



Full service post-production studio:

project management - color grading - VFX - 3D - graphics
editing - online - backup - DIT - sound design - mastering

www.postcontrol.fi

Co-Production Market

BEST PROJECT AWARD – 15 000 Euros

Consisting of: 5 000 Euros cash award and up to 10 000 Euros worth of post-production services by Post Control, but not more than 2/3 of the expenses incurred at Post Control.

The award is given to the project, which successfully combines creative and commercial potential.

Post Control is a Helsinki based high-end post-production house serving top directors, cinematographers, production companies, and agencies.

BEST PITCH Coverage throughout the film's life-cycle awarded by Screen International

Screen International is a multimedia film magazine covering the international film business. It is published by EMAP, a British b2b media company. The magazine is primarily aimed at those involved in the global movie business. The weekly magazine in its current form was founded in 1975 with its website, screendaily.com, added in 2001. Screen International also produces daily publications at film festivals and markets in Berlin, Germany; Cannes, France; Toronto, Ontario, Canada; the American Film Market in Santa Monica, California; and Hong Kong.

PRODUCERS NETWORK PRIZE FOR PROMISING YOUNG PRODUCERS Two free passes to Producers' Network 2022 awarded by Cannes Marché du Film

The Marché du Film is the business counterpart of the Cannes Film Festival and one of the largest film markets in the world. Established in 1959, it is held annually in conjunction with the Festival de Cannes.

The Producers' Network hosts 550 producers from around the world in a series of meetings and events. Created to stimulate international co-production and project financing, this event is specially designed for producers. Events include Breakfast Meetings, gathering some 200 industry professionals and producers for roundtable discussions.

In order to be eligible for the Producers Network award, the producer has to have produced one feature film that has been theatrically released within the past three years. The award cannot be given to the producer who has won the same award with the same project from another international film market.



Jury

Daniela Cölle, Festivals and Acquisitions,
Pluto Film, Germany

Markus Duffner, Head of Locarno Pro,
Locarno Film Festival, Switzerland

Riina Sildos, Producer and CEO,
Amrion Production, Estonia

Synopsis

January 1991. Lithuania is trying to break free from the Soviet Union, which sends its military to occupy the Lithuanian Radio and Television in Vilnius. The only still operating TV studio remains in Kaunas, unable to accommodate hundreds of TV and radio personnel from Vilnius. Daiva, Sigis and Mykolas, the crew of The Daily Kaleidoscope, a TV programme of minor importance, come up with a plan to combine the idleness with desire to regain the TV by doing something meaningful for the country. They announce a hunger strike in a little trailer in front of the TV Headquarters. Their protest shouldn't last long, however, the success of the hunger strike depends on whether or not it will be shown on TV and the filming crew from Kaunas never shows up. Afraid to miss it, the protesters never leave the trailer, the size of but a few square meters. As time goes on, the hunger in the group grows and the protagonists' true motives for locking themselves in the trailer come to the surface.

Director's note

The film is based on an arch – winter turns into summer via the first days of spring dominate most of the plot. Likewise, a dark cold night at the beginning turns into warm summer days at the end. Initial disquiet and anxiousness turns into peace, hope and intimacy throughout the film. I intend to use close ups and concentrate on the faces of my characters as two parts of the film mainly constrain them in closed environments while characters expect fulfilment of their motivations but remain rather passive action-wise. Even when the action happens, the camera will seek those who observe action more than those who take part in it, their micro-gestures or glances. The afternoonish time of the day would dominate with colours and light typical to that period – rich, fat colours, sun appearing in the middle of the film and then taking over interiors with sunbeam reflections on the walls, ceilings, faces. Whereas 16 mm would be a suitable solution to capture the zeitgeist of 1991.

Director

Born in Vilnius, 1987, **Karolis Kaupinis** graduated from Vilnius University with an MA in Comparative Politics. Soon afterwards Karolis

started writing and directing short films. Kaupinis' first short film *The Noisemaker* was selected to Pardi di domani competition in the Locarno Film Festival, while his second short film *Watchkeeping* premiered at Indie Lisboa in 2017. His debut feature film *Nova Lituania* was selected to Karlovy Vary IFF 2019, the film is still running at the festivals, at the moment having 4 international awards for the Best Film and Best Director categories, also awarded with 6 National Lithuanian Film Awards. *Nova Lituania* has been acquired by MUBI worldwide in 2020. Since late 2019, Karolis Kaupinis has been developing his second film *Fake News*.

Producer

Lithuanian film producer **Marija Razgutė** has been running the film production company M-Films since 2008. Meanwhile she has produced films such as *Runner* (2021), *Nova Lituania* (2019), *Summer Survivors* (2018), *The Saint* (2016). Marija works with the most talented new generation of filmmakers such as Marija Kavtaradze, Andrius Blaževičius, Vytautas Katkus, Karolis Kaupinis, and Ignas Meilūnas. Since 2011 Marija Razgutė is an active member of Independent Producers Association of Lithuania. Marija is also a graduate of EAVE Producers Workshop 2016, Producer on the move 2020, ACE Producers 2020. She is a member of European Film Academy since 2015 and EWA Network since 2018, a host at Pop Up Film Residency Vilnius since 2020. Marija Razgutė is a Producer Tutor for Midpoint Shorts program since 2019.

Production company

M-FILMS is a Lithuanian film production company established by producer Marija Razgutė in 2008. At the moment M-FILMS is one of the most active companies in the country focusing on international co-productions aimed for cinemas and TV. The award-winning company's editorial line consists of clearly bold and daring stories told by most talented new generation of filmmakers such as Marija Kavtaradze, Karolis Kaupinis, Andrius Blaževičius and Ignas Meilūnas. M-FILMS is crafting critically acclaimed fiction films mostly but is opening up for animation projects as well.

Project representatives

Karolis Kaupinis, writer-director
Marija Razgutė, producer



ORIGINAL TITLE: KASPERVIZIJA

Country: Lithuania

Co-production countries: Latvia, Estonia

Genre: dramedy

Written by: Karolis Kaupinis

Directed by: Karolis Kaupinis

Produced by: Marija Razgutė

Company: M-Films

Language: Lithuanian

Estimated budget: 1 523 000 EUR

Financing in place: 33 000 EUR

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks, technical in-kind participation

Contact

M-Films
Šiltadaržio g. 6
LT-01124 Vilnius
Lithuania
+370 6010 7802
marija@m-films.lt

THE FATHER

Co-Production Market 2021
Slovakia

Synopsis

Michal drives his baby daughter Dominika to the nursery; the radio announces record-breaking high temperatures. When Michal's wife Zuzka goes to pick up Dominika from the nursery, she isn't there. Michal finds his baby daughter dead in his car. Ambulance and police arrive. Cameras and reporters are firing questions at Michal and Zuzka. Desperate, they hide behind the police tape and cry in each other's arms.

