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3rd B2B BELGRADE INDUSTRY MEETINGS
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EUROPE OUT OF EUROPE



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Kicked In the Head

B2B presents **Kiselo dete** -
Production company on the rise

Directed and Written by: Filip Acović

Produced by: Kiselo dete, Belgrade

Filip Acović was born in Belgrade, Serbia in 1982. He is currently in his final year at the Belgrade Faculty of Dramatic Arts, department of film directing.

Films:

2004 - The Animals – short, horror

2005 – A Nice Day at the River – short, action

2005 - A Giant Among Midgets – short, documentary

2007 - The Legend – short, action

2007 - The Secret of the Ninja – short, documentary

KICKED IN THE HEAD is a story about three young metalhead friends, members of the trash metal band “DooM”, and their horrifying experiences during one really insane night in the city. DJOLE, OGNJEN and FATSO find themselves stranded in a remote part of the city after their gig in an underground club. As they wait for the bus they witness an act of vicious stabbing and robbery. The blood splattered victim cries for help but they decide to flee. They get on the bus.

Ognjen is affected by the event and gets in an argument with Djole who has considerably lower moral standards. The argument stops when the psychotic bus driver gets involved. They are saved by some old man who manages to convince the bus driver not to beat them senseless. They are nevertheless kicked off the bus.

They continue their journey home with the old man who at one point suggests that they should buy something to eat in the nearby store. The old man seems like a very nice guy but they are in for a shock as he pulls out a gun and shoots the clerk and some girl that just happened to be in the store. They manage to escape.

Scared and tired, they decide to find someplace where they can just sit and wait until the sun comes up. They enter a bar full of psychobilly (punk-rockabilly crossover) freaks. Djole gets separated from his buddies and is dragged in the back room by some psychobilly bastards who want to give him a very painful gift of an unwanted tattoo across the forehead. Ognjen discovers the back room where Djole is being “tattooed” and he manages to rescue him by beating the psychobilly scum with a broken off broomstick. They escape the bar.

Enraged psychobillies are after them bent on revenge. Djole, Ognjen and Fatso run like crazy, as fast as they can. Soon, they are stopped by a van full of sadistic and bored police officers who proceed to bully and humiliate them. When the police officers get tired of acting like jerks they let them go with some lame advice.

Desperate Djole, Ognjen and Fatso seek refuge in the apartment of two college girls they barely know. Fatso is romantically interested in one of them, the depressed and suicidal Dushica. Fatso finds the courage to talk to Dushica. During his embarrassing attempt of seducing her she throws herself out of the window. The metalheads panic and leave the apartment knowing that the police will soon be there and they will have a lot to explain. The police officers from before are just arriving at the scene of the convenience store massacre committed by the old man. They recognize Ognjen, Djole and Fatso from the surveillance video. Djole, Ognjen and Fatso board the subway train in a desperate attempt to get home safely without further accidents. Soon they realize that they were followed by psychobillies from the bar. A fight breaks out between them inside the moving train. At the first stop metalheads barely escape with their lives but the psychobillies are right behind them.

They finally catch up with them at the train depot. The metalheads are in deep trouble because it is obvious that the psychos want them dead. Suddenly, a couple of shots echo as the sun begins to appear on the horizon. Psychobillies fall face down in the mud with their heads split open. The Old man appears behind them, holding a smoking gun in his hand. Djole, Ognjen and Fatso are terrified but it seems that he wishes them no harm. He tells them that they should consider this night a sign and start thinking about their future and the rest of their lives. Their silence is quickly broken by the shouts of police officers who came to apprehend the old man. The shootout between them and the old man starts as Djole, Ognjen and Fatso, beaten, bruised and tattooed proceed to calmly walk away.

Director's Statement, by Filip Acović

Kicked in the Head could be described as a horror comedy full of funny dialogue and awkward situations mixed with lots of blood, gore and violence which should emphasize the surrealism of the situation the main characters find themselves in. There should be almost a sense of supernatural bad luck that follows the characters. The theme of friendship between them runs in the background of these horrible events but is in fact the most important aspect of the film.

Visually, this would have to be a very dark and sinister looking film, full of creepy neighborhoods and empty streets where every step echoes in the night like a gunshot and every dark corner could hide some demented freak. The feeling that I would try to achieve could best be described as a walk through a dark forest full of hungry wolves. The movie should also incorporate elements of heavy metal and punk rock iconography and should be full of bizarre references that are aimed at true fans of these music genres. The look of the film should be the one of intense, saturated colors engulfed in darkness, giving a surreal quality to the photography.

Kicked in the Head will also be a really intense picture, full of violent action and tense unpleasant scenes. It should also be a very funny picture, where humor would serve the purpose of relieving the tension and relaxing the audience before the next shocking scene. The story of these three guys is, in fact, contained in these humorous moments where their past and secrets are revealed. Their friendship at first deteriorates under extreme pressure, but as the story draws towards its conclusion it reasserts itself, stronger than ever. In fact, the violence and the fear they face will be the real test of their relationship.

Kicked in the Head draws inspiration from such movies as Walter Hill's *The Warriors*, Martin Scorsese's *After Hours*, John Carpenter's *Escape from New York* and Stephen Hopkins's *Judgment Night*.

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Dalmatinska 17

11000 Belgrade, Serbia

Tel: +381 63 541 214, +381 11 2751 230

kiselodete@yahoo.com

Contact: Mina Djukić

The Last Stunt Man

B2B presents **Kiselo dete** -
Production company on the rise

Directed by: Uroš Tomić • Written by: Mina Djukić

Produced by: Kiselo dete, Belgrade

Uroš Tomić, born 1980 in Belgrade, is a student of Film and TV directing at the Faculty of Dramatic Arts in Belgrade.

Recent Filmography :

2009 – The Last Stuntman, feature. (Pre-production)

2008 - Play me, Kusturica!, short fiction – graduation film, 30min (Pre-production), Robert Bosch Film Fund

2007 – Despite of Fire, documentary. (Shooting)

2007 – The Beginning of Summer, short fiction, 40min, Uppsala Short Film Festival (Sweden) 2007

2006 – Room-Mates (with Ratko Mladic), pilot episode, 15min - A pilot that was refused by all the TV stations in Serbia, and is now a hit on the internet, Banja Luka Short Film Festival (Bosnia and Herzegovina) 2007

Bata the Stone, once the most renowned Serbian stuntman who played in more than 500 Serbian and international movies, is now depressed and disappointed with his lifestyle and with the present situation in film industry.

He decides that he would rather die than continue living a miserable life. Consequently, he decides to pay a professional murderer to kill him, insisting that the act of murder needs to be done magnificently, like some of the most thrilling movie scenes he had been doing during his prolific career.

He calls the most successful Serbian business tycoon Buturovic who respects Bata a lot due to the fact that Bata used to be a close friend of his father and during Buturovic's childhood, the one who introduced Buturovic to all things manly - he helped him find his first girl and so on. Buturovic feels he owes Bata a lot, and unquestionably decides to accept his odd proposal to be killed in a glorious cinematic manner.

Buturovic skillfully proposes three different men, who, in his opinion, would make the best combination for the assassination that would please Bata's expectation. The first one is the professional and notorious Serbian contract killer, now a protected witness who lives hidden in Serbian mountains. The second one is the false tarot fortune-teller, a rising star of many local TV stations, an intelligent but slightly insane guy who uses his gift for improvising to fool an enormous number of hopeless Serbian people with his absurd and ridiculous fortune telling. The third one is a famous Serbian film director, who has not made a film in a decade.

Buturovic offers him the rest of the money he needs to start the shooting of his new movie if he manages to direct the magnificent murder with the necessary help of the rest of the team.

At the beginning, none of them are too excited with the idea of spending days thinking up a glorious cinematic murder. After holding their first meeting at the secret place, they agree not to bother too much and just to superficially plod through a job. Their first attempt ends in catastrophe. They get late to the agreed meeting point and send a message to Bata begging him for a postponing of the agreed assassination date. After their first failure, humiliated and even pressured by Buturovic, they realize that they should not waste the opportunity. Knowing that, the famous film director suggests that the tarot fortune teller and contract killer should get a more profound film education. Finally they appear at Bata's place, costumed and masked, but insecure about their new vision of glorious murder.

Bata watches the beginning of their act and, in the middle, Bata decides to stop them by sharply pushing them. He accuses them of being pathetic, cheap and unconvincing. Eventually, the creative killing team, after a couple of creative sessions, comes up with the bright solution. They recall that Bata's most dangerous stunt was the one he did during the shooting of Sam Peckinpah's *The Cross of Iron*. They decide to make something that would remind Bata of his most dangerous stunt and his closest encounter with death.

While Bata waits for his glorious moment of death, they finally manage to create a magnificent murder scene for him, but not as a result of their plan or idea, but as a pure foolish accident in which explosive intended for the reconstruction of the *Cross of Iron* scene destroys Buturovic's building. Bata is not only killed in one of his most glorious emotional and physical stunts but another symbolic and liberating destruction takes place.

Director's Statement, by Uroš Tomić

This is a slow and absurd comedy, far from being hilarious and aggressive. The film should have the atmosphere and alienated elegance of Melville's films, the absurd humor typical of Jarmusch's films, Leone's nostalgic macho tension, humor and flashbacks. The structure of the film, due to a large number of characters and different, interwoven and parallel narratives, should resemble Robert Altman and Paul Thomas Anderson's films. There are not much dialogue in the film; the basic emphasis is on the atmosphere and the characters' surroundings, thus stressing their bitterness and alienation.

Bata's alienation is somewhat different. It is samurai-like and deliberate, a result of his conscious decision to retire, not a result of hopelessness and aimlessness. The idea is that the real Bata the Stone would play himself. Bata's flashbacks, in which he remembers the films he has played in, are supposed to be nostalgic, propulsive and inspiring, not at all pathetic or displaying self-pity. Bata's soliloquy serves the purpose of the comedy: a subtle comical contemplation on a stuntman's death. There will not be any dialogue involving Bata during the film; he will address the audience through the voice over. At the same time, his voice over will join all different characters and narratives. The "creative team" (contract killer, tarot prophet and film director) that works on Bata's magnificent death is a group of sluggish, lethargic and bitter individuals who have given up to transitional hopelessness and who deliberately waste their energy, propagate misanthropy and personal dissatisfaction.

Bata's scenes and voice overs should put all characters in a single narrative and codex and symbolically show that they all are a part of a shared process. This process is of a rebellious and creative kind, a sort of creative terrorism where people, although gathered over an originally destructive idea, become more noble and more constructive than they would be if they continued to do any other so-called "constructive" job. Art cannot surprise anymore while terrorism can. Destruction and creative terrorism are not presented here as means of ideological fanaticism and creating havoc, but as a desperate attempt to inject new energy and adrenaline into what is left of both the real world and the film world.

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kiselodete@yahoo.com

Contact: Mina Djukić

Tilva Rosh

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Directed and Written by: Nikola Ležaić

Produced by: Kiselo dete, Belgrade

Nikola Ležaić was born in Bor, Serbia in 1981. He studied at the Faculty of Dramatic Arts in Belgrade at the Department of Film Directing. His films were screened and awarded on several festivals around Europe.

Filmography:

Nosferatu – Version Dure /Short/
2003

Rain, Smoke, Man, Woman
/Short/ 2005

Sasha The Priest /Documentary/
2005

The Strongest /Short/ 2006

Boxer Goes To Heaven /Short/
2007

I'm Chaotic /Short/ 2007

Tilva Rosh, 2007

Bor, a small mining town in Eastern Serbia, once the largest European copper mine, devastated by 1990s Yugoslavian cataclysm, has become nothing but the largest hole in Europe. The workers protests over the mine privatization are taking place.

STEFAN (19) is an upper class kid. His father is one of the protest leaders, whose new position provided him with luxurious life. Stefan enrolled in the university in Belgrade though he doesn't know why. He's going there in fall.

TODA (19) is from a working class family. His father is a miner who, like other miners, puts his trust into the new leaders and hopes for a better life. Toda's jobless mother is a member of a multi-level cosmetic company, dreaming of "big bucks". Toda didn't apply at the university. He says he didn't want to.

