed by Dalia Hager and Vidi Bilu; 2005 LIVE AND BECOME - Directed by Radu Mihaileanu

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Jujube's Perfume

Directed by: Mirlan Abdykalykov • Written by: Aktan Arym Kubat, Ernest Abdyjaparov, Marat Sarulu

Produced by: Oy Art Film Producing Company, Kyrgyzstan



Mirlan Abdykalykov, first-time director, born in 1982 in Kyrgyzstan. 1999-2004 studied at the Faculty of Journalism of the Kyrgyz State National University. 1990 – 2001 cast in leading roles in Aktan Abdykalykov's films. Since 2004 he has been working in "Bigim" production studio as the 1st assistant director and co-director.

1990 *The Dog Was Running* (doc, actor); 1993 *The Swing* (short, actor); 1995 *The Stop* (short, actor); 1996 *Alakandai Elibis, Yntymaktu Bololu* (short, actor); 1998 *The Adopted Son* (feature, actor); 2001 *The Chimp* (feature, leading role); 2003 *Steppe Express* (feature, assistant DOP); 2004 *Chizo* (feature, assistant DOP); 2004-2008 Advertising films – 1st assistant director; 2005 *The Test Of Love* (TV series, co-director); 2006 *The Love Has Its Own Heaven* (TV series, 1st assistant director); 2007 *The Light* (feature, 1st assistant director).

Among the mountains of rural Kyrgyzstan there is a small village called Barbulak, situated on the shore of the Issyk-Kul lake. In late spring, a tree called "jiyde" starts to bloom around the village and fills the atmosphere with its tender and delicate fragrance.

Our main hero, a lonely elderly widower Abdy, has lived in that village all his life. He has lost his wife a long time ago and he has grown used to living alone and keeping the house on his own. Every morning he puts on his wife's kerchief (otherwise it is prohibited) and milks his cow and talks with it. He can pour out his heart and tell his secrets, feelings and thoughts to the cow. Old Abdy's life flows slowly and ordinarily and seems to approach its natural end...

However, one day everything changes. An old lady named Jiyde comes to his neighbors from the city. Inexplicable warmth and light comes from that woman and something in this strange old lady from the city makes Abdy feel gladness and tender exultation when he sees her. A sparkle suddenly appears in his eyes. But it is only now that Abdy truly feels loneliness and suddenly understands that life is wonderful and that your age doesn't matter at all. After his wife's death Abdy has never had such thoughts and he has never experienced such feelings. Abdy is thinking about proposing to Jiyde and is himself frightened of this thought.

His shyness and awkward explanations to his friends lead to absurd attempts to marry him to whoever happens to be there. Abdy's friends ponder only how to save their friend from loneliness and find him a good housewife. But they don't know that Abdy's heart has already made its choice.

At the same time one more search for a bride is taking place: it turns out that the last will of late Abdy's wife was for her friends to find a new wife for Abdy to take care of him.

Only Jiyde's granddaughter Aijan understands that her grandmother Jiyde came to the village for the sake of Abdy, and arranges a date for them, during which they get a chance to be happy together for the rest of their lives.

Director's Statement, by Mirlan Abdykalykov

Jujube is a tree which is the latest bloomer among trees – it blooms in the very last days of spring. It is recognizable for its characteristic and tender perfume, as if reminding us that the love and awakening are not only for young people, but also for those who approach the sunset of their lives. This is an analogy with the late love of the main heroes in the film, Abdy and Jiyde. Aged people become like children, they need more care and warmth and they discover the sense of love with a new and fresh power: the pure feelings, the timidity, the trembling heart. . .

Pure perfume of Jujube is permanently present in the atmosphere and we can feel it throughout the film.

This is a serious film about the struggle against loneliness, but at the same time it is a story full of comic situations that happen to the main hero of the film, that awaken sympathy for him in the viewer. Comedy makes the film very light. The rhythm of the film is like a heartbeat: it can be slow when we are alone with Abdy and his feelings, and it can be very fast when we are following his friends who are looking for a bride for Abdy.

This story is very local – it happens in a beautiful mountain village in Kyrgyzstan, but at the same time it is universal – it can be close to everyone.

Oy Art is a film production company that specializes in Central Asian and Eastern feature, art house films. The films aesthetically portray Central Asian and Eastern lifestyles, philosophy, culture and traditions.