On the news: "Two-year-old girl was literally roasted in the car of her irresponsible father."

At the court, experts explain the phenomenon of Forgotten Baby Syndrome (FBS). We find out that Michal is not entirely responsible for his actions. It can happen to anyone. FBS is a legally recognised condition across the world, however not in SK. The judge determines Michal guilty.

An early winter morning. Michal is running. He closes his eyes, breathing. Sunrise fills the landscape. Michal feels the warmth on his face. Suddenly, he grabs his heart and falls to the ground dying.

Director's note

When I first heard the story of Jozef (in the script Michal), I felt that it was unfilmable. I felt that to have such a terrible tragedy in a film would be too painful for audiences to process. A couple of days later and having read the book, I asked myself again – what film with this story would you like to see? What film would you not turn off, even when its central topic was the horrendous death of a child? Answering myself, I had a vision of a film that I would not only not turn off, but one I wanted to make.

An unconventional one, radical in its artistic execution, and poignant. A film that will make me experience inner conflict. A film that will in me incite feelings of compassion with the person who killed his child. A film that will shake up my inner world view, compel me to ask significant questions and teach me to be more human.

Director

Tereza Nvotova (1988) graduated from FAMU (Department of Directing). Her feature debut *Filthy* has been screened at major festivals around the world (e. g. Rotterdam, Karlovy Vary, Cairo and Santa Barbara). *Filthy* took home more than 20 awards.

Tereza collaborates with various broadcasters, most notably HBO Europe who co-produced her feature debut and two documentary films. Her latest HBO documentary *The Lust for Power* was shortlisted for the European Film Academy Awards 2019. Tereza is an alumnus of 2019 Berlinale Talents, Scripteast and MIDPOINT.

Tereza is currently completing her second fiction feature film *The Nightsiren*. This Slovak/Czech/French co-production drama received Eurimages co-production support, and the Eurimages Development Award in 2018.

Producer

Since childhood, **Veronika Pastekova** has been part of the filmmaking environment. Her father is a scriptwriter and mother a film historian. She graduated from Film Production at the Academy of Performing Arts (VŠMU) in Bratislava and participated in several film projects with different production companies – *Cleaner* (DNA Production 2015), *The Auschwitz Report* (2021), delegate producer for development in Trigon Production. She is a member of the Slovak Audiovisual Fund's evaluating committees: for distribution and minority co-productions.

Production company

After graduating from Film Production at VŠMU in Bratislava (2007), Veronika Pastekova has been closely working with different production companies as a development manager and an executive producer. She has created distribution strategies and coordinated festival traffic for different films. In 2020, Veronika and Michal Cernansky, a lawyer with expertise in intellectual property, founded **DANAE Production**, a production company whose main objective is to develop

and produce fiction and documentaries for national and international markets and audiences.

DANAE Production's fundamental focus is in powerful, profound, and ambiguous stories. The stories that disrupt the status quo.

Project representatives (online)

Tereza Nvotova, writer-director

Veronika Pastekova, producer



ORIGINAL TITLE: OTEC

Country: Slovakia

Co-production countries: Czech Republic

Genre: drama

Written by: Tereza Nvotova, Dusan Budzak

Directed by: Tereza Nvotova

Produced by: Veronika Pastekova

Company: DANAE Production

Language: Slovak

Estimated budget: 881 100 EUR

Financing in place: 131 000 EUR

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks

Contact

DANAE Production

Šoltésovej 14

81108 Slovakia

Bratislava

+421 910 523 352

veronika.pastekova@gmail.com

FATHER FIGURE

Co-Production Market 2021
Slovenia

Synopsis

Mojca (45) and Jan (14), mother and son, live in an apartment building in a small town near the Slovene-Croatian border. Recently divorced, Mojca is a teacher at a nearby primary school, where Jan goes, and is currently in ninth – the final – grade. The film starts in the last days of April 2020, just before the children return to school with new, strict anti-epidemic measures implemented. Jan is riding his kick scooter through the seemingly deserted, empty streets of a town in lockdown. He notices a man who has recently moved in their apartment building – into the empty apartment right across the hall from theirs, because a lady who had been living there recently died. Jan is extremely lonely, hurt by his parents' divorce, and suffering abuse in school. He is also a poet; his poetry is weirdly erotic and he sends videos of himself reciting poetry to girls in his class. His latest obsession becomes a newcomer, a Roma girl called Lady.

Director's note

Father Figure is a story about the birth of bigotry. It's a story told in the most micro of environments and the most micro of cells. I'm interested in intimacy, characters, relationships, not political slogans. The message is simple: Whoever will give purpose (Jure) to an individual during the most vulnerable stage of their life (the stage Jan is definitely in) will be the one winning them over. I see no point in arguing about whether violence and bigotry are inherent to all of us, or whether some of us are different, perhaps better than others. In the end, Jan surpasses violence. A lot of people won't. I didn't want the film to end on a hopeless note. I believe friendship and reconciliation are possible. Can love really conquer all? Unfortunately not, but it does hold some power over us.

Director

Nejc Gazvoda (1985) graduated from the Academy of Theatre, Radio, Film and Television (UL AGRFT) with a degree in Film and Television Directing. For his diploma thesis he was awarded with the academic Prešeren's Award of Academy. In 2011, he wrote, directed, and edited his first feature film, *A Trip*, that won various national and international

awards at various film festivals (Sarajevo, Karlovy Vary, Arras). Two years later, his second feature film, *Dual*, premiered in competition in Karlovy Vary and won numerous awards (Cinedays Golden Sun, Oslo Skeive best picture). Nejc Gazvoda also co-wrote the film *Class Enemy* (2013), directed by Rok Biček, which became an international hit. He is also a renowned figure in the field of performing arts.

Producer

Ales Pavlin is a film and television producer. He is also professor at the Academy of Theatre, Radio, Film and Television AGRFT in Ljubljana, the capital city of Slovenia. In 2012, the European Film Promotion (EFP) selected him for the Cannes programme Producers on the Move.

Ales Pavlin is member of European Film Academy (EFA), European Producers Club (EPC), and The National Council for Culture of the Republic of Slovenia.