Stefan and Toda don't care for transition. They are inseparable friends, skaters, who spend their first summer after graduating from high school with their friends. They are fooling around town and abandoned surface excavation sites where they, inspired by the "Jackass" TV show, shoot video clips in which they perform dangerous stunts and injure themselves. In that strange relationship of unconditioned friendship and rivalry, which includes jumping from an electrical pole, hanging from a moving train, throwing stones at each other, they try to get ahead of each other.

Toda gets injured during one of the stunts and has to go to a hospital where he learns that he has to apply for a job in the employment bureau in order to get health insurance since he's not a student any more. There he gets a counselor and has to attend meetings where he will learn new methods of job application. That's how Toda is forced into the bureaucratic world of adults.

Meanwhile, Stefan spends more time with JELENA (18), a teenage anarchist who is impressed with their self-destructiveness. Spending more time at the counselor's, Toda feels even more distant from the group and erupts for the first time by beating Stefan up during a clip shooting. Their friendship goes on revision. But once again, one thing ties them together – their destructiveness.

A handful of protesters has turned into a huge crowd who, led by a big mine truck, stroll along the street protesting against the company sale. Thrilled with the number of people, friends forget their grudges and join the protesters. In that surge of rage and collective energy they use the opportunity to enter the supermarket and destroy it.

With their inflamed passion, Toda, Stefan and Jelena have their first serious conversation on their destructiveness and protests. Toda argues with Stefan who supports Jelena's pseudo-anarchistic views and claims that "nothing belongs to anyone". Toda smashes Stefan's car to show him that what he says is absurd and they have a fight in the street again.

On his way home, Toda runs into his father who beats him up badly because he has heard about Toda smashing the supermarket with his friends. When they calm down, his father, shamefaced admits the protest "succeeded" and that the government promised them higher wages.

On a group session at the employment bureau during the job interview simulation Toda submits an empty paper instead of his CV and shows his naked body as his greatest quality.

Toda and Stefan walk down the field aware that their absurd and destructive world has fallen apart. In a couple of days Stefan will be leaving town and going to university. In the distance they can see fireworks as a part of workers' celebration.

Director's Statement, by Nikola Ležaić

Tilva Rosh represents a hybrid form of a fiction film in which a group of young skaters play themselves in situations they really experienced, combined with worker protests that took place in Bor in 2004.

I was lucky to get my hands on a copy of amateur, one-hour, „jackass“ film which was made by these guys themselves. I was impressed by the huge amount of unarticulated energy which erupted from them; and also by the complete lack of interest for actual social struggles going on in Serbia. I had remembered my own attitude from 10 years earlier, when I also lived in that same small town in time of great changes and realized that my attitude was not different from theirs - social rights and problems did not affect me as well. I remembered how everything was much simpler and wondered how it all became so complicated. This is a film about that – about waking the conscience you do not want to wake; finding out about injustices in the world you are not interested in; about assuming social roles you do not want to participate in and about helpless struggle to save that carefree teenage world from any changes.

With the fragmental structure of the film, which sometimes looks like a tattered teenage dream, very long uncut shots, shooting with no lightning and by using real people in situations they are familiar with, the film would partly keep the documentary nature of their authentic amateur recordings. That documentary nature combined with surreal landscapes of the bleak town and Bor mine surface excavation, would create a balance between surrealism and hyperrealism. In adolescence this boundary is easily crossed - the impossible easily becomes possible. This film tries to reawaken the feeling that everything is possible, at least for a moment.

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kiselodete@yahoo.com

Contact: Mina Djukić

The Artist

Directed and Written by: Predrag Srećković

Produced by: Cine Pro 93, Pančevo

Predrag Srećković was born April 20th, 1973 in Ljubovia, Serbia. He graduated from Belgrade Dunav Film School - Film and TV directing in 1999. From 1999 to 2005 he directed over 100 hours of TV programs, educational scientific, children's, musical, documentary programs, live broadcasts of sport and cultural events, music videos, commercials.

Selected films:

2007 - Documentary Glass Walls (Prix Italia 2007, Thessaloniki Documentary Film Festival 2008)

2007- Documentary Blue and Green (Golden Flask Documentary Film Festival in Velika Plana 2007)

2006 - Feature-length documentary Fisheye

2006 - Children's documentary film Awakening

2006 - Children's documentary film Ljubovija

1998 - Short film Finger in the Eye

1998 - Short film Love and Fear

1998 - Short TV film Slobodan Milosevic on Trial

Ivan is an exceptionally talented young conceptual artist who is about to have his first solo exhibit. His artistic credo is: "One shouldn't waste time loving living beings. God takes care of them. Our duty is to love lifeless things because then they become alive." His exhibit consists of objects he has found on the way to the gallery. His work is not well received, there are just a few indifferent visitors.

As a result of this fiasco, his relationship with Ana, a famous National TV host, comes to an end. Ana can no longer tolerate Ivan's incompetence, she needs a strong and authoritative man. Even when he starts begging, proclaiming eternal love, pleading they were meant for each other, Ana is not moved. She throws him out of her apartment. Ivan has no alternative but to go back to his parents who are gloating over his misfortune. They keep reminding him how they had warned him about that art business and public personas. His father lets him stay under one condition: he is to take up his old job as a tram driver. Cornered, Ivan returns to his old way of life.

Nevertheless, he now looks at things from a different perspective. Ana's words are ringing in his head: "Get your act together, do something for yourself. Stop idealizing." He's got a plan now.

He starts counterfeiting public transportation tickets on his PC and selling them. A couple of days later he buys a digital camera and embarks on a video art project, but this time with different poetics. Wearing a mask on his face and with his voice modulated, he stands in front of the camera preaching about money, promoting it as a symbol and means of obtaining everything including salvation in the other world. He presents the main method of acquiring money - snatching.

He sends his works to prestigious centers of contemporary art and soon becomes the focus of attention in international art circles. His pen name is Saint Euro. He is invited to participate at the Venice Biennale. In Ana's talk-show Culture at a Glance, distinguished guests are quoting parts of his art doctrine. His video works are highly valued. All this time Ivan lives with his parents and drives a streetcar.

As Ana finishes her show one day, she gets a call on her mobile. It is Saint Euro. She can't believe that the famous artist would choose her to be a part of his next performance, giving her the leading role. Why her? Well, her show is the height of artistic expression on Serbian television. Besides, Saint Euro is besotted with her. The performance will be shot with twenty four cameras at the National Bank of Serbia and it is supposed to look like a robbery. Ana is going to be masked and carry a gun (that will be filled with blanks). Naturally, security will be in on it. They'll pretend to fall when she fires, there will be special effects and all. After that Saint Euro will take her to Venice.

Ana buys the story, takes the gun and the mask from the arranged location and heads towards the National Bank of Serbia. As she reaches the entrance, she fires at the door lock. The alarm sounds and security guards run out. Ana fires several bullets at them, hitting one. The bullets are real. They fire back wounding her in the leg.

The guards subdue her and seize her gun. Soon after, the police and the ambulance arrive. Ana is shouting for Saint Euro and she spots him down the street. He takes his mask off and dumps it into the container. Ana realizes she has been deceived. She is then taken away. Ivan stares into the ambulance as it disappears in the distance and weeps.

Director's Statement, by Predrag Srećković

As the film progresses, Ivan goes through a huge transformation: from an unsuccessful artist and a dreamer cornered by circumstances he turns into a resourceful man capable of manipulating his art skills in order to achieve his goals. After his break up with Ana, his objective is no longer artistic glory, career and money, but preserving his masculine dignity.

Ivan knows too well what it takes to make it in present day contemporary art: demonstrating "a high level of freedom", saying "what we all think", not concealing one's dark urges because majority can identify with them. Also, Ivan uses the proven formula of artist's anonymity thus becoming even more intriguing to the public.

Ana is a typical representative of the hip art crowd who, on one hand, advocates high artistic ideals like freedom, independence, authenticity, and who are on the other hand incapable of recognizing those things in their own personal lives. And she is severely punished for that. The end of the film reveals that Ivan is actually still in love with Ana but cannot forgive her for betraying him.

The film should implicitly pose a question about the state of art in Serbia, and in the world as well. Has art, as a traditional form of expression been pushed aside and succumbed in the face of dominant new age values. Could it be that real artists today can only be found hidden somewhere in real life?

CINE PRO 93, an independent production company, founded in 1993. Its first project was a feature film *The Gambler* (Kockar, 1994), based on Dostoyevsky's novel. Since then, Cine Pro 93 has produced nearly twenty documentaries, and short feature films, as well as twelve television broadcasts about Czech and Swedish art and culture.

Cine Pro 93

29 Ivana Cankara St.

Pančevo 26 000, Serbia

Tel/fax: + 381 13 320 543

info@cinepro93.com

www.cinepro93.com

Contact: Miroslav Stanković

Blue Train

Directed and Written by: Janko Baljak

Produced by: Ideja, Belgrade

Janko Baljak (1965, Belgrade)

graduated in film directing from the Faculty of Dramatic Arts in Belgrade. His films have won awards at a number of festivals.

One of the founders of the film and television division of the independent Belgrade radio station B92. He teaches documentary film at the Faculty of Dramatic Arts in Belgrade.

Film Selection:

A SENSE OF HEARING, 1988

THE LONG LIFE OF THE MARRIED COUPLE KOS, 1990

THE CRIME THAT CHANGED SERBIA, 1995 (Grand Prix, 42nd Festival of Yugoslav Documentary and Short Feature Films)

ETHNICALLY CLEAN, 1998 (Best documentary film, 45th Festival of Yugoslav Documentary and Short Feature Films)

02:06 – ANATOMY OF PAIN (Grand Prix, 47th Short and Documentary Film Festival)

VUKOVAR, FINAL CUT, 2006 (Human Rights Award, Sarajevo 2006)

Josip Broz Tito, the lifelong president of Yugoslavia, died on May 4th, 1980.

It was the most significant day in the history of former Yugoslavia. It was the date which marked the end of an era as well as the beginning of a new one. A little like BC and AD designation in Christian year numbering.

In the days right before Tito's death, graduates of a high school in Belgrade live their ordinary lives as the school year nears its end. It is late springtime and they are organizing the contest for the Princess of the Spring, the prettiest girl in the school. One of them, Vojislav, is in love with Anica. Doc, his best friend, tries to convince him that running this contest is the best way to conquer Anica. Milena, who is in love with Vojislav, wants to ruin this plan, conspiring with her friends. Meanwhile, the whole school is restlessly expecting news from Ljubljana about President Tito's health condition.

Every day, the Marxism professor begins her class with the radio broadcast of Tito's health report. One day, during the radio program, she suffers a heart attack and dies.

After her death, the new professor Bozickovic takes her place. He is very young and ambitious, an ex-student of that school. With his charm and informal dressing, he easily charms the students, especially girls.

Professor Bozickovic likes Anica and he openly expresses his affinity in class. Neither Anica, nor Vojislav like that. During the successfully organized beauty contest Anica and Vojislav start a love affair. Their romantic dance is interrupted by the news of Tito's death. The whole school is in a state of shock. The days of mourning and expressing honor to the dead president begin. Vojislav is engaged in the school radio station, editing and running the program of poems and essays about Tito.

Vojislav calls Anica to take part in the program and read one poem about Tito's childhood. They are alone in the studio and they make love on top of the press clipping of Tito's life. Accidentally, Vojislav pushes the wrong button and, instead of historical Tito's speech in Split, the whole school is listening to the live broadcast of their act.

It all turns into a big scandal. Vojislav is expelled from school, taken to the police and interrogated. He is charged with intentionally mocking the dead president in the days of public mourning. The jealous professor Bozickovic is largely behind this.

Anica is boycotted by the whole school. Her only faithful friend is Doc. Professor Bozickovic starts to court her, explaining that, thanks to him, she has not been expelled from school. Anica falls for that game.

Anica, Doc and Vojislav come up with a plan how to make revenge on professor Bozickovic. Doc makes a bugging device in his granddad's abandoned radio mechanic shop and they wire Anica. After school, professor Bozickovic waits for Anica and takes her to his apartment. His lascivious proposals are taped.