Oy Art aims at co-production with at least one of the Member States of the European Union. However, the company has an international approach to marketing and business strategy and is actively seeking contacts and partnership with other international markets.

Oy Art company was officially founded in November 2004. In 2006 the company started producing short fiction films of young film directors. For the present time it has a portfolio of eight projects of the most acclaimed Central-Asian film directors, as well as four more in preparation.

Produced films: The Border by Marat Alykulov, In Winter by Emil Djumabaev, The Finding by Ermek Ismailov Boz Salkyn (Pure Coolness) by Ernest Abdyjaparov, I'm by Tynchtyk Abylkasymov, Adep Akhlok by Marat Alykulov.

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Just Between Us

Directed by: Rajko Grlić • Written by: Ante Tomić, Rajko Grlić

Produced by: Mainframe Production, Croatia



Rajko Grlić was born in 1947 in Zagreb, Croatia and graduated in film directing at FAMU in Prague, Czech Republic 1971. He wrote, directed and produced *How to Make Your Movie*; *An Interactive Film School*, which was proclaimed the Best World Multi-media in 1998. He is Ohio Eminent Scholar in Film at Ohio University, Athens, OH and Artistic Director of Motovun Film Festival, Croatia.

Theatrical feature films - as director and scriptwriter:

2008 *Just Between Us* (in pre-production); 2006 *Border Post*; 2002 *Josephine*; 2001 *Who Wants to be a President* (documentary co-director); 1991 *Charuga*; 1989 *That Summer of White Roses*; 1987 *Three for Happiness*; 1984 *In the Jaws of Life*; 1981 *You Love Only Once*; 1978 *Bravo Maestro*; 1974 *If It Kills Me*

It is a snowy night. A young, good-looking girl walks arm in arm with a thin, elegant and well preserved NIKOLA (49) and his younger brother, the slightly plump BRACO (42). Unnoticed, they enter the hospital where the father of these two men, a famous painter, is dying.

The old man is sleeping. On his cabinet there is a drawing pad and a felt pen with the beginning of a drawing; on the walls around his bed there are drawings with the repeating motif of naked men and women in sexual intercourse. Braco stops next to a particularly perverse sketch showing two women and a man and looks at his sleeping father in surprise. Nikola whispers something to the girl. She laughs, a bit nervously, and then raises her skirt, lowers her panties and approaches the bed. The old man opens his eyes, sees a pussy in front of him and his face lightens up. He blissfully closes his eyes. His head sinks into the pillow. He has passed away.

That is the beginning of five both separate and interconnected stories that take place in Zagreb, over the course of a year, in which five characters are living double lives. Five very intimate, sentimental and bittersweet stories about five very different individuals in their search for love and happiness.

The first story, Nikola's story, happens on Christmas Eve. - Nikola is a bon vivant with a contagious laughter who shamelessly and obsessively runs after women. He is also a hypochondriac with a fear of death. Being a CEO of the regional branch of a large American company, he earns a great deal of money. He is married to ANAMARIJA (39), one of his father's models. After many unsuccessful years of trying, she has finally got pregnant.

The second story, Braco's story, happens on Valentine's Day. - Like his brother Nikola, Braco loves women. But, unlike Nikola, Braco is a free spirit, eternal loser and constantly "in problems" with younger women and girls. That is the reason why he lost his position of an Assistant Professor at the Faculty of Philosophy. He teaches at a high school, translates from Spanish, drinks heavily, does not care about his appearance, he is angry and a constantly frustrated Croatian intellectual. He is married to MAGDA (45). They have a daughter, MAJA (14).

The third story, Latica's story, happens on March 8, International Woman's Day. - LATICA (29) is a gentle woman of graceful beauty who runs her own herbal pharmacy with great love. She is a single mother; she lives alone with her son LUKA (4) and has been involved in a romance with Nikola for five years. He occasionally visits Latica, once or twice a month, spending a few days with them.

The fourth story, Magda's story, happens on the first day of spring. - Magda works at the bank. Magda, Braco and Nikola have been friends since their school days. At first, she was Nikola's girlfriend, but later on, when Nikola went to the United States to earn his Master's Degree, she married Braco. Once she kicked Braco out of their home, Magda started an affair with TONI (23), for whom she hired an apartment so the two can meet.