Production company

Perfo Production is one of a leading Slovenian independent film and TV production companies established in 2005 by producers Ales Pavlin and Andrej Stritof. We deliver critically and commercially successful projects to domestic, European, and global audiences. We have a passion for nurturing emerging talent and maintaining creative relationships with established writers, directors, and creatives.

We want to reach a global audience through uplifting, diverse stories with universal themes. We have built relationships with European and international partners, sales agents, distributors, and A-list festivals to ensure our projects reach the widest audience while maintaining artistic vision.

The company has produced many feature-length films, which were all produced in international co-productions, mainly as delegate producer and sometimes as minor co-producer. We have also produced nine very successful TV series and some short films. Some films were among top

hits in cinemas and all of them were screened at numerous festivals around the world, winning many awards.

Perfo remains a truly independent company retaining and building alliances with key Slovenian and international talent to deliver film and television of the highest quality. Perfo offers full production services for films, commercials, and television series in Slovenia.

Project representatives
Ales Pavlin, producer



ORIGINAL TITLE: VZORNIK

Country: Slovenia

Co-production countries: Czech Republic, Croatia, Slovenia

Genre: drama

Written by: Nejc Gazvoda

Directed by: Nejc Gazvoda

Produced by: Ales Pavlin

Company: Perfo Production

Language: Slovenian

Estimated budget: 865 000 EUR

Financing in place: 695 000 EUR

Looking for: co-producers

Contact
Perfo Production
Rimska cesta
1000 Ljubljana
Slovenia
+386 4042 5140
ales.pavlin@perfo.si

Synopsis

After her new lover, Phillip, inadvertently reveals some of the weaknesses in the security system of Rotterdam's Kunsthall, Nina proposes to her petty criminal ex, Alex, to rob the famed museum. Everyone's troubles begin, however, when Alex and his cohorts manage to make away with six masterpieces worth over fifty million euros.

Director's note

The initial spark for *Gambit* came from a New York Times article about a band of ragtag criminals who in 2012 stole eight masterpieces worth over 70 million euros from Rotterdam's Kunsthall. The stolen paintings were never recovered and were purportedly burned by the mother of the gang leader in an attempt to destroy evidence. Rather than following the traditional "whodunnit" framework of the genre, I decided to centre the story around a young female protagonist, Nina, and, through her actions to examine the larger themes of trust and value. Nina begins her journey as a highly mistrustful person and ends risking her freedom by placing her trust in the hands of her idealistic lover, Phillip. The film also aims to examine how we attribute value to art, personal freedom, family, and friendship.

Gambit will be a tense crime drama with elements of thriller aimed at broader audiences that balance a forward plot motion with complex characters development.

Director

Konstantin Bojanov is a writer, director, and visual artist, who holds a B.A. from the National School of Fine Arts in Sofia and an M.A. from the Royal College of Art, London. His work has been exhibited in numerous prominent art galleries and museums, and his films have been screened at over 100 international film festivals.

Bojanov's directorial debut, *Lemon Is Lemon* (2001), won numerous awards, followed by the documentary *Invisible* (2005). Bojanov's first feature film, *Ave* (2011), premiered in the Critics' Week in Cannes and

screened at over 70 international film festivals, winning 20 prestigious awards. His second feature, *Light Thereafter* (2017), premiered in competition at the IFF Rotterdam. Bojanov is currently in pre-production on his third feature film, *The Shameless*.

Producer

After graduating in law and filmmaking, in 2013, **Katya Trichkova** founded Contrast Films, a production company whose main objective is to develop and produce fiction and documentaries. Since 2011, she works very closely with the Bulgarian director and producer Stephan Komandarev as well as an independent producer for other Bulgarian production companies.

Her recent filmography includes *Silent Legacy* (2021) by Petya Nakova, *Rounds* by Stephan Komandarev (2019, Sarajevo FF), *Directions* by Stephan Komandarev (2017, Un Certain Regard, Festival de Cannes), *Caini* by Bogdan Mirica (2016, FIPRESCI Prize, Un Certain Regard, Festival de Cannes).

Katya is an EAVE and EURODOC graduate and participant of Sarajevo Talent Campus, Kyoto Filmmakers Lab, and ExOriente Programme.

Production company

Contrast Films is a production company established by Katya Trichkova in Sofia, Bulgaria, with the main goal to develop and produce author-driven fiction and documentary films for national and international markets and audiences. The company's credits include the documentary films *Silent Legacy* by Petya Nakova (2021, co-production with HBO Europe, broadcasted in 23 countries, official selection Biografilm IFF (Italy), Flahertiana IFF (Russia)), *Ikarus from Kocherinovo* by Emil Spahiyski (2019; Best Documentary Debut at Golden Rhyton Festival of Bulgarian Documentary and Animated Film) and a number of co-productions such as Stephan Komandarev's award-winning feature films *Directions* (2017; Un Certain Regard at Cannes, Toronto) and *Rounds* (2019; Stockholm, Sarajevo, Gijon, GoEast).

Project representatives

Konstantin Bojanov, writer-director

Katya Trichkova, producer



ORIGINAL TITLE: GAMBIT

Country: Bulgaria

Genre: crime, drama, thriller

Written by: Konstantin Bojanov, Petar Krumov

Directed by: Konstantin Bojanov

Produced by: Katya Trichkova

Company: Contrast films

Language: Bulgarian, Dutch, Romanian, English

Estimated budget: 1 702 100 EUR

Financing in place: 479 000 EUR

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks, technical in-kind participation

Contact

Contrast Films
22, Oborishte Str., apt.1
1504 Sofia
Bulgaria
+898 416 772
contrastfilms@gmail.com

HYSTERIAS

Co-Production Market 2021
Latvia

Synopsis

On her first trip abroad, 20-year-old Alice is forced to confront her fears of life, the world, and other people. With an approaching theatre premiere, Miru struggles with terrible self-blame and desperately tries to prove herself as an irreplaceable director's assistant, thus sacrificing the time with her son and herself. When fatigue and routine enters Rita's marriage, she decides to adopt six-year-old Amelia, in the hope of regaining her husband's love. Psychophysicist Minka meets the charismatic narcissist Magrit and falls madly in love with him but he becomes an obstacle to her academic career. The death of an eccentric friend of Agate, a resident of a remote rural village, pushes Agate to start living differently. By trying to meet the expectations of others and themselves, all five women – a student, an eager assistant, an ideal housewife, an ambitious scientist, and a lonely country woman – begin to realise their true desires.