Next day, in the middle of the lesson, the whole school listens to the recorded professor's wickedness. Revenge is achieved. Ashamed, professor Bozickovic leaves school.

Eleven years later, Bozickovic is an officer of the Yugoslav Army. In the middle of the night he appears at Vojislav's door and takes him to Vukovar warground. . . the Yugoslav civil is starting.

Director's Statement, by Janko Baljak

This film is conceived as an atypical teenage movie with a political background. It takes place during the seven days of public mourning upon the occasion of Tito's death. At that time it was indecent to be happy and especially insulting to be in love the way main characters of the movie are.

Cinemas and theaters were closed and newspapers were printed with black frames during those seven days.

From that paradoxical situation, when a celebration and a beauty contest in a high school are interrupted by the news of the death of «our nations greatest son», I tried to create a series of ironic, comic and tragicomic plots and a characters study of a group which shows it's real face when historical circumstances burst around it.

Blue Train is a generation film, dedicated to all those who, together with their parents, sincerely cried because of Tito's death. But, with it's epilogue and destinies of the characters after the collapse of the country, this film shows that there were many more reasons to cry in the years to come.

It is also dedicated to those who have spent their childhood and youth in the years after Tito's death, the "years of resolution and destruction", who have learned about Josip Broz only in history classes and who don't even have an idea about the cult of personality a whole generation has grown up with.

This is a film of joyful colors in spite of the black newspapers frames and shop windows of those days in May 1980. A movie of colorful costumes and scenery, slightly stylized in accordance with the era and the fact that it take place more than quarter of the century ago.

The Camera is restless, curious, often in the position of a voyeur, a bit dirty and mostly on the move, following the rhythm of the plot. The editing is dynamic and follows the camera movements and it's dirty style.

The music is a clash between the revolutionary, eulogic sound that dominated Yugoslavia in those days and the upcoming new wave rhythms that radiate optimism and smell of spring which enthalls the main characters in spite of public mourning.

The archive material is shown through parallel editing with filmed scenes. The acting is realistic. A new generation of actors whose time is coming has been cast in main roles and most of them are debutants.

This is a commercial movie with brains, a true Belgrade story, because. However, it is not a local story because it could be about any other class in any other city of ex-Yugoslavia. It can communicate with all generations of cinema audiences since Tito is one of the best known and most intriguing brands in ex-Yugoslavia and abroad.

Ideja, a production company, was established almost two decades ago. During that time IDEJA has been primarily active and involved in marketing and PR. IDEJA produced many advertising films, short films and commercials as well as TV programs and documentaries. During the last seven years IDEJA has been working on political and public awareness campaigns. IDEJA has started work on its first feature film production in 2005 - Who the Fuck is Milos Brankovic? - with the support of Ministry of Culture and City of Belgrade.

The "Blue Train" is IDEJA's second feature.

Ideja d.o.o.

Zeleni venac 6

11000 Belgrade, Serbia

Tel/fax: +381 11 328 73 23

ideje@yahoo.com

www.ideja.co.yu

Contact: Nataša Milojević

The Climber

Directed by: Ljubiša Samardžić • Written by: Djordje Milosavljević

Produced by: Cinema Design

Ljubiša Samardžić is one of the best known actors of former Yugoslavia who started his directing career in 1999, the year of unraveling of the crisis in former Yugoslavia and bombing of Serbia, with the film *Sky Hook*, included in the competition selection of the Berlin Film Festival. His following films *Natasha*, *Bare Ground* (Panorama selection of the Berlin Film Festival), *Goose Feather* (the winner of every awards at the festival in Herceg Novi and the Serbian Academy Award submission), *Black Horses* show his preoccupation with human drama in a difficult political and historical surrounding.

His last project, *The Climber*, is interesting as a remake of the 1966 film in which Samardžić, at the beginning of his acting career, played the title role and was in competition for the Best Actor Award at the Venice Film Festival and the Moscow Film Festival.

The Climber is a story about Ivan, who grew up in Serbian province. His father, a retired junior officer of Yugoslav army, still loyal to the party of fallen Milosević's regime, had forced Ivan's older brother to answer to the military draft during the NATO bombing, which has led to his death.

This made Ivan a bitter opponent of the old regime, loyal to the ideals of democratic rebellion that took place on October 5th 2000, but also disappointed with the new democratic leaders, their corruption and hypocrisy.

The story begins when Ivan, as a student of dramaturgy, arrives to Belgrade, eager to prove himself as an author of socially engaged plays. But when he becomes aware that the same decadence and amorality that he previously noticed only in politics rules the artistic circles of Belgrade, he decides to "fit right in to the shameless life". Led solely by ambitiousness, he starts his ascent as a playwright. As his career develops, his former rebellion melts away. He finds the remnants of his ideals only in the relationship with Dragana, a student from Belgrade, who forgives a lot of things for the sake of his love. But when he seduces Bozica, the daughter of an influential and rich Serbian tycoon, Ivan decides to sacrifice his relationship with Dragana for success. He marries Bozica, which soon brings him the position of the artistic director of one of the most respectable Serbian theatres.

But his ascent is too quick and the sacrifices he made are too big. The crash of his marriage and Bozica's suicide lead to his final moral, professional and overall downfall.

Director's Statement, by Ljubiša Samardžić

The Climber is a remake of the 1966 film of the same title which was included in official programme of the Venice Film Festival and achieved great international success, pointing to the social problems in Tito's communistic Yugoslavia for the first time. The remarkable main role was played by Ljubisa Samardžić, the director of the new version.

More than forty years later, *The Climber* should unveil the difference in the climate of communist and democratic societies. The new version of *The Climber* will be a chronicle that has its prehistory in Milosevic's era and the time of NATO bombing of Serbia and stretches to a longer period, during the contemporary democratic transition in Belgrade. Therefore, *The Climber* will not only be a story about Ivan, but also about Belgrade, both its devastated, poor and decrepit, as well as wealthy and powerful.

Narration will be documentary-like, in a fast and dramatic rhythm, with frequent use of handheld camera, which should lead to the construction of an exciting, moving image of a modern Serbian version of "Macbeth".

Cinema Design is Ljubisa Samardžić's company. It produces film and TV shows and has contacts and ability of their placement in what once was a common cultural region of former Yugoslavia.

The greatest success of this company are films with remarkable festival ratings, achieved mostly at the Berlin Film Festival: *Premeditated Murder*, *Sky Hook*, *Bare Ground*.

Commercially, the films of Cinema Design are among the most successful in the Balkan region.

Cinema Design d.o.o.

Ustanička 125-I

11000 Belgrade, Serbia

Tel/fax: +381 11 3837 587

sinema@eunet.yu

cinema-design.net

Contact: Ljubiša Samardžić

Enter

Directed by: Zorica Bogičević • Written by: Zorica Bogičević and Zoran Petrović

Produced by: Piel Film Production, Novi Sad

Zorica Bogičević - Born November 23rd, 1979th, Serbia.

Graduated from the Art Academy in Novi Sad, Drama Department in the class of Professor Vlatko Gilić.

Graduated with a medium length film *The Wardrobe*, based on a novel by Thomas Mann; adapted and directed by Zorica Bogičević (Student Film Festival – Serbia and Montenegro 2004th, 2004 Euro-NS Film Festival – Serbia and Montenegro 2004th, Aster Fest – Macedonia 2005th)

2002 – 2005, worked as a magazine editor for “Old-timer,” an automotive magazine that features old vehicles, their history and culture. 2004 - 2005 worked as an associate of the Film Department in Cultural Center of Novi Sad. An assistant of 2004 Euro-NS Film Festival organization.

Currently working on two full-length films - *The Janissary* and *Enter*.

Films:

Imaginary Act – Screenplay and Director

Pause - Screenplay Director

Once - Screenplay and Directed by ZB, based on Harold Pinter's drama “Once”

The Wardrobe - Screenplay and Director, based on Tomas Mann's novel “The Wardrobe”

The film is about the impossibility of young people to survive in a country who finds no contingency to keep its population of young and educated.

Desperation, apathy and permanent upheavals are forcing young people to seek out the only possible way out – to leave the country at any cost – in search of „some better and more secure future“.

A young artist, preoccupied with line art photography, is trying to start her professional carrier, but she is constantly hitting a wall made of red tape and abnegations.

From time to time she manages to find some work which provides minimal wages...

But, on top of all the „real world life“ problems that emerge from living in a chaotic country while perusing marginalized culture and art, she has to confront pressures that mount on her while she is preparing her first exhibition - which no one wants to support. That finally pushes her towards leaving this country and everything she loves behind . . .

Director's Statement, by Zorica Bogičević

It is hard to write an explication for such a subject and not be prosaic. How to avoid common place musings which we read in newspapers every day? It is practically impossible. But still we must face the fact that something hurts us when we read about it, that something cuts us when we encounter that problem. And even if we are not that emphatic we still sometimes remember our last meeting with a friend who we'll not be seeing again for a couple of years. And we cannot escape the memory that inexorably follows - of a friend who came back only to pick up her precious diploma from the Faculty of Architecture.

That day was so beautiful and so horrible. And it was creepy convincing yourself and others that it is not so bad here – you just have to fight, we thought, while smoking in a café in Laze Telckog Street in Novi Sad, made to resemble a London pub, with one constant thought on our minds: that that imitation of a London pub may well be the only London we'll ever see, because we may never have enough money or the coveted visa to go there just for a week, at least to see a real London pub.

On that afternoon I remembered that my friend Adrijana - who got married and left, first to Israel, and then to Canada - and myself, four years ago, on the day we got our diplomas, made a deal that one day we'll meet again in New York, where I'll have a screening of one of my films and she'll have her private practice.

Now, we just looked at each other and realized that we still have the same dream – at least an afternoon or an evening in New York.

I know what happened to her in two towns in Israel, in two towns in Canada, with a new born child and her application form for USA. I don't know how she feels, I can't imagine all that she went through, but I know that her eyes are the same.

And I know that I took her hand when we passed through the square in Novi Sad and that I told her: "Look, Andr, now we have Costa Coffee, too." It was closed at the time, but never mind. She'll drink coffee there, I'll drink it here when they open the place and we'll set off together again.

Oh yes, I know what happened to me here; I know every corner of my own deep troubles which loom over me constantly because I don't have experience, money or connections.

I know everything, but I cannot speak anymore. I can only be angry for being here, or cry or bang my head against the wall – but I won't.

I want to shoot this film and tell the story about all of us who stayed here, without wanting to . . . About us – rats caught in a trap. Because a happy end is still possible, but only on the silver screen.

And yes, the main character in my film is named after her daughter Emma, who wanted to dance with me when she saw me for the first time.

Zoran Petrović founded "Petar Lazar (PL Production)" in 1985th. The company specializes in collecting and restoration of old-timer vehicles. In 2002 the company started publishing an auto magazine "Old-timer" and producing short documentary films under the same name. So far, more than 30 films of old-timer gatherings in country and abroad have been filmed.

In 2003 "PL production" co-produced the feature film *The Wardrobe*, directed by Zorica Bogicevic. In 2004 "PL Production" started production of the feature film *The Janissary*. In August 2006 "PL Production" was renamed **PieL Film Production** d.o.o., with the main office in Belgrade. In 2007 PieL Film Production commenced work on another feature film named *Enter*.

PieL Film Production

BU No1. Marka Miljanova 11

Novi Sad 21000, Serbia

Tel: +381 63 708 29 52

Fax: +381 21 500 233

pielfilm@eunet.yu

www.pielfilm.com

Contact: Zoran Petrović

Heart of a Dog

Directed by: Slobodan Pešić • Written by: Slobodan Pešić, Tom Macaren, Annie Gottlieb

Produced by: MCF MegaCom Film, Belgrade

An award-winning writer/director, **Slobodan Pešić** has been working in TV and film for the past twenty years, both in Europe and the USA. His first feature, *The Harms Case*, was introduced in the Un Certain Regards category, at the Cannes Festival in 1988 and thereafter was shown at film festivals in Jerusalem, Montreal, Toronto, San Francisco, Hong Kong, Berlin...

In 1999 Pešić co-produced and was the 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 the U.S.

Pešić wrote two books: "The Cube", (Harper Collins Inc.- San Francisco, 1995) initially sold in more than 250.000 copies and "Secrets of the Cube" (Hyperion/ Disney, 1998).