The fifth story, Anamarija's story, happens on Easter. - Anamarija is a successful dentist. She was a student when she came to a famous painter to write about him and was persuaded to pose for him naked. There she met Braco and Nikola, whom she married. Because of Nikola's adultery, she is irritated and cannot sleep. She is not sure what to do about it; it is a hard decision to make because she is to give birth soon.

The epilogue of all these stories happen at the graveyard, on one hot and, seemingly, peaceful autumn afternoon.

Director's Statement, by Rajko Grlić

In contemporary sociological writings one can find an interpretation about conjugal infidelity, or love affair or however we choose to call it, being the only kind of rebellion left to a person struggling against the predictability of life. Our life is quite delimited by our employers, our family, church, state, media and money. The only one left to change is the person we share our bed with. Today it is the adulterers that replace the revolutionaries, the rebels, the visionaries, the outlaws of yesterday. According to sociologists, the excitement of rebellion, the sweetness of breaking the rules and the danger of crossing into the unknown, is reduced to the adventure called adultery. In addition, they claim, all societies, more or less, allow it with tacit admission, in spite of public condemnation, and consider it the least of public risks.

On the other hand, the psychiatrists have been assuring us for decades that deep in the root of everybody's need to jump out of the annoying everyday life, in each arch-reason for the „creation“ or „rebellion“, lies a powerful, hardly understandable and barely predictable „sexual instinct“.

I have heard, as more or less we all have, countless stories about affairs, adulteries and incredible double lives. I have always explicitly admired, I have to admit, the fascinating energy and the amount of fantasy some people have invested into it. That were the “rebellious” and the “creative” peaks of their lives.

These three premises put together have led to my personal reason for making this film. I am in the age when it is good to get back where I started to tell film stories in the first place: on Zagreb streets, apartments and beds. Five stories about five middle-aged heroes that Ante Tomic and I open in the manner of “babuska”, one layer containing yet another one, seem very close to this city, to this moment, to the life in it, and to me, for that matter.

I imagine this film to be a happy one, filled with life, dense in texture, brisk in camera, swift in narration and almost documentary in acting. It will be extremely open, at moments quite brutally, when dealing with one's privacy, trying to get under the skin, under the obvious. It will be a film with extreme close-ups of the face and with wide totals of the city, a place where I was born and dedicated to the people I shared it with. Briefly speaking, it will be an urban film about everyday life, whose purpose is to tell us a little something about us, here and today.

Founded in 1991 by Igor Aleksander Nola, **Mainframe Production** is a production company specializing in European co-productions. Igor has over twenty years of international production experience. He has worked as a unit production manager or line producer on over fifty feature films and television series in Croatia, Slovenia, Macedonia, Austria, Italy, Great Britain, and other European countries. From 1994 to 1998 Igor was a Managing Director in charge of Production of the Macedonian state film production company Vardar Film, and during that period he worked on Welcome to Sarajevo and The Peacemaker. In 2000, Mainframe Production brings the first co-production to Croatia – Like a Bad Dream, directed by Antonio Mitrikevski. In 2003 Igor set up a Croatian arm of Mainframe Productions, offering complete production and post-production facilities to foreign producers. Mainframe specializes in fiction and documentary feature films.

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No One's Child

Directed by: Marko Sopić • Written by: Vuk Ršumović

Produced by: BaBoon Production, Serbia



Marko Sopić was born in Belgrade in 1977. In 1997 he enrolled at the Faculty of Dramatic Arts in Belgrade, at the Department of Film and TV Directing. Over the course of his four years studies he has directed several short fiction films, TV shows and music videos.

In 2002 he completed his post graduate studies at ESAV in Toulouse, receiving the title of "ingenieur maitre" of documentary directing. Marko Sopić directed the second season of the TV series *Kazneni prostor* for the Serbian national TV in 2003. In 2005 he completed his master degree for the development of audiovisual projects and pitching skills at ECAM, in Madrid.