Director's note

In 2018, five friends and like-minded people who regularly collaborate on joint projects started discussing contemporary Latvian literature and found that several books recently published by Latvian female writers were vividly cinematographic and had an intriguing potential to bring them to screen. That is how the idea for *Hysterias* was born – a feature film that would bring together five female directors of the same generation to film five pieces of short prose by five Latvian female writers, thus trying to capture the female gaze directed at itself.

Directors

Ileva Norvele graduated from the Baltic Film and Media School, later spent several years working in film and TV productions in Czech Republic, Slovakia, and Hungary. After moving back to Latvia, Ileva studied film directing at the Latvian Academy of Culture. A couple of student shorts written and directed by Ileva have been nominated for Latvia's national film awards. Currently, she has finished working on a Slovak-Hungarian dance feature film *Bunker* as a co-writer and is now focused on developing a couple of her own shorts.

Adriana Roze is a new generation director with an impressive experience. She has made several documentaries as well as music videos, TV shows, and commercials. The best-known of her works are the award-winning documentary short *Gentlemen of Riga*, awarded by the National Film Award Lielais Kristaps, and *Born in Riga*. *Talent Formula*, nominated for the award. She graduated from the Latvian Academy of Culture with a master's degree in film directing. Her diploma film *Collective. EU* and her study work *Glass Lining* have been nominated for the film award Lielais Kristaps in the student film category.

Liene Linde is a Latvian director and film critic. She graduated from the Latvian Academy of Culture with the short film *Fake Me a Happy New Year* (2013), which won prizes at several international film festivals and was awarded a Lielais Kristaps, the Latvian national film award.

Alise Zariņa studied advertising in Paris and audiovisual media in Tallinn. She writes about cinema and works in advertising. In 2019, she directed her feature debut film *Nearby*.

Marta Elina Martinsone (1986) is a Latvian publicist, screenwriter, theatre and film director. Graduated from the Faculty of History and Philosophy of the University of Latvia. Studied at the Faculty of Art History and Theory, University of Essex. In 2014, she graduated from the Latvian Academy of Culture and obtained a master's degree in theatre art. She has performed at the Dirty Deal Teatro, Gertrudes Street Theatre, Art Centre Totaldobže, and the Academy of Culture Theatre House Zirgu Pastis. She was a screenwriter for the films *1906* and *Nearby*. For the film *Nearby* she won Lielais Kristaps Award for the Best Screenwriter (together with Alise Zariņa). In August 2021, she released her debut film *Lame'os*.

Production company

Founded in 2011, **Tasse Film** is an administrative and creative production team led by Aija Bērziņa. Company's first feature-length production *Mellow Mud* (directed by Renars Vimba) held its world premiere at Berlin International Film Festival 2016, where it received Crystal Bear for the Best Film in section Generation 14 Plus. Juris Kursietis' *Oleg* was selected for Director's Fortnight Cannes 2019.

Project representative
Ieva Norvele, writer-director
Aija Bērziņa, producer



ORIGINAL TITLE: HISTĒRIJAS

Country: Latvia

Co-production countries: Estonia,
Czech Republic, Slovakia

Genre: drama

Written by: Ieva Norvele, Adriana Roze, Liene Linde,
Marta Elīna Martinsone, Alise Zariņa

Directed by: Ieva Norvele, Adriana Roze, Liene Linde,
Alise Zariņa, Marta Elīna Martinsone

Produced by: Aija Bērziņa

Company: Tasse Film

Language: Latvian

Estimated budget: 845 482 EUR

Financing in place: 15 715 EUR

Looking for: co-producers

Contact

Tasse Film
Kr. Barona Str. Latvia
LV-1011 Riga
+371 2962 7700
elina@tasse.lv

LEX JULIA

Co-Production Market 2021
Finland

Synopsis

Julia, early 30s, travels to her old friend Anna's island villa for a late summer weekend. When Anna introduces her new husband, JP, Julia recognises him as her date-rapist of fifteen years earlier. Both Julia and JP keep their past acquaintance a secret from Anna, who grows increasingly uneasy about the tension between her husband and her old friend. Over the weekend, the simmering conflicts between the trio deepen.

Lex Julia explores the unsettling dynamics of acquaintance rape, intertwining three destinies and three different points of view. Was Julia and JP's encounter a sincere misunderstanding or a cold-blooded attack? What could, or should be done about it, years later? When a violation can't be proven, whose story is heard and believed? How does one heal and get closure?

Director's note

Lex Julia is a nuanced, slow-burning psychological thriller that draws viewers in with elements of mystery and a growing tension between its protagonists. At the emotional core of the story is the disturbing reality of the victim's experience when faced again with their perpetrator. On the surface, the characters pretend everything is okay. Beneath, they are living their personal nightmares. This will be an atmospheric, visceral, and visually stylised journey into the dark side of human psyche.

Director

Laura Hyppönen's debut feature *Live East Die Young* (UK, 2012) was nominated for Best Feature at Raindance, Hitchcock d'Or at Dinard (FR), and sold internationally by Reel Suspects (FR). Her shorts have won awards and screened at festivals and platforms including Tampere, HIFF, Aesthetica, Shorts International, and Vogue. She has an MA in Screenwriting and is an alumna of Nipkow Programme, Berlinale Talents, and European Film College (DK). She divides her time between Amsterdam, Berlin, and Helsinki.

Producer

Essi Haukkamaa is a Finnish born Film and TV producer. She has more than 20 years of experience, working in different production roles in Finland and Australia, and has citizenship for both countries. Before starting Greenlit Productions in 2011, Haukkamaa managed a production company in Australia, producing several short films that have enjoyed considerable success at various film festivals. While working as a producer in Greenlit Productions she has finished the *War/Peace* feature documentary with director Inderjit Kaur Khalsa and now has a number of feature and documentary films in development and production.

Since 2000, **Merja Ritola** has been working on 44 titles (among them *Iron Sky*, *Jade Warrior*, *Man's Job*) and 24 out of them as a producer. During her career she has participated in EAVE and EWA workshops and since 2012 she has been an independent producer for short films, documentaries, and fiction features. In 2017, she joined Greenlit Productions, established by producer Essi Haukkamaa.

Ritola's productions include the feature documentary *The Seamstress* by Ville Suhonen, which won 2016 a Jussi Award for the Best Documentary Film and the award-winning documentary film *Putting Lipstick on a Pig* by Johan Karrento, the internationally acclaimed feature documentary *The Voice of Sokurov* by Leena Kilpeläinen and nationally acclaimed science-fiction feature *Apeiron* by Maria Ruotsala.