He lives and works in Belgrade, Serbia.

A busy street in Kapitalia's Commercial district. A scruffy, *STRAY DOG* follows shoppers around, hoping to cajole or steal some food to share with his friend, a *HOMELESS MAN*, whose existence underlines the city's cruel contrasts. A few blocks away, aging patients flock to the renowned clinic of a famed sexual-rejuvenation specialist, *DR. PHILIP FAUST TURNER*. Across these gulfs of circumstance, fate is about to bring the doctor and the dog together-- a meeting that will make history. Like the genetic engineers (or *Dr. Frankenstein*), *Dr. Turner* suspects that dazzling new heights can be reached by creatively combining human and animal nature.

So when, on his way home from the Opera, *Dr. Turner* sees a homeless man's body being lifted into an ambulance and a stray dog slinking away, he lures the animal home, where he feeds the mutt and names him *TRAMP*. Meanwhile, *DR. BORMENTHAL*, his assistant, brings from a morgue the fresh corpse of *Tramp's* very own *HOMELESS MAN*, killed in a knife fight. The lab is prepared and poor *Tramp* is anesthetized for an experimental transplant of a human pituitary gland and testes. *Dr. Turner* does not expect his canine patient to survive the operation.

But *Tramp* lives, and is turning into a man - with all the maturity of a teen-age boy! Like every father of an adolescent, *Dr. Turner* fears he's created a monster and when *Drs. Turner* and *Dr. Bormenthal* decide they must reverse the operation, *Tramp* runs away from home, and his education as a man begins in earnest.

Six months later, *Dr. Turner* and *Dr. Bormenthal* are watching the evening news when a new independent presidential candidate is announced: *Testes Tramp!* Stunned, they watch a screaming crowd respond to *Tramp's* Perot-like folksiness, his unerring nose for the common man. They must act to prevent disaster!

The two doctors burst into the Independent party headquarters and try to overpower the candidate. Security intervenes, and they are charged with attempted assassination. The FBI, which has been keeping close tabs on *Turner's* experiment, offers a deal: the doctors' freedom in exchange for turning more dogs into obedient citizens and panting, eager consumers. *Dr. Turner* reluctantly agrees.

In a secret facility with hundreds of stray dogs in cages, *Dr. Turner* has an epiphany. He asks the guard for... a cat. While the cat recovers from her operation, the two doctors release all the dogs into the desert. The cat wakes up. She has become a beautiful, seductive woman: *CATLIN*.

Acting on instructions, *Catlin* goes to the Independent Party headquarters to meet *Tramp*, who falls head over heels in love with her. *Catlin* gets him dead drunk and drags him back to *Dr. Turner's* clinic. Waking up on the operating table, *Tramp* makes an impassioned case for letting him keep at least some of his humanity, so he can appreciate being a dog!

The police arrive, looking for the missing presidential candidate and find only a half-bald dog, walking on his hind legs like a circus animal. They leave - and *Tramp* and *Catlin* come out of a back room. Moved by *Tramp's* evolution, *Dr. Turner* has decided to let them both live.

Director's Statement, by Slobodan Pešić

Loosely based on the Russian novel by Mikhail Bulgakov, "THE HEART OF A DOG" the film has been adapted by Serbian-American director, Slobodan Pešić.

This very funny, dark comedy is a somewhat of a "Young Frankenstein" for the genetic-engineering age, in which an experimental heart transplant turns a stray mutt into a man, and a phenomenally popular presidential candidate.

The film also satirically examines the "Americanization" of the Balkans, and my plans to shoot the film in Belgrade, Serbia, a somber place nowadays yet perfect for the mood of the picture. An actor, such as MICHAEL LERNER, might find it particularly rewarding to shoot in Belgrade during these eventful times in this part of the world.

Although the premise of the film could be set up in ANY BUSTLING CITY IN THE WORLD The production budget for the film (\$2,000,000) is based on a Belgrade shoot because in Serbia, the film can be expanded into a true parody that would reflect the present-time situation in Serbia and the Balkans in general.

In fact, among the people in the Balkans there is a real sense that the Balkans are "occupied" and totally "Americanized" and that in a somewhat futuristic world of 21st Century, democracy in the Balkans is in fact science fiction.

My vision of the film is of an Americanized Balkan, a world in which everyone eats fast food and speaks bad English. A world in which democracy is misused by those who preach it as well as those who long for it. A funny and yet clever film with an appeal to the wider audience.

MCF MegaCom Film is one of the youngest distribution companies in Serbia. We have distributed many film titles, and we have released many more on video and TV. We are involved in production business - primarily on feature films and also documentaries, shorts and TV productions.

The proof of our success in different regional markets is our presence at all regional film festivals and production markets.

We enjoy a high level of cooperation with regional and local cinemas and TV stations.

Very often we organize reviews of European and independent movies, where we have good admissions and high references.

Even if our company is very young (year average is 25), we already have Production, Booking, Technical, DVD Authoring, Marketing and Public Relations Departments.

Every day we are one day older but three days more advanced.

MCF MegaCom Film

Marka Oreškovića 1/5

11000 Belgrade, Serbia

Tel: +381 11 3821 113, 3835 450

Fax: +381 11 3821 227

info@mcf.co.yu

www.mcf.co.yu

Contact: Igor Stanković

Little Philomena In the Big Wide World

Directed and Written by: Miodrag Bogić

Produced by: Magma Film, Belgrade

Miodrag Bogić - born in Požarevac, in 1940. Film and TV director. Studied at the Faculty of Dramatic Arts in Belgrade. Advanced training in Experimental Studio "Dunav Film". Worked as a TV Director at Belgrade Television.

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 (A Portrait of J. Bjegejevic).

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

Right after World War Two, the small and unloved Filomena, born in Sarajevo, is growing up in the poor surroundings in Slavonski Brod, wedged between a good-hearted but weak, deaf and dumb father and an authoritarian and arrogant mother-temptress. At the age of 17, mother sending her off to her aunt in Vienna to help her find a job and send the money to her parents. She is going away from her family for the first time. She does not know the language. Her atrocious aunt Joka herself leads a difficult life. She is often without a job and forces Filomena to work instead of her. She takes her wages and spends the money for alcohol.

Filomena is a house maid in the villa of a rich old lady, the blind Suzanne Grim. Filomena lives there and learns German and good manners from her. With her child-like honesty and plain-heartedness, she wins the affections of Suzanne Grim. The attention and the love of her mistress give her strength to overcome the difficulties of her life in the foreign country.

Her greedy aunt takes her away from Suzan Grim when she find better paying work for her. She puts her up with the good grandmother Flak. Filomena is happy but not for long. The grandmother is killed by her mentally ill grandson. Filomena is again faced with a new beginning.

She meets a refined gentleman Robert who takes her as a lady to an elegant restaurant for dancing. Meanwhile, in her aunt's apartment, a girl from Zagreb, Vera is telling her bizarre Vienna experiences that borders on nightmarish. In the restaurant, Filomena meets Miroslav, a doctor from Belgrade. He is doing his specialization in Vienna. He tells her in confidence that he did not want to participate in the trade of human organs and therefore must leave Vienna.

The aunt and her mother return Filomena to Slavonski Brod. They sell her to primitive Kemal, to whom marriage to Filomena means he will get an Austrian work visa. He rapes her as soon as they are married. She is taken to a hospital. After returning to Vienna, Filomena runs away from Kemal. The hotel porter offers her a safe place to hide.

At the metro station, while going to work during rush hour, Kemal pushes Filomena onto the tracks in front of the train that stops just in front of Filomena. Injured, they take her to psychiatric hospital thinking that she tried to commit suicide. She recovers fairly fast.

The doctors get in touch with Filomena's father in Slavonski Brod. The father goes to Vienna, to the hospital, and after dramatic and warm meeting he returns her to Slavonski Brod.

Many years pass.

Berlin. Restaurant at the top of a high building. A mature lady, elegantly dressed. It is Filomena. She is relaxed. Content. She is looking into distance. She drinks capuccino.

Director's Statement, by Miodrag Bogić

This story deals with a subject that is characteristic of the entire Balkan region. The people spend their lives in foreign countries, underpaid and with jobs requiring low qualifications. The film will highlight differences in tradition and culture. The film, among other things, deals with the relationship between the natives and the newly arrived who come to work for them. The story of this film is set somewhere between reality and illusion. It is based on a true story. „Little Filomena...” is a complex contemporary film story both in content and form. The strength of the plot lies in its powerful characters and exciting dramatic content. The main character in film, Filomena, is a fighter for her place under the Sun. The main plot is Filomena's goal to overcome her problems and make her dream come true. The audience should be able to read between the lines, but also to will relate to genre codes, the dynamical pace, the aesthetics etc, and identify with the main character in situations of danger. The narration is traditionally linear, yet full of exciting twists and turns that will eventually lead to an unexpected happy-ending.

In an almost old-fashioned way, this film should be a bittersweet emotional mixture. The aesthetic aspect of the film should accentuate class differences. The environment in which the story takes place also has to convey that it has been influenced by the system.

The characters in the film will be played by an international cast.

The melodramatic lines of the film are closely interwoven.

The film will have a particular director's approach to the script, with a distinctive style and a meticulously designed visual approach.

In terms of visual style LITTLE FILOMENA IN THE BIG WIDE WORLD deals with the adolescent emotions. The photography will have little oscillation in color scheme and no strong, vivid colors

The film will be 105 minutes long. The shooting plan aims at 50 days of shooting.

Magma Film was established in Belgrade in 1990 with the goal to cooperate with ambitious film makers and to improve Serbian 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 both to a domestic and foreign audience. All those films were directed by Miodrag Bogic and have received various awards.

Magma Film d.o.o.

Pariske komune 7/12

11000 Belgrade, Serbia

Tel/fax: +381 11 2699 393

m.bogic.magma@sezampro.yu

www.magmafilm-mb.com

Contact: Miodrag Bogić

North of Sun

Directed by: Andrej Aćin • Written by: Ivan Jovanović and Andrej Aćin

Produced by: Fabrika Snova INK WAY, Belgrade

Andrej Aćin - born May 14th 1972, Belgrade, Yugoslavia. Director, screenwriter and composer. Graduated from the Art Academy in Belgrade with his short fiction film THE MARGIN in 2002 (The Gold Special Jury Award at the 36th World Fest Film Festival in Houston, USA).

Winner of eight awards for film directing in short film and documentary categories, three times won the Award for the best original film music including Composer of the year in 2002.

NORTH OF SUN is his first feature. He lives in Belgrade, Serbia.

It is a spring morning in Belgrade. The entire downtown is blocked by taxi drivers strike. GALE (42) calmly observes the chaos, not reacting to the provocation of the customer from the back seat. A text message arrives to his cell phone, and it consists of only a single black dot. Gale leaves the vehicle, leaving the hysterical customer locked in the car.

IVAN (24) comes out of a swimming pool in full diving outfit. At the edge of the pool MLADEN (35), a diving instructor, is trying to prepare his brother for a diving exam. Ivan is tense and not in the mood to talk about his problems. Mladen realizes that there are reasons for worry: Ivan is a recovering drug addict who cannot catch pace with the rest of the world.

Gale's apartment looks like time has stopped in the middle of the 1980s. Gale packs the bag in another car and leaves.

After the training, Ivan leaves to pick up the results of his anonymous HIV testing. Unfortunately, he finds out that the test is positive. Astonished and not prepared for such sudden change, Ivan runs out of doctor's office.

Not managing to find anybody else, Ivan desperately calls DUNJA (25), a girl he left a couple of years ago. Not thinking about consequences, Ivan dives into Dunja's arms. As Ivan does not respond to phone calls, Mladen starts searching for his brother, and gets acquainted with the world of violence, drugs and prostitution.

Mad and desperate, Ivan finds Gale in front of the traffic light. Gale seems like a perfect, simple target for robbery and mistreatment. Soon, Ivan realizes that he messed with the wrong guy. Gale has a plan that he follows strictly, and takes Ivan with him during his last hours of settling his unsettled accounts. Gale is a man with a dirty past: he is an assassin and the Serbian Secret Service is trying to get rid of him. This night is crucial for both of them; none of them has anything to lose.