Documentaries and Short Films:
Taxi (1997), *Elevator Music* (1998),
Natalia (2000), *Pataques* (2001,
doc), *Virus* (2002), *Majstori* (2006,
doc), *From Siam to Indochine*
(2008, doc)

In the early spring of 1988 THREE HUNTERS find a WILD BOY living with wolves deep in the mountains of Bosnia. The men hunt the boy down and take him to the nearest police station in the small Bosnian town of Travnik. Unable to establish the boy's identity, the police hand him over to the local Center for Social Work where he is randomly given the name MUHAMED PUČURICA and his age is estimated at 11. Soon after, he is sent to Belgrade to "Vasa Stajić", the main orphanage in the Socialist Federal Republic of Yugoslavia.

After arriving in Belgrade, Muhamed is assigned to DUŠAN ILIĆ "ILKE" (24), a young caretaker who just recently came to work at the orphanage. Due to the boy's malnutrition, and his various wounds and infections, Ilke sends him to "Mother and Child" children's hospital in Belgrade. A few days later Muhamed is returned to the orphanage with the medical report stating that "the boy is physically healthy, but with almost no chance for mental development".

The other children at "Vasa Stajić" orphanage have mixed feelings of fascination and fear for Muhamed. The boy is frightened. He whines and growls, sleeps on the floor and avoids any contact with others. ŽIKA (18), the oldest and toughest resident of the orphanage, is persistently trying to establish contact with Muhamed. Žika discovers Muhamed's fascination with marbles and gives him a colorful Cat's Eye marble. The boy responds by making loud and inarticulate sounds of joy.

Contrary to medical predictions, Ilke and Žika make more and more progress with Muhamed. They teach him how to sleep in a bed, eat at the table, use a toilet and walk upright with shoes on.

One of the boy's from the Center steals Muhamed's favorite marble. In an outraged and helpless effort to get it back, Muhamed utters his first words, "Give! Give!". Delighted and encouraged, Ilke devotes more time to teaching him how to speak. His development is shockingly fast. As time goes by, Muhamed's vocabulary expands and he starts attending school at the orphanage. He learns to read and write and completes the primary school education at an accelerated pace. Five years after his arrival at the orphanage Muhamed has become an almost entirely socialized young man.

It's 1993. The war in Bosnia is raging. A letter from the Bosnian Center for Social Work in Travnik arrives in Belgrade requesting Muhamed's instant return. Ilke desperately tries to convince Muhamed not to go back. Muhamed feels restless and completely torn apart between Ilke's demand and his growing urge to go. Finally, for the first time in his life, he makes a decision on his own. Leaving behind his collection of marbles — his most precious possession — he hastily goes back to Bosnia.

Upon his arrival Muhamed is drafted into the Army of the Republic of Bosnia and Herzegovina and sent out to the front lines. He feels alienated all alone among the people he doesn't know and who do not understand him. One night, while stationed deep in the forest he takes off his uniform and escapes. For days, he wanders through the forests. One morning, he goes to drink at a mountain creek. A shot is fired. An unknown bullet hits him. His lifeless body falls into the water.

The film "No One's Child" is based on a true story. It has never been established whether Muhamed Pućurica was a Muslim, a Croat or a Serb.

Director's Statement, by Marko Sopić

The story of the film "No One's Child" takes place in the Socialist Federal Republic of Yugoslavia just before its break-up and the beginning of the civil war. The main character of the story is a wild boy who was found by hunters in the woods of Bosnia, randomly named Muhamed Pućurica and sent to the main center for children without parental care in Belgrade. There he was to be educated and socialized. A few years later, shortly after the war in ex-Yugoslavia broke-up, he was sent back to the Bosnian woods with a rifle in his hands.

The style of this film should be rough and realistic in a documentary-like way, but very poetic, understated and suggestive in its visual expression. All the main actors will be impulsive, natural, young people, without any previous experiences in front of the camera.

The film is based on a true story about a savage young boy who is struggling to adapt and become part of the society. The movie is also about an absurd war, in which that same society becomes savage at the end of the 20th century. It is an image of brutal times of alienated people, when the values of one nation rapidly disappeared and young men became just an instrument of the war machinery. That image is shown from the point of view of an isolated and vulnerable boy, Muhamed Pućurica.

The film, however, does not pretend to explain the nature of the boy who is NO ONE'S CHILD, but rather confronts us with the question of whether or not we are capable to adapt to, and become part of, today's society as it is.

BaBoon Production is the new production company founded by experienced film authors from Belgrade which aims to develop cinematographic projects inside the Serbian and European audiovisual panorama.