Production company

Producer Essi Haukkamaa founded **Greenlit Productions** in 2011 and Merja Ritola joined the company as Managing Director and Producer in 2017. Directors Mervi Enqvist and Leena Kilpeläinen also joined as minority shareholders alongside with translator Mikko Lyytikäinen in 2017. All of them have worked with Ritola and Haukkamaa in several projects prior.

Besides Helsinki, the company has an office in Sydney, Australia, with the aim of an increasingly international approach to productions. Greenlit Productions has currently several feature films and feature-

length documentaries in different stages of production, topics ranging from drama to comedy and international politics. Greenlit Productions discovers and works with talented, original filmmakers and lets them be heard.

Project representatives

Laura Hyppönen, writer-director

Merja Ritola, producer

Vildan Ersen, co-producer



Contact

Greenlit Productions Oy
Niuhalanraitti 11
03400 Vihti
Finland
+358 505 937 714
merja.ritola@greenlitproductions.net

ORIGINAL TITLE: LEX JULIA

Country: Finland

Co-production country: Turkey

Genre: psychological drama, thriller

Written by: Laura Hyppönen

Directed by: Laura Hyppönen

Produced by: Essi Haukkamaa, Merja Ritola

Company: Greenlit Productions Oy

Language: Finnish, Swedish

Estimated budget: 1 600 000 EUR

Financing in place: 60 000 EUR

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks, technical in-kind participation

Synopsis

Helena is a 48-year-old paramedic. A strong and efficient woman who has no difficulty handling the practical details of everyday life. But the fact that she has emotionally abandoned her daughter a long time ago remains invisible to her. This autumn, the smart but lonely 15-year-old Stefi shaves her head, stops going to school, doesn't come home at nights, and becomes a member of a violent youth gang. When the girl ends up in hospital after a serious overdose, a desperate, crazy plan forms in Helena's mind. She plans to secretly kidnap Stefi and lock her up in the family's old summerhouse. But Stefi goes missing from the hospital and Helena gets trapped in the delicate balance between sanity and madness.

On one hand, she participates in all the efforts by the police, the media, and her husband Kaarel to find Stefi. On the other hand, she leads a secret imaginary life in the summerhouse, where, hidden from the reality, the mother and daughter rediscover the love they once had.

Director's note

Extreme situations in parent-child relationships create a lot of vital questions in most of us. In me, they trigger imagination and force me to look for answers through writing a story.

Lioness started with a news article about a desperate mother spending all her nights searching for her repeatedly missing child. And a line she kept saying like a refrain – I'm not allowed to just lock her up although I know I should!

A film allows you to play through that scenario of what happens when you do the thing you are not allowed to do. In a film, you can also follow through with the idea of how is it possible to stay sane when your child is missing? Our main character Helena lets her imagination comfort her. In her heart and mind, she does everything she did not do or say in real life. Locking her daughter up in a dark nest-like place and symbolically chaining her to herself is a return to the beginning, to the womb. Everybody, even those who have failed the most, deserves a second chance.

Director

Liina Triškina-Vanhatalo started her film studies in 1998 at the European Film College in Denmark, followed by the Film School of Catalonia at Barcelona University.

Since then, she has worked on tens of documentaries, as director and editor. She has also taught editing at the Baltic Film and Media School. Parallel to documentaries, she started to work as script-continuity for fiction features.

In 2016, she completed her second screenplay, the social drama *Take It or Leave It*. The film premiered in October 2018 at Warsaw IFF, won prizes at Cottbus IFF and Arras IFF. It was selected as Estonian submission for Best Foreign Film at Academy Award and was a nominee for the Best Screenplay at the Estonian Film and Television Awards 2019.

Producer

Producer and Sound Designer **Ivo Felt** co-founded the production company Allfilm in 1995. Currently, Ivo is focusing more on producing but has created sound design for more than 50 feature and documentary films in the past.

Ivo's productions include Zaza Urushadze's *Tangerines*, nominated for the Academy Award and the Golden Globe, as well as Klaus Härö's *The Fencer*, nominated for the Golden Globe.

Ivo's latest feature film *Truth and Justice*, directed by Tanel Toom, broke all the box office records locally, won a Satellite Award, and was shortlisted for an Academy Award. In 2019, Ivo worked as a local Service Producer for Christopher Nolan's *Tenet*.

Production company

Allfilm is an Academy Award and Golden Globe nominated production house operating since 1995.

The company was created as a collaborative environment where exciting and original ideas could be matched with highly professional management. With considerable experience in film development and production, Allfilm is a vibrant production company with several full-time producers on board.

Our scope of activity varies from developing and producing quality features, documentaries, and TV series. We also come onboard as a co-production partner and provide production services under the Film Estonia cash rebate scheme.

The films produced by Allfilm have won numerous awards at international film festivals and been distributed in more than 120 countries worldwide.

Project representatives

Liina Triškina-Vanhatalo, writer-director
Ivo Felt, producer



ORIGINAL TITLE: EMALÕVI

Country: Estonia

Co-production countries: Latvia, Lithuania, Slovenia, Finland, France, Germany

Genre: thriller, drama

Written by: Liina Triškina-Vanhatalo

Directed by: Liina Triškina-Vanhatalo

Produced by: Ivo Felt

Company: Allfilm

Language: Estonian

Estimated budget: 1 400 000 EUR

Financing in place: 142 122 EUR

Looking for: co-producers, sales agent, public funds (national, regional, international), private funds/banks, technical in-kind participation

Contact

Allfilm
Saue 11
Estonia
10612 Tallinn
+372 517 6393
ivo@allfilm.ee

THE MOON IS A FATHER OF MINE

Co-Production Market 2021
Georgia

Synopsis

Georgia, 1991. Wilful 12-year-old city boy Toma lives with his grandmother in Tbilisi. He keeps getting in trouble in school where he refuses to shy away from the bullies that taunt him out for his affection for Anana. One day, Toma and his grandmother are visited by Nemo, Toma's father. Toma has no memory of Nemo: he left when Toma was only two. Nemo has just been released from prison. Nemo takes Toma to his parental village in the mountains from where they set out on a hunting trip. Nemo wants to get to know his son and make up for the lost years. Toma wants to know why his father was in prison. Through ups and downs, Toma slowly starts to feel a connection to his father. Just when Toma is about to really accept his father, Toma accidentally shoots Nemo. Toma eventually takes shelter in a trapping pit where they are found by villagers. Back at school the attitude of his bullies – and Anana – are proof that Toma has learned from his father's lessons.