Ivan unwillingly becomes an accomplice in Gale's furious revenge. A cold-blooded murderer gives Ivan a chance for a new life. While Gale runs towards the barricades on the highway, Ivan runs towards the city.

It is morning again. Ivan comes in front of his broken doors. He enters the apartment and finds Mladen, followed by two police officers and the advisor from the hospital. He found Ivan thanks to fingerprints on the glass that Ivan drank water from. He informs Ivan that there was a misunderstanding, and that he is so sorry for the confusion. Ivan is clean, he is not HIV positive. Ivan knocks down the advisor.

It is a sunny day on the river. Mladen and Ivan take out a boat from the mud and they manage to set sail. In the middle of the river the engine stops working. Ivan's phone rings. Dunja does not want any further explanations; she just wants to tell him that she loves him sincerely and now they are together in everything until the very end. She knows how hard it is to be lonely because... she is HIV positive as well. The boat floats in the middle of the river, like a lost spot in space. It is midday, the sun is high and strong.

Director's Statement, by Andrej Aćin

North of Sun is a film inspired by a short story *Positive For One Month* by Jovica Acin. The correspondence between certain parts of the story and real events is partially a coincidence. Knowing what kind of criticism the film, with entire crew, would suffer in case of naming the institution that runs the testing, prevention and registration of HIV positive people, under assertion that mistakes were never possible in such systems, I decided not to deal with the statistics and the probability of such an event. Although I was aware of a case from a couple of years ago when such mistake was made, luckily with no further consequences for a man that was a victim of someone's confusion, I wanted to remain isolated in my imagination.

Over the course of a single day, we meet the other side of Serbia in transition while following destinies of two characters. IVAN and GALE, one from the No Future generation milieu, and other a representative of the cogwheels and executioners of what was probably the darkest system of Serbian history so far. They are the two extremes of the same story – they both realistically depict the still much too visible consequences of the past.

At the same time MLADEN (Ivan's older brother) meets the nightmarish world of the capital city underground. Starting with night clubs and medical institutions and going all the way to the morgue, Mladen witnesses the dark side of Serbian transition. Although at times it is dark and terrifying, this is tragicomical story about people who in their loneliness seek for a confirmation of further survival, hope, consolation... Love. With a double dramatic twist, it further emphasizes the border between the planned and the inevitable, the light and the abyss that the protagonist confronts directly.

A question that arises is the question of free choice. Not being able to change the past, Gale deliberately chooses the end, but he also gives Ivan a chance for a new beginning. In this film, charismatic anti-heroes make mistakes without thinking much. Not trying to apologize for them, but also not trying to judge them, we let them go towards a destiny they haven't chosen.

North of Sun is a film with an extremely intimate atmosphere. As much as we try to be passive observers, safely lost in black humor of the bizarre and the absurd, there comes an inevitable moment when the disturbing warning message is identified. This film does not deal with politics nor with institutions and their work. This is a film about common people, here and now, those without big chance. The story may be fictional, but everything else is undoubtedly, cruelly and precisely known to everyone who was and still is dwelling in these muddy, turbulent water of big change.

The company **Fabrika Snova INK WAY** was established in Belgrade in 1992 by a group of professionals from all fields of film industry, united around a common idea – promotion of film as artistic form.

The production scene in Serbia is tumultuous, which means that production companies have a burden of unresolved relations with the past and the creditors and are dependant on political situation in the country.

New streams of development in European cinematography need new ideas, people and ways of production. Contacts the founders have established with numerous European and world authors and producers help them decide to work together.

The founders of the company produced many short films, one feature and a large number of commercials, music videos and promotional films, as well as several noted editions of international film festivals.

Fabrika Snova INK WAY

Karadjordjeva 21
11000 Belgrade, Serbia
Tel/fax: +381 11 629 750
fabrikas@eunet.yu
Contact: Mladen Mitrović

Nowhere

Directed by: Predrag Velinović • Written by: Predrag Velinović, Saša Večanski

Produced by: Salamander film, Belgrade

Predrag Velinović - Born January 24th, 1966 in Novi Pazar. He graduated film and television directing at the Belgrade Faculty of Dramatic Arts in 1991.

He first presented his work to the public with a thirty-minutes film story called *Amsterdam* within a film omnibus called *What Are You Doing Tonight?* at the Pula Film Festival in 1988. He has directed over a hundred television shows and commercials.

He directed his first feature-length film *Shadows of Memories*, in 2000/2001. The film participated in the official competitions of international film festivals in Moscow, Riga, Palic, Alexandria, Trieste, Tumbov, Braunschweig... His second full-length film *I Think the World of You*, participated at International film festivals in Cairo, New Delhi...

He currently works as a professor at the Belgrade Faculty of Drama Arts - The Department of Film and Television Directing.

Natasha, Tubby and Antoine are three inseparable friends about to finish high school in Belgrade. The action is set at the beginning of the 1990s, and the story ends on New Year's Eve 2000. New Years Eves and different celebrations take up an important segment of the story.

Their relationship is on the borderline between friendship and love. Both guys are in love with Natasha. Tubby, being braver and more resolute decides to express his love to her. While dancing, Tubby gets her in a dark room, demanding from her to choose between him and Antoine. She manages to get out, asking for five minutes to give the answer - yes or no.

These five minutes will last for the whole film. Ten years during which Natasha says yes or no neither to Tubby nor to Antoine, although she will be with both of them and with neither of them.

After four and a half minutes, someone taps her on her shoulder, she closes her eyes, turns around and kisses - Antoine. The decision having been made by destiny, she will stay with him, while Tubby will be only a friend. But the three are bound together for life.

After a scene of frenetic sex between Antoine and Natasha, followed by breaking the bed, a baby is born. And war breaks out in Yugoslavia.

Belgrade streets are full of policemen, recruiting men, and Antoine's identity card says he was born in Teslic - Bosnia, which make him more likely to be conscripted. They decide to rent an apartment in Borca, a poor suburb of Belgrade, where they won't be found.

The apartment, just like everything else, is paid for by Tubby. He is the only one working, selling ice-cream, reselling smuggled technical devices, driving a taxi: while Natasha and Antoine study.

On the night Tamara is born, Antoine is captured and taken to a war that is not his.

Meanwhile in Belgrade, Natasha studies and graduates, and Tubby makes money and takes care of the baby. On New Years Eve, Natasha and Tubby, badly missing Antoine, make love, the first and the last time. They do it with melancholy and with Natasha crying. And she has still not said yes.

One rainy night, someone rings the bell, Tamara opens and says that a man is in the corridor. It is Antoine who has never seen or met his daughter. He has come back carrying with him the secret of war.

Strangers to each other, Natasha and Antoine take time to heal. They decide, upon Antoine's insisting, to leave the country. They choose Sweden, and Tubby takes care of the visas, with his connections with the corrupted staff of the United Nations. Their first New Years Eve in Sweden will be in a refugee camp from which Antoine calls his mother Azra, lying to her that they are doing well, that they have a big house, that they work a lot, and then he pretends the lines are bad and he hangs up. In tears, in the crowd of people congratulating each other, and not being able to find Natasha, Tubby and Tamara, he hugs an unknown, nameless Chinese.

Later, they live together for a while. Tubby quickly finds a taxi job, while Antoine cannot find the right job. In order to take care of Tamara, Natasha finds work with computers, but what little money they have, Antoine spends on horse races. His betting horse Alaska is always the last, but he senses victory in her eyes. Natasha stays at work longer and longer, entering into a relationship with her boss whom Antoine calls Carl Bilt.

Soon, their solidarity is tested and the three of them go their own directions.

Director's Statement, by Predrag Velinović

The idea for the future film NOWHERE came to me on New Year's Eve 2000,

We have spent the New Years Eve 2000 at home, our children were small. When my two-month old daughter and my son who was a bit older, went to sleep, we left the TV on and watched the millennium celebrations in London, Sydney, Rome; all around the world. Not everyone can welcome the new millennium, only those who are privileged by birth, that is, my generation.

We saw huge fireworks, crowds of people in the streets, with smiles on their faces. And I was thinking:» Many of my friends, people from my city, must be there, in the crowd, in the noisy streets of those cities.”

My wife fell asleep and I went to the computer to check the mail. They were not in the streets. They were at home, there was a bunch of e-mails from Australia, New Zealand, Canada, some from Europe, Sweden, Germany, Spain... I realized that all of us were sad that we were not together in our streets, just like everyone else in the world.

During the course of those troubled years, on two occasions, me and my future wife were on our way to the airport, with visas in our pocket, once for Canada, second time for Australia, but I didn't get on those planes, I went back home. I couldn't. The rest of my friends did. Now, scattered over different continents, we heal the sorrow of those who stayed and those who left with endless computer communication. This sorrow, this generational misfortune, is the subject of the screenplay for NOWHERE. And this is not only a story about my lost generation. This is a story that is being repeated today (and had already happened many generations before) a story that will go on happening because it is so strongly integrated in the experience of the Balkans.

Natasha, Tubby, Antoine and Tamara are among thousands of young people who escaped Belgrade during the years of strife, trying to find a safe corner in this huge world.

Salamander Media Division is a very young company, established in 2006.

We deal in production and creation of specialized and commercial films. We cooperate with regional production houses. We also co-operate with our partners in USA and UAE.

Nowhere will be our first feature film and therefore presents a great challenge for us.

Our last project was the documentary film *Guca prestonica trube* (Guca: The Trumpet Capital) (97 min), produced in cooperation with the Ministry of Culture of the Republic of Serbia.

Salamander film

Djerdapska 11

11000 Belgrade, Serbia

Tel/fax: +381 11 2836 508

ivanikov@eunet.yu, culture_cine@yahoo.com

Contact: Aleksandar Ivanjickov

The Parade

Directed and Written by: Srdjan Dragojević

Produced by: Delirium films, Belgrade

Srdjan Dragojević - Born in Belgrade in 1963. Received his BA in Clinical Psychology in 1987 and his BA in Film and TV Directing at the Faculty of Dramatic Arts in Belgrade in 1992.

Film and Awards:

2008 St. George Shoots The Dragon (post-production)

2005 We Are Not angels 2 (over 810 000 viewers; numerous awards at domestic festivals)

1998 The Wounds (Grand Prix—Stockholm IFF 1998; FIPRESCI—Thessaloniki IFF 1998)

1996 Pretty Village Pretty Flame (Grand Prix-Sao Paolo IFF 1996; Best Film Bronze Horse Award—Stockholm FF 1996; Best Foreign Film—Fort Lauderdale IFF (USA) 1996; Grand Prize—Minneapolis FF (USA) 1997; Golden Knight-Best Film-Slavic Film Festival, Moscow 1997)

1992 We Are Not Angels (Grand Prix—Umbria FF Perugia, Italy 1993)

THE PARADE revolves around a pair of romances and Gay Pride Parades which had a bumpy start in Serbia when the first one in 2002 ended in violence, witnessed by indifferent policemen.

Enter LIMUN, a seasoned Serbian gangster, who is about to marry BISERKA, the woman of his dreams, and RADMILO, a gay wedding planner madly in love with SVEN, a gay pride activist and veterinarian. After Limun's homophobic outburst at Sven's clinic, Radmilo refuses to produce Limun's wedding. Biserka threatens to leave Limun unless Radmilo arranges the ceremony of her dreams. Radmilo is a unique wedding planner whose agency arranges ceremonies at very exclusive locations. His lover Sven dreams of a successful Gay Pride Parade in post-Milosevic Serbia.

The Police refuse to guard the Parade and Sven threatens to leave Radmilo unless he enlists Limun's muscular assistance. Biserka's "I'm calling it off" threat forces homophobic Limun to accept Radmilo's request. Since his Serbian crew refuses such a disgraceful assignment, Limun recruits former Croat, Muslim and Albanian opponents from the Civil War with whom he did some healthy war profiteering back in the day.

After a series of humorous misunderstandings, these characters from bitterly opposed backgrounds manage to establish a tolerant relationship and learn to live next to each other, if not together. Eventually, the guys who were supposed to break up the gay parade end up making it work and lovers, regardless of gender, finally unite.