The goal of BaBoon Production is to work together with young authors with new sensibilities on film projects which will express a fresh point of view on current topics.

Above all, BaBoon Production is committed to quality in storytelling. All films are carefully constructed with artistic integrity to serve their true function, evoking emotion from the audience.

The production company BaBoon Production focuses on European co-production and international promotion of audiovisual art.

The company's short fiction film project Just People received an award at SEE Cinema Network short fiction film competition. The shooting of this powerful drama based on a true story has been scheduled for spring of 2008.

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Still Walking

Directed and Written by: Yaky Yosha

Produced by: Yaky Yosha Ltd., Israel



Yaky Yosha - born in Tel-Aviv in 1951. A critically acclaimed, award-winning film director from Israel whose unflinching eye for realism has kept him in the top ranks of his home country's filmmakers.

In 1972 Yosha directed *Shalom*, his first feature, which has been hailed as an Israeli Rebel Without a Cause. His second film, *Rocking Horse* (1978), is considered one of the masterpieces of Israeli cinema, and has remained embedded in the consciousness of a whole generation in its native country. It was the first film to represent Israel in the Cannes Directors' Fortnight. Yosha's next two films (*The Vulture* and *Dead End Street*) were also selected to Cannes. Yaky Yosha produced and directed in Los Angeles, Canada and Israel, including a documentary about the visit of Pope John Paul II to the Holy Land, narrated by Liam Neeson.

We were promised that in the last days our nation shall not lift up a sword against another nation, neither shall we know war any more - but we couldn't resist, so we beat our plowshares into swords, and our pruning-hooks into spears.

Mikey's heart attack, in the opening scene, is the only predictable event in his life. Given his devastating lifestyle, traumatic Special Forces past, alcoholic wife, alienated son, Russian lover and huge gambling debts, it isn't quite clear what will finish him off first – his self-destructive nature or the violent mafia goons. The startling war in Lebanon ironically gives Mikey a respite from his personal mess, for the time being.

Still Walking takes place in Tel-Aviv, at the dawn of the recent war in Lebanon. Mikey, a middle-aged, ex-Special Forces officer and ex-"Shabak" (Israeli Security Services) agent, has spent the night in a casino, losing a fortune and sinking deeper into debt. Now, at four o'clock in the morning, we find Mikey lying in a rainy, dark alley, having a severe heart attack.

While Mikey is recovering from open-heart surgery, we find out that he is married to Laura, presently an alcoholic, and formerly - like most characters entangled in this story - a vivacious, beautiful and promising young individual. We also find out that Absalom, his son, both condemns and loves him, and that he is involved with Olga, a Russian immigrant and former prostitute. We find out that Mikey was shamefully released from his elite army unit and later the "Shabak" – once for displaying inappropriate compassion for the enemy - sparing a 13 year old Arab "terrorist," and later, for unjustified cruelty - killing an innocent unarmed Arab father of six.

We follow Mikey as he discovers that his family, his mistress, and his brothers in arms cannot prevent him from sinking deeper and deeper into the pit he has dug for himself. We watch as Mikey struggles to compensate for his transgressions, while eluding mafia goons that are after him for his gambling debts.

Director's Statement, by Yaky Yosha

As I put this statement into words, Uri Zohar, one time Israel's most prominent film director, comes to my mind. Years ago, before exchanging his hashish joint for a Hassidic yarmulke, he imparted to me the following words of wisdom: make only those damn movies which won't let you rest, the ones you can't let go.

Still Walking is one of those damn movies. While writing it, in the spring of 2006, I was heavily criticized by my colleagues for always pessimistically exaggerating, and imagining an impossible war in the peaceful northern border. Three months later, a war in Lebanon was a bitter reality.

You see, thirty odd years ago, most of us Israelis embraced reincarnation, convinced that having conquered a distant colony named Palestine, we were actually the Roman Empire. As a young man, I was mystified to discover that my ancestors' dream - a nation with freedom and justice for all - was never going to materialize. I sensed that real peace was the only way to re-awaken that vision, so I made a film and called it **Shalom** . . . I was 21 years naïve at the time.