Director's note

When I was a little boy, same age as our main character Toma, I often cried before I fell asleep. Why was I crying? I imagined that time would pass and my parents would be aging and that one day they would die. When I got older and my father passed away, I didn't even shed a single tear. I was upset about this: didn't I love my father, that I was not able to cry? Later I realised that I had already cried for my father when I was a child. I always wanted to talk about relations between fathers and children, to look into this phenomenon that is often called an invisible connection between people. We are walking on the road, led by our fathers. They show us the direction and later we lead the way for our children the same way we were lead. In all my previous films, a person is fighting for self-esteem, self-protection, and even if he/she physically dies, he/she still stays as a winner. This story is also inspired by the belief that life goes on.

Director/Producer

George Ovashvili is a Georgian director, writer, and producer. He is a graduate from the film department of the Georgian State Institute of

Cinema and Theatre (1996) and the course of filmmaking of The New York Film Academy at Universal Studios in Hollywood (2006). He made his debut with two short films *Wagonnet* (1997) and *Eye Level* (2005). His first feature film *The Other Bank* premiered at Berlin Film Festival's Generation section in 2009 and won over 50 international prizes. His second feature *Corn Island* won the Crystal Globe at Karlovy Vary International Film Festival in 2014 and was shortlisted for the Academy's best foreign language film in 2015. *Khibula* ended the trilogy of long features. The film premiered in the main competition of Karlovy Vary IFF in 2017.

Production company

Wagonnet Films was founded by the producer, director, and writer George Ovashvili. Wagonnet Films was registered on the base of previous George Ovashvili companies – George Ovashvili Productions and Alamdary Films (*The Other Bank* (2009), *Corn Island* (2014), *Khibula* (2017)). Except making co-productions, Wagonnet Films works as a service company and offers a full-package service to the foreign crews willing to shoot in Georgia.

Project representatives

George Ovashvili, writer-director-producer
Roelof Jan Minneboo, co-writer



ORIGINAL TITLE: MTVARE MAMAA CHEMI

Country: Georgia

Co-production countries: Czech Republic, Germany

Genre: drama

Written by: George Ovashvili and Roelof Jan Minneboo

Directed by: George Ovashvili

Produced by: George Ovashvili

Company: Wagonnet Films

Language: Georgian

Estimated budget: 775 500 EUR

Financing in place: 209 500 EUR

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks, technical in-kind participation

Contact

Wagonnet Films
10-A Akhmeteli Str.
Georgia
0159 Tbilisi
+ 995 591 010 911
thunder_finder@yahoo.com

THE ODALISQUES

Co-Production Market 2021
Germany

Synopsis

Tamara, a single mother who works as a gynaecologist in a Baltic Sea town, illegally treats harbour prostitutes for diseases to earn money for herself and her daughter Katinka. As she desperately wants to leave her country for a better life, she accepts a job offer at a clinic in Germany. On the ferry, she learns that the clinic has decided in favour of someone else. Tamara keeps it to herself, having sold her entire household. Finally, they end up in Hildesheim, in the middle of nowhere. Now, she needs to work as a janitor. Tamara, who hates her job, develops a business idea: she invites harbour girls from home over and lets rooms to them in the janitor's apartment. Katinka is also attracted to them. When she finds out that her former best friend has become a "port girl" she travels to Paris with her roommates to experience first-hand life as a teenage demimondaine. Neither the young casual escorts nor Katinka herself realise how much they are overextending themselves with this move.

Director's note

When I read Nataly Savina's manuscript for her novel *The Odaliskues*, the incredible power of the characters did not let go of me. I am fascinated by the clear female perspective taken here and by the dignity and love with which unconventional characters are presented. How far does freedom go in dealing with self-determined physicality and when does one speak of prostitution? Is the right to a better life and great love reserved only for certain people?

In our script, German society and its structures are approached with a great deal of humour, without caricaturing them or elevating ourselves above them. Germany as a place of longing is dismantled and soon stands for stagnation and seclusion. It is very similar to how the writer Nataly Savina and I felt when we came from the East to the West.

Director

Ann-Kristin Reyels was born in Leipzig and grew up in Leipzig and Nuremberg. She completed several internships and worked as a

camera assistant before studying directing at the Film Academy for Film and Television (Konrad Wolf / Babelsberg). After graduating, she shot short films and made her first feature film: *Jagdhunde*, which premiered at the Berlinale and received numerous awards, including the FIPRESCI Award. She lives in Berlin and works as a freelance screenwriter and director.

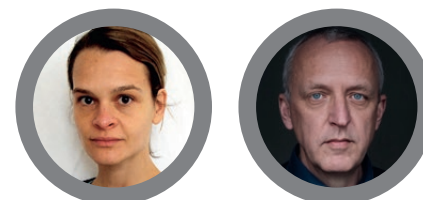
Producer

Titus Kreyenberg worked as an executive producer for film and television for many years before he founded his own production company unafilm in 2004. The company has produced and coproduced well over 30 films that compete in A-festivals around the world, Berlinale, Cannes, Toronto, Locarno, IDFA among them. In 2013, *Heli* won the award for Best Director in competition in Cannes. 2014 *Bridges of Sarajevo* was shown in the Sélection Officelle in Cannes. *I Am Not a Witch* premiered at Director's Fortnight and 2019 Berlinale showed 4 films produced by unafilm.

Production company

unafilm produces feature films and series.
Straight forward and artistically challenging.
Fiction and nonfiction.
National and international.
unafilm is present both in Cologne and Berlin.

Project representatives
Ann-Kristin Reyels, director
Titus Kreyenberg, producer



Contact

unafilm
Venloer Str. 725 a
50827 Cologne
Germany
+49 221 348 0280
office@unafilm.de

OUR ERIKA

Co-Production Market 2021
Estonia

Synopsis

This is a drama of a personal triumph over seemingly unsurmountable odds. Our Erika is the story of the track cyclist Erika Salumäe, from her painful and tortured childhood to her first Olympic win in 1988.

Erika is a highly focused and defiant fighter who wants to be the best bicycle racer in the world, driven by her subconscious need and desire to be loved.

USSR is like a worn-out fairy tale where Erika as a young woman tries to survive. In this declining regime, under psychological and physical pressure, Erika transforms from a girl into an Olympic champion. Erika realises quite quickly that success brings recognition but does success really bring the desired love? Will you be loved only if you produce visible results?

In 1988, at the Town Hall square, Erika Salumäe was received as a national hero – 'our Erika'.