Director's Statement, by Srdjan Dragojević

The Parade is envisioned as an exciting and relaxed take on controversial and sensitive subjects that still polarize Serbia. The subject of Gay Pride Parade and hate crimes resonates as a very serious issue that demands heated debate. But above all, it is an issue that must be dealt with within the Serbian community, negotiated between the militant homophobic majority and the radicalized activist minority. *The Parade* sets the debate in a milieu where the macho chauvinists and gay people collide and interact. Upon meeting they are blackmailed into ceasefire, but then, as they get to know each other, a relationship based on tolerance commences. They learn to understand each other and live in peace, if not together.

The Parade is set to put this message across and unlike other political films, address a wider audience. The concept of a gangster film crossbred with the idioms of buddy comedy fertilizes the growth of picture's crossover potential.

In terms of style, it is envisioned as a crafty and stylish film, with energetic depiction of contemporary world, a romantic view of relationships regardless of gender and genuinely funny stretches that grow out of the story itself instead of being imposed upon it. *The Parade* is envisioned as a full-fledged cinematic treat that will attempt to break both the socially responsible cinema and the Balkans out of the ghetto.

Unlike the products of civil media sector, *The Parade* will be an attempt to produce a quality film in its own right and while trying to spread the idea of tolerance to the majority. Political films often preach to the converted. Well, *The Parade* will try to address those who are yet to learn the values of modern society. Thus, in this film, social commentary is as important as the craftsmanship of the motion picture.

I hope that such a blend of social relevance and popular appeal aimed exactly at those who need revelation, will turn *The Parade* into a unique film with hitherto unforeseen social and cinematic potential.

Delirium is production company, founded in Belgrade in 2001. Its founder and owner, Srdjan Dragojevic, is an acclaimed movie director.

Delirium has produced:

We Are Not Angels 2 (2005) - with more than 810,000 viewers, by far most viewers in Serbia in 2005, it has been awarded numerous awards at domestic festivals, such as best director, production design, special effects, music, editing, make-up, etc.

We Are Not Angels 3 - Rock & Roll Strikes Back (2006) - was shown in cinemas in several European countries last year with more than 150.000 viewers.

Delirium is one of the four most important film production companies in and around Serbia which took part in production of the most important cultural and national project in the past decades – the film *St. George Shoots the Dragon* (post-production), written by Dusan Kovacevic and directed by Srdjan

Delirium films

Puškinova 4

Belgrade 11000, Serbia

Tel: +381 11 3690 280

Fax: +381 11 3693 435

snezana@azdaha.com

www.delirium-films.com, www.maslachak-film.com

Contact: Snežana Penev

Pink Punk

Directed and Written by: Ivica Ivan Ramović

Produced by: Golden Fish Film, Negotin

Ivica I. Ramović was born in 1978 in Serbia. His real name is Ivan Ramović. He is a director, a producer, a screenwriter and a musician. He graduated film and television direction in Film School "Dunav Film" in Belgrade 2004. Soon after that he founded the independent production company Golden Fish Film.

Filmography:

2006 – documentary film Yuga
2005 – documentary film Balkan Dance Platform
2004 – TV film The Last New Year
2003 – short feature film When I Love, I Love to the Plaster
2002 – short feature film The Rest
2001 – short documentary film Vesna
2001 – short documentary film Sorcery
2000 – short documentary film Vampires

Zoran has been hospitalized in a psychiatric clinic in Germany for several years. In one of the last sessions-psychological workshops, he is telling students about his past. He used to be a punk music fan, a rebel and the most talented musician Serbia has had in last ten years.

In the mid-1990s, Zoran leaves his studies and returns to his home town Zaječar. He tries to form a punk band in the middle of the expansion of turbo folk music and kitsch culture. He meets a girl, Violeta, who originates from a completely different milieu and starts a relationship with her. Zoran's family is unsatisfied in every way. His parents are jobless because their firms have closed down. Zoran has a vision, but in the society that is a hundred years behind the Western world, it is impossible to fulfill it.

Soon, Violeta's father, Ganje, a builder who worked abroad for a long time, comes back from Germany. Violeta introduces him to Zoran. Zoran gets the idea that Ganje could produce his album. Ganje has just returned to the country with a bunch of suspicious money. People believe that he fell off the scow in Germany and received a large sum of money from the insurance company.

Since the Russian mafia blackmailed him in Germany and tried to rob him several times, he bought best quality diamonds for all his money and embedded them into a platinum bar which was, surgically installed in his leg by a private surgeon.

He agrees to produce Zoran's album. Two weeks later Zoran finishes his album with a band. Album is great success and great career is waiting for Zoran, but he has to serve in the army first.

Violeta's sister, Mirela, who wants to become a star, comes back from abroad and she is jealous of Zoran's success. She makes her father get rid off Zoran. Zoran is not getting along well with his band mates and with his parents, and at that moment, he is called to service, so he is forced to ask for help from Ganje. He leaves the town without leaving any message. Supposedly, Ganje sends him off to Germany to stay with his friend Johnny Rotten, the manager of the band "The Clash". There, he enters the chain of human trafficking and becomes a male gay prostitute for rich members of the western society.

Several times, he tries to commit suicide and kills some of his pimp's customers. That is why he is beaten to death and left in the street. Dustmen find him and gives him over to the authorities. That is how he came to the clinic where he currently is. His disappearance is mysterious and that makes him even more popular. Some think that he was killed in the battlefield, while some claim that foreign agents kidnapped him in order to stop the revitalization and reviving of the punk movement in the world, for which chaotic Serbia is an excellent soil. His parents think that Milosevic's secret police removed him because he encouraged young people to rebellion with his music. Violeta's older sister Mirela soon becomes a popular turbo folk star in Serbia, but she desecrates all Zoran's songs with Vlach music. That kind of music becomes a hit and Serbia gets a new, original kitsch culture. Popular Mirela's hits top the charts in Serbia.

Soon after, she gets killed in a traffic accident with her father. The only one who believes that Zoran will come back one day is his girlfriend. Zoran doesn't have any idea that he is a living legend in Serbia and that a great number of people tries to continue what he started. In the end of the film, he is released from the hospital and deported to his country where the totalitarian regime of Slobodan Milošević is no longer in the power.

Director's Statement, by Ivica Ivan Ramović

This is film in which the individual breaks all the canons and taboos in a clever and intelligent way with aid of music, a film that would be understood by every citizen of this planet, a film that doesn't showcase "Balkan slaughter", generals, The Hague, war crimes, a film about the individual in the society and its shaken and disturbed moral standards, and finally a film that could provoke permanent vibrations and opposite opinions by displaying a harsh, but poetic reality. „Pink Punk“ is the story that follows the destiny of the local, talented rebel, thirty-year-old in undemocratic Serbia. The desire and later the idea to create this film were born from many reasons. It takes place during Milosević's dictatorship (1990-2000). It is told from the point of view of the main character, through off-screen narration and flash backs, with a rich soundtrack. With many wide shots and uses of narrow optics, it is loaded with "dirty ambiance", fast sequences and modern, music video-like editing and occasional aggressive music. Genre-wise, it is a psychological drama about the demystification of society. It contains elements of love, political and psychological thriller with all the strength of an authentic testimony about those crooked times. The message? As the main character of the film would say: "If you want a message, go to the post office and send a message!"

What is Pink? It's what disgusts our main character the most: lobbying, clans and slaughters, escapism, political prostitution, globalization propaganda, hyperbolic contempt, new music, untalented bastards, silicon beauties, etc.

What is Punk? Punk is our and Zoran's reality and hope of better days and a future that is at least a little different and a bit brighter. The punk side of the film isn't only emotions, it's more like the mirror of those things that happened and that are currently happening in the country and our lives. It is similar to what is happening in those young people who lived and who live in the same place as Zoran.

Today's world is all about packaging and it cannot see further: every European film of today goes by some sort of bureaucratized way of political correctness. In those films one can't smoke, drink alcohol or show violence. If we try to eliminate that which is human nature in order not to disturb the viewers before bedtime, we'll create invisible situation of correct thoughts and a perfect world of the future without crimes - and the authors will look like thieves and robots!

Golden Fish Film is a Serbian company specialized in production of feature films, documentaries and short films, as well as commercial television programs. The key company asset is people - influential representatives of new generation of moviemakers in Serbia, where professionalism, dynamics and enthusiasm meet responsibility and integrity. Golden Fish Film is the only independent film company in the area of Timok and Negotin region, and Eastern Serbia. The company owner is director Ivica Ivan Ramovic.

Golden Fish Film specializes in film, video and television production, film and video distribution, theatre and radio production, organization of cultural events, cultural policy, publishing, cultural tourism and provides film services in the whole territory of Republic of Serbia. Golden Fish Film is a reliable partner in co-production services.

Golden Fish Film

Dragoljuba Stevanovića 2

Negotin 19300, Serbia

Tel/fax: +381 19 544 146

ivica.r@gffilm.tv, ivica.ramovic@gmail.com

www.gffilm.tv

Contact: Ivica Ivan Ramović

The Princes of Belgrade

Directed by: Miodrag Ćertić • Written by: Mia Jurich Ćertić

Produced by: Easy E Films, Belgrade

Miodrag Ćertić - Graduated in film/TV directing from the Faculty of Dramatic Arts, Belgrade, in 1976. Went to US in 1977, and directed commercials for over 20 years. Won numerous awards, including two Clios (ad biz's Oscars). After October 2000, returned to Belgrade and produced FILM NOIR, the first animated feature in Serbia.

He is now preparing his live-action directorial debut – THE PRINCES OF BELGRADE.

Filmography:

1975 – HALUCINACIJE: wrote and directed

1977 - 1999 - directed ads in the USA: Levi's, IBM, AT&T, Coors

1993 – BROKEN BRIDGES: co-produced

1999 – THE GREAT ADVENTURE: produced and directed this TV special

on the printing of the “Miroslav-Jevo Jevandjelje” in South Africa, during the NATO bombardment of Serbia

2001 - 2007--FILM NOIR: Exec. Producer/producer

2008 – KIZA, THE MOVIE: Executive producer (in development)

Miloš and Dragan are brilliant animators who live for their art, caring little for material wealth. When their short film, ETERNAL DARKNESS, wins top honors at the Carpathian International Film Festival, it catches the eye of the Hollywood animation schlock king Jerry Hoffman, and the boys agree to make a deal with the devil.

Jerry offers them €10,000 for four weeks' work, which they figure is enough to bankroll the indie film they're working on, a gorgeous animated project based on Oscar Wilde's HAPPY PRINCE. Jerry hates the whole concept of the HAPPY PRINCE – a depressing moralistic fairy tale where the good guys die. He fully expects the boys to abandon it once they start working for him. He sends them a deal memo, a voice track for a kids' cartoon, and 50% up front. He's convinced that they'll develop a taste for money and give up on their “art”. And he'll have scored some quality animators at rock-bottom prices.

He's only partly right. The boys develop a taste for money, and they seem to forget all about their art, but they also neglect to do the work they've been paid for. Their first two weeks, and the first €5000, are wasted partying and impulse shopping. During sporadic bursts of booze-fuelled energy, D. and M. “work” on Jerry's cartoon. Since it is well beneath their talent and integrity, they treat it as a joke, rendering the cute, G-rated characters as a gang of perverts, druggies and pedophiles.

When Jerry asks for a preview of what they've done, they defiantly send him their satirical take on his cartoon, and congratulate themselves for having refused to sell out.

Jerry Hoffman's not about to take this lying down. He dispatches his assistant to Belgrade. A gorgeous, hip, ruthless Stanford MBA, Kate is like no one they've ever met. And in spite of their own much-vaunted cool, she has them eating out of her hand in a matter of hours.

By the next day, they're back at work – seriously this time – on the Hoffman cartoon. They no longer have time for their friends and family. Dragan's girlfriend dumps him and he barely registers it. He and Miloš are working around the clock, pausing only to feud with each other, desperately vying for Kate's attention and praise.

They have both fallen for her and hard. Compared to the polished brilliance of Kate, everything about their life seems mean and shabby. Belgrade now feels too small for them. Each one hatches a secret plan to fly back to America with Kate, without telling the other.