"Thirty years have passed since Shalom was released. It is undoubtedly the first Israeli film to directly deal with the Middle-East conflict and foresee the dangers of moral and physical decay caused by occupation." (L. Yudinski, 'Marriv')

Still Walking is **Shalom** revisited. Older now, its good looks gone, its charm gone, and the country of its youth - almost gone.

As it happens, true art is often considered pessimistic, exaggerated, or simply ahead of its time. In the summer of 1968, a friend dragged me to a concert at London's wild East End. Afterwards, I just stood out in the rain, blown away by the "experience". This is how I want **Still Walking** to turn out - like a Jimmy Hendrix Experience concert.

Yaky Yosha Ltd. is owned by producer Dorit Yosha and director Yaky Yosha.

The company is based in Tel Aviv and has been operating since 1972. It has since produced a all projects, for cinema and television, that Yaky Yosha was involved with (except for "Sexual Response", which was produced in Los Angeles and released by Columbia/Tristar in 1992). A detailed list is attached to the director's filmography.

In addition, Yaky Yosha Ltd has produced dozens of theatrical and television commercials. A detailed list of projects can be found at www.yakyosha.com.

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Thirty Three

Directed by: Alexey Mamedov • Written by: Alexey Mamedov, Alexey Panteleev

Produced by: Diamond.film, Ukraine



Alexey Mamedov - born 1974 in Kiev, Ukraine. 1995 – 2000, University of Cologne, Germany (Philosophy and oriental studies). 2000 – 2006, Munich's Academy for Television and Film (HFF), Germany (Film director); 2002, Director's workshop by Andrej Mellin.

Filmography (Script / Director):
2001 "Bajan" 16mm
2002 "Ein Freund" S16mm
2003 "Portemonnaie" S16 mm
2004 "Autokino" 35mm (Best film at international film school Moscow 2004 / Internationale Hofer Filmtage 2004 / International Festival of the Film Schools Munich 2004 / Max Ophüls film festival Saarbrücken 2005 / Morbegno film festival Italy 2004 / "best of" Munich Film school 2005)
2006 "Duel in the Sun", Cinemascope - 35mm
2007 "Home, sweet home" romantic comedy, 95 min

While out hunting, Alexey accidentally kills his boss, the head of criminal group, and now he hides from hitmen. His only hope is Alexander, his childhood friend.

Alexey and Alexander used to be together in a criminal gang. But they are linked not only by their common criminal past but also by their friendship from school. A few years ago Alexander left the dirty business behind and married; Alexey remained in a gang.

Going through the labyrinths of the city in the night, Alexey and Alexander by chance find themselves in the sport yard of their old school. They are overtaken by school memories. Their nostalgic flashbacks are interrupted by the school night-watchman, their former class-mate Serge. He invites them to visit the school grounds. Former class-mates go through the dark corridors of the empty school. They remember other class-mates and discuss their fates. Serge reminds Alexey of his first love Sveta, who still lives not far away from the school. Alexey decides to visit her.

Alexey and Alexander come to Sveta. Sveta does not welcome night guests. During their short conversation in the kitchen, Alexey realizes that Svetlana has been raising a 9-year-old son named Alexey. From their talk Svetlana understands that Alexey is again in trouble and sends her uninvited guests packing off.

Alexey and Alexander leave. Alexander guesses that Sveta has been raising Alexey's child and blames him for his irresponsible attitude to life. They begin fighting. They meet a crowd of football fans. Alexey provokes them and the fans beat Alexey and Alexander cruelly. The friends go their separate ways.

Alexey goes back to Sveta. He demands that Sveta show him his son. Sveta refuses. Alexey offers Sveta to elope with him and start their lives anew. Sveta does not want to. Leaving the apartment, Alexey sees a 9-year-old boy in the doorway that was woken up by noise. He leaves, confused.

Alexey comes to Alexander's home and meets a hitman face to face. Alexey runs to the door of Alexander's apartment. He bangs on the door, asking his friend for help. Alexander silently stands on the other side of the closed door. Alexey runs to the roof and the hitman follows him. They start fighting and the hitman shoots Alexey. Injured, Alexey escapes from the roof and runs to the Alexander's door once again. He bangs on the door again and begs for help. The door remains closed. The hitman finishes Alexey off with two shots. Alexey falls dead next to the his friend's door. The hitman leaves.