Director's note

Our Erika is the story of the track cyclist Erika Salumäe, from her tortured childhood to her first Olympic win in 1988. Erika is a highly focused and defiant fighter who wants to be the best bicycle racer in the world, driven by her subconscious need and desire to be loved. For her, USSR is like a worn-out fairy tale where she tries to survive and erase the childhood of suffering and neglect as a young woman. As a director, I want to show how Erika fights for her freedom from pain and insignificance guided by her subconscious conviction that she deserves to be loved like everyone else.

Director

German Golub (1993) graduated *cum laude* from the Film Arts course of Tallinn University Baltic Film, Media, and Arts School. His graduation short *My Dear Corpses* won the Student Academy Award in 2020. *Our Erika* is his feature debut.

Producer

Marju Lepp has acted as a producer at Filmivabrik since 1998. Over the past decade, she has produced 21 documentaries and five feature films, the latest among them *On the Water* (feature, 2020) and *The Best of Salieri* (documentary, 2021). Our films have screened at A-category film festivals such as IDFA in Amsterdam, Leipzig, Montreal, Mumbai, Cairo etc. Marju is currently producing the feature film *Stairway to Heaven* and the documentary *The Cartoonist*.

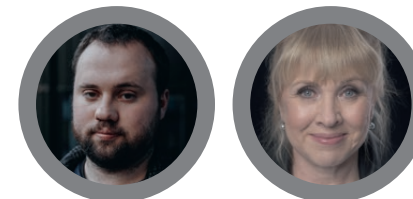
Production company

Studio Filmivabrik was established in 1998. Filmivabrik has produced 23 documentaries – both experimental as well as more traditional films. Our documentaries have been screened in competition at Leipzig DoK and IDFA and earned best documentary titles at home in Estonia. Filmivabrik has also produced five feature films, TV-shows, short films, and an animation film. Our features and animation screened at different A-category film festivals. Filmivabrik has also produced numerous commercials and rents out professional film lighting.

Project representatives

German Golub, writer-director

Marju Lepp, producer



Contact

Filmivabrik
Kunderi 8A
10121 Tallinn
Estonia
+372 516 3641
marju@filmivabrik.ee

ORIGINAL TITLE: MEIE ERIKA

Country: Estonia

Co-production countries: Latvia, Estonia

Genre: drama, sport, biographical

Written by: German Golub, Mehis Pihla

Directed by: German Golub

Produced by: Marju Lepp

Company: Filmivabrik

Language: Estonian, Russian, German

Estimated budget: 1 966 230 EUR

Financing in place: 63 000 EUR

Looking for: co-producers, sales agent, distributors

OUR MEMORY

Co-Production Market 2021
Chile

Synopsis

An elderly couple, who survived decades of slavery and punishment inside a powerful enclave in southern Chile called Colonia Dignidad, now live in isolation in Patagonia, with the only purpose of living today, in the present, the past they never had. A documentary story intertwined with a fictional one in which a woman, faced with the imminent loss of memory, decides to travel to a forest in southern Chile. She needs to unearth a secret and try to ask forgiveness for an incident that she has regretted all her life, linked to the darkest chapter of Chile's recent history.

Director's note

During the exhaustive research I conducted for my second fiction feature *A Place Called Dignity*, I met two elderly people who escaped from a powerful enclave in southern Chile: Colonia Dignidad. Today – and still persecuted – they live in isolation in Patagonia. They expressed to me their greatest concern: that their story was forgotten. This prompted me to make a film that would expand the expressive, narrative, and artistic possibilities by intertwining a documentary story with a fictional story: a film within a film. *Our Memory* is a feature film that, through the mixture of genres and formats, delves into memory, wounds, and scars, with the intention of installing a reflection about our recent history, a topic of deep, universal, and urgent connection.

Director

Matias Rojas Valencia is a director whose first film *Raíz* premiered at San Sebastián, won the best Chilean film award at FICV, and was selected to various other festivals (La Habana, Palm Springs, Málaga, Latin Beat New York, Miami). His latest film *I Need to Know* was produced under the Cannes Factory scholarship and premiered worldwide at the Directors' Fortnight at Cannes in 2015. Matías's second feature as a screenwriter and director, *A Place Called Dignity* – a co-production between Chile, France, Germany, Argentina, and Colombia – is about to premiere in competition at Tallinn Black Nights Film Festival. The project was previously selected to Berlinale Co-Production Market,

L'Atelier from Cannes. Today, he is in production with his new film *Our Memory*, a hybrid project, with Paulina García in a lead role.

Producer

Tomas Gerlach Mora is a Film and TV graduate from Universidad de Chile with an Executive Production Diploma from the PUC. He co-produced *The Waltz* by Edison Cajas and *Flying Machine* by Vicente Barros. Tomas is also the producer of *Our Memory*, a hybrid feature film by Matías Rojas Valencia, currently in production. In 2019, he produced *The Rings Of The Serpent*, selected to CineLatino Toulouse 2020.

Project representatives

Tomás Gerlach Mora, producer
Clara Larrain, producer



Production companies

Founded in 2012, **A Simple Vista** specialises in documentary production for the new generation of Chilean filmmakers. Co-produced *The Waltz* by Edison Cajas (premiere and special jury award at FICV; nominated for best Iberoamerican documentary at Platino's Award; Carte Blanche, Locarno; Best Foreign Documentary at American Film Festival; Best Documentary at Florianopolis, and participated at Biarritz, Doc-Montevideo, FIDOCs), *Flying Machine* by Vicente Barros (premiere and special jury award at FIDOCs; FicViña, Biobio, Quilpué; Doc Barcelona), and is associate of *Night Vision* – FidMarseille 2020 winner – by Carolina Moscoso, who is also a company's partner.

Clara Films is an independent film production company, focused on international co-production that develops fiction projects with a strong auteur imprint and audience engagement, constantly looking for creators and stories that challenge the audiovisual language from different aspects both artistic and technical.

Recent projects by the company selected at EAVE Chile are *White is for Virgins* by the British-Canadian director and Netflix showrunner Jacqueline Pepall, a Chile/UK co-production that premiered at SLFF and is available on HBO Max, *Atacama* by Diego Ruiz, a Chile/US coproduction that premiered at SANFIC 14 official competition, selected to the Oscar qualifier Lebu Film Festival, among others, and the viral feminist web series *HomoNova* by Ainara Aparici.