Once the cartoon is in the can, the boys pretend to be heading to their respective homes for some well-deserved rest. Instead, they both rush to the airport to meet Kate for the flight to Los Angeles. They bump into each other, awkwardly, at the gate.

Kate is nowhere to be seen. Finally a note arrives: “Thanks for the great work. I'm on my way to China, where I found animators who are 60% cheaper than you. Isn't globalization awesome? Call me if you ever get to L.A. and I'll buy you a latte.”

Miloš and Dragan have nothing left, except their talent, art and vision, and the promise of another €5000 from Jerry. They return to their old life, where they are teased mercilessly before being allowed back into their circle of friends.

They get back to work and finish the HAPPY PRINCE upholding a superb artistic standard, changing the original just slightly - the good guys don't die and everybody lives happily ever after. Looks like they learned something from Jerry.

Director's Statement, by Miodrag Ćertić

THE PRINCES OF BELGRADE is a comedy loosely based on my experiences of producing FILM NOIR in Serbia over a period of six years. It tells the story of "the transition" in a post-communist society and how it affects the small but vital community of artists and animators. The humor of this film spares no one, from the greedy "international" producers to the self-absorbed local "authors" and their dubious work habits.

Ever since I saw my first Billy Wilder movie, and, later on, discovered Philippe de Broca and Francis Veber, fast-paced comedies with elements of social satire became my favorite genre. As a director and editor of commercials in the US for 20 years, I always tried to inject elements of that genre into my work. THE PRINCES OF BELGRADE is the logical continuation of that line of thinking.

Mia's script is hilarious and has a very broad appeal. I'm very much looking forward to working with our excellent comedic actors for the first time since film school, while bringing along some really funny American and British character actors to do the cameos.

While we focus on the trials and tribulations of Miloš and Dragan, we also take the pulse of Belgrade in this, the first decade of the 21st century. From the chronically disoriented to those who are very narrowly focused on making the most out of "today", want to tell the story of this wild, wonderful and wacky nation – the place to which I returned in 2000 after 23 years in America.

My point of view is both Serbian and American, and in both cases self-deprecating. I would like to make this film in such a way that no view, perspective or culture emerges as a winner. The only winner has to be the film's public, who will laugh throughout the film and leave the theatre at end of the screening with smiles on their faces. And, after all, they just might look at "Socialism" and "Capitalism" in a slightly different, and funnier, light.

Easy E Films burst onto the Serbian film scene with FILM NOIR in 2007. Produced against all odds, this first animated feature ever made in "the former Yugoslavia", went on to represent Serbia in 23 international festivals, and was chosen as one of nine feature films in official competition at Annecy in 2007. The film found its audience in many countries worldwide with Wild Bunch, Paris, handling world sales. Our mission is to produce films that intrigue and entertain. Our desire is to reach as wide an audience as possible, both domestically and internationally. We believe that comedies, thrillers and genre films have been long neglected in European filmmaking and we want to join in the fight to return audiences to movie theatres by producing films that are enjoyable and fun to watch.

Easy E Films d.o.o.

Carigradska 1

Belgrade 11000, Serbia

Tel: +381 11 324 6343

miodragcertic@sprintmail.com

Contact: Miodrag Ćertić

Spears In the Water

Written by: Dragana Abramović

Produced by: Ister agencija, Belgrade

Dragana Abramović, a dramaturgist was born in Belgrade, Serbia and graduated from the Fourth Belgrade High School. She enrolled in the Academy for Theatre, Cinema, Radio and TV. Her first drama was performed when she was still a 19-year old dramaturgy student. She was and for many years afterwards had remained the youngest playwright in Yugoslavia. She wrote a great number of theatre, TV and radio dramas and cinematic screenplays.

Dragana Abramović writes for professional journals and also writes and publishes books (*The Child Character in TV plays* is her M.A. dissertation at the Faculty of Dramatic Arts in Belgrade, published as a book in 2003 in Belgrade).

She has won several prizes for her TV dramas and children books.

She was a jury member at several TV and theatrical festivals.

As an editor of the TV Belgrade Programme for Children, she edited and produced numerous TV dramas, serials and shows.

She has been writing and producing the TV play *Good intentions* and the TV series *The Secrets of Ordinary Things* (50 episodes), and published three books this year.

The small fishing village of Nechven rests on the banks of the river. In it, the twins Ana and Angela live together with their family and friends Voas, Varran and Vid. They are all young people, aged 13 to 15. There is a castle on the hill overlooking the village, where Lord Dun, a merciless and humorless man, lives with his sister Yanya, who is so ugly that he locks her up when he has company, and his sleazy and power-hungry brother Ulak.

It is a time of many gods, and the balance between Belobog (the god of the living) and Crnobog (the god of the dead) has been disturbed. Crnobog covets the goddess Zora (Dawn), who is the friend of Svanimir (the god of light and sun) and wishes to make darkness come over the world. A boy called Max, who is gifted with the power of the zduhach is a champion of light who claims victory after victory, so Crnobog orders his knight Gar to bring him in chains. Max lives far away in the north of the river. Gar succeeds in seizing him, but Ilar, a knight of Belobog encounters him. While the knights are fighting near Nechven, Max escapes. Ana and her friends hide him.

Grandpa Trud, the village wise man, sends Ana, Vid and Voas on a quest to return Max home in order for his mother to make him strong enough for the final battle against Crnobog. The heroes encounter many extraordinary adventures and characters on their quest. Their path is full of doubts, hardships, conflicts and surprises. They are helped by Ilar, the knight of Belobog and they succeed in their quest. Every one of them undergoes a different transformation, and all of them grow up over the course of those three weeks. In the end, Ilar plants his spear in the sandy riverbed as a sign of peace.

The other story thread follows Yanya in her search for happiness. She escapes the castle, but Dun locks up her maiden Dana, Angela and Ana's mother, giving her tasks that only Yanya can perform. Angela and Varan have remained in Nechven in order to help her, but Ulak locks them up. Dana uses her resourcefulness to save herself and her two children. A fairy makes Yanya beautiful to all those who see her for the first time and she finds love and disappointment - Dun kills her sweetheart for he is only a shepherd. God Svedid punishes Dun by turning him into a rock. Yanya bests her brother Ulak and becomes the new ruler who will bring peace and balance.

Statement by Dragana Abramović, Writer

Spears in the Water is an epic fantasy that will captivate both children and adults. It is based on myths and legends of the various peoples that have in times past lived on the shores of Danube. The main characters are all young people and one of them is a «zduhach» (possessed by a spirit that at night detaches from his body in order to fight against the creatures of darkness that attack villages and men in the shape of dark storms). The story also abounds with adult characters as well as mythic beings .

The story is set in a time that resembles early Middle Ages. But, it is not a historical story nor is there a single historical character in it. The place where the story is set is the river: its shores, its bed, its surface.

The story is about preserving a certain way of life and achieving balance, and the idea is that there are no trials or fears that can stop determined creatures from fulfilling the quest they responsibly take upon themselves, regardless of their age or experience.

Ister agencija is a Belgrade based production company, established in 2007. Our intention is to produce movies and TV series for children and teenagers.

Dragana Abramovic, screen writer has experience in children programming as a screenwriter and a producer. She also wrote a book, as her MA thesis, *The Child Character* in TV Plays.

Nenad Nikolic, producer and executive producer, also has experience from his work on numerous films and TV series. Now he has his own production.

We expect to cooperate with similar film and TV productions in region and around the world.

Ister agencija

Jovanke Radaković 25 h

11000 Belgrade, Serbia

Tel: +381 11 343 28 90

nenad_nik@ptt.yu

Contact: Nenad Nikolić

Splinter In the Eye

Directed by: Milan Konjević • Written by: Milan Konjević, Marko Backović

Produced by: Talking Wolf Productions, Belgrade

Milan Konjević - Graduated film and television directing at the Faculty of Dramatic Arts in Belgrade 1997.

In 1996, he started a comic books production revival, together with Luxor company, where he created three very popular comic book franchises: "Generation Tesla", "Dusk Fighters" and "Romero". Since then he has been working as a director, with his most significant work being the documentary *Return to 1984*.

He has been working as a director on TV B92, on various TV shows and documentaries. He worked for five years at the Faculty as a teacher. He is working as a screenwriter and a director on the first Serbian animated TV show called *Factor Four*. He is the Screenplay writer and the director of the feature film *Zone of the Dead* (in pre-production).

DANE, a 35 years old professor of screenplay writing, goes to an eye examination, and it is clear that he has comprehensive cornea damage on both eyes, and that he'll go blind if transplantation is not performed. But it's a long waiting list for transplantation.

On his father's funeral, DANE is introduced to DOCTOR LEKIC. DR LEKIC says he'll help him with his eye problem. A few days later, LEKIC calls DANE, saying that he managed to put him next in line for cornea donation. After the eye operation DANE has a daydream about a crashed bike in the trench and a woman's hand reaching out. DR LEKIC explains that such "visions" are common after the transplantation, and he gives him some pills to calm him down. But in the days to come DANE has more and more daydreams. He sees the crashed bike but now from the trench. He also sees some guy with a hood on his head approaching the bike with an axe in his hand.

DR LEKIC is becoming worried. He tells DANE a supernatural story about a guy that has had cornea transplanted and later had flashbacks about his late donor's life. DANE now realizes that he's probably having flashbacks to his donor's life, so he tries to find out who the donor was. DR LEKIC helps him again by finding the donor's name.

DR LEKIC calls his friend INSPECTOR RAYCHIC to help them find out what happened to the donor, a woman named SARA. RAYCHIC finds out that SARA was killed by axe while driving her bike. DANE realizes that the guy he sees is actually the KILLER who killed SARA. DR LEKIC says that someone broke into his office and took the files about the donation. He thinks that maybe the KILLER is after DANE now. LEKIC gives his gun to DANE.

The KILLER calls DANE and says that he has DANE's wife in custody and that he's holding her at the Faculty. DANE goes to the corridor from his vision. At the end of the corridor there's a silhouette of the KILLER with an axe in his hands. DANE shoots him and realizes the horrible truth. Under the hood is the face of his wife MAJA, that he just shot. She's tied up with her mouth wrapped. He loses his consciousness. DANE wakes up. INSPECTOR POPOVIC says that he's under arrest for killing his wife and his wife's lover. The killed man and his wife's lover is RAYCHIC. He realizes that something's gone awfully wrong. He manages to escape.

He goes to DR LEKIC who is surprised when he sees him. DR LEKIC explains that the whole story of a killed donor was a farce. All the visions are posthypnotic suggestions of SARA's life that DR LEKIC implanted into DANE's mind, supported by the pills he was giving him. RAYCHIC was an actor who played the roles of Inspector, guy with the hood, and the man who was helping DANE's wife sell her parents house, which was made to look like they are having an affair. He set him up because he wanted revenge. His daughter was hit by a car while driving her bike. DANE hit her. DANE gets flashes of that event which is the same event from his dreams. They start fighting. DANE takes the gun and aims with his new eye. DANE shoots and kills LEKIC.

On the news - the whole conspiracy is revealed and it is made public that DANE was framed. DANE teaches students about film illusion and how everything starts from the moment we set the angle for the camera. He again has flashes before his eyes - the hand is reaching. A man comes, but it is him now. He is watching the woman reaching with his hand to him. He turns around and leaves.

Director's Statement, by Milan Konjević

SPLINTER IN THE EYE is imagined as a return to the stylish thriller, told through the eyes of the protagonist. A little bit out of time in which fast paced movies are made, with a "dirty" look and simplified characters. Our intention is to bring back genuine suspense, thriller, drama and rich psychological motivation – to showcase all the tricks a movie can do, and to slowly absorb the audience into the story, to trick them and to show them that the movie is a big illusion, just like our hero says a few times.

If we are about to say something about our inspirations, we shouldn't avoid the influence of Hitchcock and De Palma with their mesmerizing visions of great suspense, with their movies where reality is not exactly what we see, but something deeper below the surface.

This is, in a way, a movie about the media itself. A film about illusions – which shows us the way film becomes an illusion. The famous Austrian director, Michael Haneke, said: "The film is a lie which takes place 24 times in a second!" Everything the audience think they know about the story, the characters, the drama is twisted in turned upside down in the end, bringing us back to the nature of the film itself, and leaving the audience doubting what actually happened.