Alexander, barely holding back the tears, sits down, leaning against the closed door, with his face in his hands as scarlet blood seeps slowly under the door.

Director's Statement, by Alexey Mamedov

«33» is a sentimental drama with elements of a thriller. This is a story of two friends, a story about love, friendship and treachery. The heroes, Alexey and Alexander, are two close friends and simultaneously two radically opposite characters. During one long night they reevaluate their lives, their 33 years.

33 is the age when one must ask a question: what have I done in this life, where am I, who is with me, who are my friends? 33 is the time to sum up life one has spent so far, or, as some would name it, the time of mid-life crisis.

The film starts when Alexey accidentally kills his boss, Victor, the head of a criminal group, while out hunting. Victor has a twin brother Anatoliy, who does not believe in accidents and thinks Alexey has premeditated the murder. Now Alexey's only hope is Alexander, his childhood friend. Alexey asks him for help. Alexander comes to his friend's side and from that moment on their odyssey through the city streets begins.

Alexey and Alexander represent two fates, two ways of life. Each of them thinks that he has already made his choice, but in reality they will have to do it in the coming future.

The story of the film happens over the course of a single long night. The story becomes more complex by adding memories of heroes, taking us into the past, which hides a lot of questions - and it is not easy to find the answers. That technique creates the feeling of inevitable fate that permeates the film and is common in this genre. There is an impression that no matter how one tries to escape fate, one can not run away from it.

The film being shot exclusively on location in the city. It is very important to recreate the atmosphere of the nostalgic world of the heroes, where they dissolve in the atmosphere. Our heroes, although they were born in this world, hope to once get out of its whirlpool.

Taking into account the genre and style of the film, it is necessary to underline the very importance of the visuals in this project: the expressive game of light and shade, shots lined up in proper order to pass the essence of events to the viewers, dynamic editing to allow spectators to be engaged in the action of the film from the very beginning, colors that follow the aesthetics of film noir and German expressionism.

Diamond.film is a top production house specializing in commercials, corporate videos, music videos, VFX & CGI and feature film production

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Wait for Me and I Will Not Come

Directed and Written by: Miroslav Momčilović

Produced by: Brigada, Serbia



Miroslav Momčilović was born in Belgrade in 1969. He graduated in dramaturgy at the Belgrade Faculty of Dramatic Arts.

He is the author of two produced theatre plays. He is the author of screenplay for the film *When I Grow Up I'll Be a Kangaroo*, directed by Radivoje Andrić, for which he won the first prize at the Screenplay Festival in Vrnjačka Banja. He is the writer and director of the film *Seven and a Half* which was a hit in Serbian cinemas and had a rich festival life both in Serbia and abroad, winning many national and international awards. Momčilović is preparing to direct his new feature film screenplay *Wait For Me, I Will Not Come*. He lives and works in New Belgrade.

This is a story about obsession and unrequited love.

Alek is desperate because Teodora left him after a three-year relationship. He is suffering, apathetic, sad, almost constantly talking about suicide. He simply does not want to accept that the relationship is over. He holds self-pitying sessions with his friend Bane every day. Despite Bane's advices, Alek keeps calling Teodora who has fallen in love with Nemanja in the meantime. However decisive and tough Teodora is with Alek, she is lenient and helpless when she is in Nemanja's company. The problem is that Nemanja is not in love with her but with Marina, a girl couple of years younger. Unfortunately, Marina is not in love with him, she is very attracted to Alek's "Slavic desperation". She does not know that the reason for his "charm of a desperate man" is the catastrophe with Teodora - she thinks Alek is simply that way.

Every single one of them would give anything in the world to be with the one who does not want him/her at that moment. Everyone is hard as a rock to the one who he/she does not care about, and simultaneously soft as cotton to the one he/she wants to seduce.

That way a certain emotional system of connected judgments is established, an enchanted love circle in which everyone is longing for everyone, everyone is harassing and torturing everyone - and in its centre is Bane, as a witness of all those emotional ups and downs. He owns the coffee bar that all of them go to and they all confess and complain to him - and he does not have anyone to complain to. The well-known "best friend" syndrome is destroying him.

And so, as everyone lives through their emotional problems and breakdowns, Bane is sinking into deeper and deeper depression...

Director's Statement, by Miroslav Momčilović

The subject of this film is human obsession with happiness that someone else is supposed to bring. It is usually called the need for love. This is a story about the various states that people get in when that love is not returned.

Happiness in love is not just a phrase; it has a foundation in physiology. People in love increasingly secrete endorphin, or “the hormone of happiness”. With time, the secreting decreases and when it eventually stops, i.e. when one comes back to “normal”, life seems completely futile and meaningless. Today these states are called emotional addiction. That is why “getting off love” is as painful as “getting off” nicotine or some other drug. It is no wonder that some more conservative thinkers treated those conditions as illness.

Then again, who has not been “ill” at least once? Most of us would give everything to “fall ill” at least once again.

That is why I consider this subject important enough for a film.

I will do the final version of the screenplay after reading rehearsals with actors. I would tend to practice the system of work that director Mike Leigh is using, meaning long and thorough rehearsals with actors after which I would do the final version of the screenplay and script. The director of photography would be present at the reading rehearsals, as well as at the rehearsals at chosen sets. After that, I would do the final version of the script with him. I would cast actors who are dedicated and prepared to be complete absent from theater and TV for many months.

The filming would commence in the spring and would wrap in the summer, whereas the reading rehearsals have already started.

Brigada is a young production company specializing in independent feature film.

Established in 2005 by a group of young yet experienced film professionals and lead by award-winning director and screenwriter Miroslav Momčilović, Brigada has produced one of the most successful Serbian films in 2006 - *Seven and A Half* (www.sedamipo.com) – which was screened on many international festivals (Sarajevo, Raindance, Go East, Montpellier, Balkan Black Box, Silk Road, Göteborg, Cinequest, Febiofest Prague, Roma Independent Film Festival...).

Following the success of *Seven and A Half*, Brigada would like to continue with feature film production while respecting the high standards that *Seven and A Half* has established.

Seeking international cooperation and co-production.

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Cinebox100 is a postproduction company, providing high-end services to film and video markets, such as 4K, 2K digital intermediate suites, 4K, 3K and 2K film scanning, digital cinema mastering, digital to film transfer, telecine, da Vinci color grading and digital film restoration. Cinebox 100 is an authorized distributor of Kodak film stock. Apart from these postproduction facilities, our new Cinelabs Belgrade film laboratory provides: negative film processing, dailies, negative preparation, negative control and ultrasonic film cleaning.

Cinebox 100 will grant the best project from the Balkan Section EUR 3.500 in postproduction and lab services.

EastWest Filmdistribution is a feature film sales company which specializes in promotion and sale of quality European and Independent feature films. EastWest was founded in November 2004 by Sasha Wieser and Steve Walsh who each have over thirty years experience across all aspects of international film production and distribution. With a strong global network of experienced film professionals, EastWest has a passion for world cinema and a firm belief that the films we represent deserve and will find a worldwide audience.

EastWest Filmdistribution will award the best project of the East European Section. EastWest will arrange and pay for a script doctor to analyze the winning project's screenplay and suggest ways of improving it.

The 5th edition of the **Producers Network** will pull together about 500 producers coming from all over the world. The Producers Network has grown to become the most important networking platform for producers in Cannes, with a comprehensive programme including Breakfasts Meetings with personalities of the international film industry, Happy hours and Speed-dating sessions to help producers connect during the Festival de Cannes, and at partnering festivals year round.

The Producers Network will grant the best project from Euro-Asian Section with one free participation fee for upcoming edition of Producers Network 2008.

EAVE - producer training, project development, professional networking

EAVE is one of the leading training providers for producers in Europe. Over the course of the last decade and more we have developed a combination of producer training, project development and network creation which has become a model and benchmark for producer training throughout the world.

The workshop caters for producers working in fiction and documentary film, television and converged media who wish to network and co-produce across Europe.

The Netherlands Film Fund is the national agency responsible for supporting film production and cinema in the Netherlands. It focuses on the quality and diversity of feature films, documentaries, shorts, animation and experimental films. The Fund's operations cover participation in development, production, distribution and marketing. It is also responsible for promoting a good climate for the national film industry.

The Film Fund was founded in 1993 by merging two other funds. Its budget is provided by the Government. It operates under the aegis of the Ministry of Culture and receives most of its funds on the basis of four-year policy plans.

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ProducersNetwork