It is very important that the movie begins as an everyday social drama – like the story of ordinary people living in transition, dealing with their problems of everyday life. The characters in this story are doctors, professors, factory technicians, policemen. They are seen in recognizable surroundings, in small apartments, in sad faculty offices, on grey streets. And then, as the story develops, from one familiar and, in a way, cozy world, the audience will be absorbed into a completely different kind of reality, full of tension, unexplained events and things beyond the borders of our knowledge and mind. At that moment another kind of movie starts – an easy manipulation with audience's expectations, the illusion we aim for. In the end, when everything is revealed, turned around and back on its place, we are back in the known reality, but with new knowledge which changes our film experience.

The title actually symbolizes that little thing that doesn't allow us to see the real truth around us and the real motivations of the people we know. It's that petty little thing that hides the awful truth below the surface of our reception.

Talking Wolf Productions (TWP) – a film and video production company, was founded in 2005. It originated from the enthusiasm of two film authors, Vukota Brajovic and Milan Todorovic.

The project which initiated the foundation of TWP has derived from the screenplay for *Zone of the Dead*, the cooperative work of Brajovic and Todorovic with the director Milan Konjevic.

TWP has managed international co-production on *Zone of the Dead* which includes Italian and Spanish producers, an American director of photography and KEN FOREE and KRISTINA KLEBE in leading roles. *Zone of the Dead*, the ecological zombie horror movie, is in pre-production stages and the shooting is scheduled to start in April.

Talking Wolf Productions

Josifa Marinkovića 27

Pančevo 26000, Serbia

Tel: +381 64 179 28 82

twp@twpfilms.com

www.twpfilms.com

Contact: Milan Todorović

Turbo Diesel

Directed by: Danilo Bečković • Written by: Dimitrije Vojnov

Produced by: Gargantua Films, Belgrade

Danilo Bečković, born in 1981, in Podgorica, Serbia & Montenegro. Graduated film directing at the Belgrade Faculty of Dramatic Arts.

FILMOGRAPHY:

2007 Toma (feature documentary, director)

2007 Beogradske priče (TV series, writer)

2007 Želim(m)ir – (TV pilot, director)

2007 Dečak koji je bio suviše nevin (short, director & writer)

2006 Autsajder (TV documentary, director)

2004 Vuk (short, director & writer)

2003 Strašan lav (documentary, director)

2003 Making of "Mali svet" (TV, director)

2002 Noć uz video (short, director & writer)

2002 Još ne sviće rujna zora (short, director & writer)

DANIELA is a sixteen year old girl who is found in a coma on the bank of river Danube. Doctors realize that she was brutally raped by three men. When Daniela wakes up from the coma, all she remembers is that she went out to a club with her best friend MIHAILO. The police is helpless and corrupt. While they sympathize with Daniela, they can't shakedown the club scene responsible for what happened. Slobodan Milosevic's reign created a very special approach to nightlife - in spite of civil war and economic sanctions Serbian capital Belgrade became the hedonist center of South Eastern Europe.

Daniela returns to her middle-class home and becomes introverted. The only person she lets into her circle of trust is Mihailo, who is also madly in love with her. Back in the day, he criticized her lifestyle, because he belongs to the counterculture circle and opposes the in-crowd she tried to join. Needless to say, Daniela never wanted to be anything more than friends with Mihailo. On that fateful night in the club, she flirted with him, but eventually her sights were set on a popular singer ANDREJ and the handsome club waiter KOSTA.

Daniela's first night out after the hospitalization is Mihailo's birthday party. At the party, her friends are surprised to see her and treat her as some freak of nature. The only one who still loves her like before is Mihailo and they become lovers.

Various events trigger her memories of the fateful night. She remembers getting raped by the popular singer Andrej who performed at the club and the waiter Kosta. This memory seems to explain what happened to her but there is no clue about the identity of the third rapist.

After waking up, Daniela decides to take the path of revenge. She is aware that the system is inefficient and that they will be punished only if she comes after them. Accusing Andrej and Kosta in court seems futile since their club is related to Belgrade underworld which keeps both the police and the media on their payroll.

First off, she seduces Kosta and kills him. Then she meets Mihailo and blackmails him into helping her with the next perpetrator. Daniela starts to act increasingly strange. She gets edgy and her father notices that some kind of fear has overcome her. Mihailo also notices that Daniela really tries to explore the depths of unpleasant events that happened to her and their relationship becomes very perverse.

Mihailo sets up a gig for Andrej in order to lure him into an empty club and into Daniela's trap. During the ambush, Daniela gets knocked out and it triggers the memory that completes the puzzle. Daniela remembers that Mihailo was the third rapist. Daniela gets up from the knock out and kills Andrej. But, there is a witness to this crime. It is her father who decided to follow her after noticing she acted strangely. He is ready to take the fall for the things she did. The torn family reunites in revenge.

Daniela has to face Mihailo. They go out on a date, to the very same place on the bank of Danube where she was found. She tells Mihailo that she knows he raped her. Mihailo gets frightened but then he realizes that Daniela isn't going to hurt him. On the contrary, she realized that she used to frustrate him and that it made him rape her. Daniela forgives him and the two of them stay together in a strange fractured romance.

TURBO DIESEL is a story about fractured forms of love, passion, sexuality and justice that exist in the depraved landscape of contemporary Serbia.

Director's Statement, by Danilo Bečković

Turbo Diesel is a brutal realistic story about the life of young people in Serbia. In terms of style and subject, it is inspired by contemporary European independent cinema and works of such authors as Gaspar Noé (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 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.

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

Our main character, Daniela, isn't capable of living a creative and meaningful life. Her sole interests are night-life and pursuit of one-night stands. But, her problem is not the lack of wits. She doesn't share the beliefs of her parents, but hasn't created her own system of values. On the other hand, 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 environment, rape is considered to be a natural consequence of such a lifestyle. In a hyper-violent and hyper-erotized society, the inferior position of women has become accepted as something natural even by themselves. In order to compensate for the lack of material and social strength, they are forced to turn their sexuality into a tool of social affirmation.

Turbo Diesel is not a one-sided bashing of the lifestyle of these young people but rather an attempt to find out what makes it so attractive for them and why it became a dominant cultural model in Serbia.

Films with women as lead characters are very rare in Serbian cinema. We have decided to present a study of our society from the point of view of a victim. And, furthermore, Daniela was a victim even before she was savagely raped - she was born and raised to be a victim.

Gargantua Films is a new-founded film company, created by people who gained experience through their work on Charleston and Vendetta, Serbia's most ambitious production in 2008. It's goal is to produce independent films by young and talented authors and help Serbian cinema regain status and position it once held.

Gargantua Films currently has several projects in development.

Gargantua Films d.o.o.

Gospodar Jovanova 49

11000 Belgrade, Serbia

Tel/fax: +381 11 3287 634

turbodieselmovie@gmail.com

Contact: Andrea Koršić

Voyage On a Feather

Directed and Written by: Miško Nećak

Produced by: A+D Film, Belgrade

Michko Netchak (born in Topola, Serbia, 1959) studied at the Academy of Dramatic Arts and the Academy of Fine Arts in Belgrade until 1985.

In 1988 he made the short *Le Vol de Papillon* which won numerous prizes, including the Golden Bear at Berlin. In 1993 he made *Le Squatter*, a short film in; In 1999 *Fakir Musafar* and in 2000 *Une Vie de Chiens* – which participated at the Venice Film Festival 2000 and won the Best Documentary Prize at Ithème 2001.

In 2006 he made the feature film *American Vertigo* which participated at the First Rome Film Fest Competition. In 2006 his feature film *Voyage Sur Une Plume* was awarded a screenplay development grant at the International Film Festival of Amiens.

Rasko, a former petty criminal now confined to the wheelchair, dreams of escaping from the center for the handicapped in order to find Kole, an ex-accomplice who owes him money. He meets Dizel, a blind singer, with whom he forms a bond by reading to him. He helps him gain the upper hand over his blindness with exercises to give him confidence, and then convinces him to escape with him. After being joined by Toma, a young mute who communicates with a hooter like Harpo Marx, they steal an ambulance and flee.

Over the course of their trials and tribulations in the countryside, a road accident faces them with their biggest challenge yet as they join forces to save a young woman, Aida, whose presence both excites and disturbs them as they rival with each other for her attention.

At the end of a wonderful evening that involves a great deal of drinking, Aida decides to leave them. Her departure sparks a fight between Rasko and Dizel, during which Toma dies in a freak accident. Overcome with grief, Rasko nevertheless uses Toma's hooter to try to maintain the illusion of the mute's presence; but he is unable to fool Dizel for long, and Rasko ends by persuading him that Toma left with his brother.

On finally getting to Kole's camp, Rasko changes his priorities. He asks for the money he is owed, as well as what lacks to pay for the operation which would give Dizel his sight. In exchange, he proposes killing Kole's right-hand man, who is also the lover of Kole's wife. He knows that he has no chance whatsoever of coming out of it alive. Kole accepts. Already aware that Rasko has lied to him about a great many things, Dizel discovers Toma's hooter and starts a violent dispute with him. Rasko confesses, but leaves without saying anything to him about his suicide mission.

The duel takes place in a shed full of feathers. The wind carries off the feathers in a whirling cloud which alerts Dizel and guides him to the shed. Rasko dies in his arms.

Director's Statement, by Miško Nećak

Voyage on a Feather is a humanist drama. It intimately combines comedy and tragedy, dealing with the characters' inner journey.

In order to reflect this humanity in the best way possible, the screenplay is structured on three levels:

- The main thread of the story involving the different characters
- The blind man's favorite tale (which illustrates his philosophy but also tells a similar tale in a poetic fashion)
- The feather (which Dizel plays with but which later betrays the lovers in the final reckoning). This is present throughout the film, binding it together like a providential presence.

The results in a tightly woven story, involving realistic situations and characters as well as more philosophical elements. The blend of the real and the imaginary is the very essence of the film.

But in order for such a structure to serve the screenplay effectively, all of its components must be as clearly defined as possible. This is why we have concentrated on characterizing each of the main characters through props which are extensions of themselves (the book for Dizel, the horn for Toma and the wheelchair for Rasko).

We will also use particular sounds for this same purpose (the creaking of the wheelchair wheels for Rasko and the distinctive sound of the ambulance which transports them) so that we can also identify the characters by sound, almost musically. Toma's horn, in particular, keeps his presence alive even when he is dead.

The photography will be light and clear (precise angles and camera movements) and in 35 mm. Although never quite a documentary style, there will be no attempt to use sophisticated lighting or create artificial atmospheres. Certain lighting "accidents" could even be welcome, provided they are controlled.

Although *Voyage on a Feather* has notes of humor and lightheartedness, action scenes and even violence, emotion is what must emerge as the strongest point of the film. Emotion will allow us to intertwine the material world with the spiritual world and really touch what makes our humanity.

A+D FILM ltd. is a Belgrade-based production company, established in 2007 by Milos Buncic and Zoran Tasic.

Milos Buncic- Architect (interior design projects: Museum of Nikola Tesla - Belgrade, Pink television - Belgrade, embassy of Greece - Belgrade, embassy of Brasil - Belgrade, embassy of Nigeria -Belgrade, residence of Ethiopia - Belgrade, initial interior design for the National Bank of Serbia - Belgrade, assistant set designer for Sok od šljiva.).

Zoran Tasic - Film producer (Tito and Me, Burlesque Tragedy, Serbia - Year zero, A Dog's Life, etc).

A+D Film

Kralja Bodina 19

11000 Belgrade, Serbia

Tel: +381 11 304 88 20

Fax: +381 11 304 88 21

aplusdgroup@eunet.yu

Contact: Zoran Tasić, Biljana Buncić

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

Organizer - FEST Head Office

B2B Team:

Miroslav Mogorović, Head of B2B; Anđelija Andrić, Industry Office; Darja Bajić, Željka Lakićević, Sanja Čolaković

Selection Committee:

Ellis Driessen, Milena Marković, Miroslav Mogorović

Proof reading & translation: Mihailo Tešić

Design: Vlada Stojanoski

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