ORIGINAL TITLE: NUESTRA MEMORIA

Country: Chile

Co-production countries: Chile

Genre: drama, independent, documentary

Written by: Matias Rojas Valencia

Directed by: Matias Rojas Valencia

Produced by: Tomas Gerlach Mora

Company: A Simple Vista

Language: Spanish, German

Estimated budget: 254 841 EUR

Financing in place: 146 352 EUR

Looking for: co-producers, sales agent, distributors, public funds (national, regional, international), private funds/banks, technical in-kind participation

Contact

A Simple Vista
Sucre 1700 depto 707
7770173 Santiago
Chile
+569 9044 8072
tomas@asimplevista.cl

Clara Films
Pedro de Villagra 2351
Región Metropolitana, Vitacura
Santiago
Chile
+569 7696 9491
hola@clarafilms.cl
www.clarafilms.cl

TWO TIMES ONE

Co-Production Market 2021
Bulgaria

Synopsis

Victor, a charismatic politician, aims to become an MP when his 10-year-old son, Dani, re-enters his life after the sudden death of his mother. Victor adapts with the bravado of a man who is used to be in control. Quick to turn vulnerability into advantage, he tries to fold Dani into a world of political backroom dealings. Out of his element, Dani, however, drifts away. As the stakes rise for Victor, so does the disturbing effect of Dani's presence.

Grasping for a quick fix, Victor leaves Dani in the care of the boy's grandmother in a distant village. Just when Victor has cleared the way to his goal, it begins to lose its allure. Deprived of his drive and alertness, Victor is blindsided by a set up that ends his political career. Consumed by guilt and regret, Victor heads back to get Dani. The way there, though, might be longer than he had hoped for.

Director's note

A father-son relationship drama is the undercurrent of a political thriller. Bent on achieving his aspirations at all costs, Victor is blind to the needs and emotions of his son, so the closer Victor gets to his goal, the further his son drifts away. By the time he is forced to re-evaluate his priorities, Victor has failed at both being a father and securing glory, yet he retains our empathy. At first, the fast-paced political plot grants all-important purpose to Victor's deeds. Seen through the eyes of Dani, however, it is a bigger sandbox for bigger boys. In the clash, we discover the difference between inherent and assigned meaning.

The visual style and sound treatment mirror this duality. Through shifting points of view, we juxtapose the perspectives of two incompatible world views. If one is driven and rational, the other is more introverted – a presence to bear witness.

Director

Vladimir Petev received the Golden Rose Prize at the 34th Bulgarian Feature Film Festival for his short film *Dog*. He has directed TV se-

ries and was first assistant director of several of films in Bulgaria and abroad, such as *Father* by Peter Valchanov and Kristina Grozeva and *Wake Me Up* by Guillaume Protsensko.

Vladimir Petev earned a master's degree in Feature Film Directing at the Russian State University of Cinematography. He participated in Berlinale Talents (2011), Sarajevo Talents (2019), and MIDPOINT Feature Launch (2020), where he developed his feature debut *Two Times One*.

Producer

Vanya Rainova is an award-winning writer and producer of European author-driven films that have a distinct voice and aesthetics. Her films have been nominated for EFA and won awards at Clermont-Ferrand, ZINEBI, Brest, Brive, Krakow, Yerevan, Bulgarian Film Academy, and many others.

Before entering the world of filmmaking, Vanya worked as Managing Editor at the Sofia Echo and Director of Communications at Children's Hospital & Research Center at Oakland, California.

She holds an MFA in creative writing from The University of San Francisco and a BA in journalism from Ithaca College. She's a graduate of Eurodoc (2015), EAVE (2016), and MIDPOINT Institute (2019).

Production company

Portokal is a boutique independent production company that supports emerging talent and established filmmakers in the development, production, and distribution of their author-driven work.

Our award-winning films have competed in some of the world's most prestigious festivals, including Locarno, Clermont-Ferrand, DokLeipzig, HotDocs, Vision du Reel, and many others.

We recently completed Andrey Paounov's *January* (BG/PT/LUX) and are in post-production of Venci Kostov's debut *Liuben* (ES/BG). We have several projects in development, including Vladimir Petev's *Two*

Times One (MIDPOINT Feature Launch 2020), Yordan Petkov's *Resonance* (Torino Film Lab 2020), and Stefka Mancheva's *Blind Spot* (First Films First and Talents Sarajevo 2019), among others.

Project representatives

Vladimir Petev, writer-director

Vanya Rainova, producer



ORIGINAL TITLE: 2X1

Country: Bulgaria

Co-production countries: France

Genre: drama

Written by: Vladimir Petev

Directed by: Vladimir Petev

Produced by: Vanya Rainova

Company: Portokal

Language: Bulgarian

Estimated budget: 570 000 EUR

Financing in place: 15 000 EUR

Looking for: co-producers, sales agent, public funds (national, regional, international), technical in-kind participation

Contact

Portokal
137 Evlogi Georgiev Blvd.
1504 Sofia
Bulgaria
+359 887 916 692
vanya.portokal@gmail.com

YOU CAN DANCE

Co-Production Market 2021
Sweden

Synopsis

A heart-warming romantic comedy about acceptance. A fantastic, DANCE-tastic story with a twist that proves it's never too late to find your own rhythm, choose happiness, and embrace the golden years of life.

Director's note

A drama comedy about LGBTQ. Gunnar is a 75-year-old man who has lived his whole life in a lie. When he meets Sixten and starts dancing in an activity group at the Guldkanten nursing home, banned feelings arise: attitude and also denied it to himself. But the help is there in the form of granddaughter Molly and his new friends in the activity group. You Can Dance is a heart-warming and moving drama that oozes joy of life and humour. It is a genre and a tonality that we recognise from some of the most watched Swedish films of all time, such as The 100-Year-Old Who Stepped out the Window and A Man Named Ove. It is about the difficulty and necessity of making that choice – even late in life. My 18-year-old daughter came out to me earlier this fall as a bisexual. It showed me on a highly personal level how important it is that we continue to illustrate the dilemma and fear as accessible fiction that can touch and create acceptance and understanding – both for oneself and others.

Director

Film director **Katarina Launing** (1971) graduated from the Norwegian National Film School directors' programme in 2001. She earned a scholarship from the State Culture Council in 2015. Her filmography includes *Dragon Girl* (2020), *Battle* (2018), and *Kick It* (2014).

Producer

Peter Krupenin began his career as sound engineer for an illegal radio station onboard a ship sailing the Baltic Sea. After a master's degree in business administration 1972 at The Stockholm School of

Economics, he received a grant to study film producing at the University of Southern California. Starting 1972, Krupenin got valuable experience through work with Ingmar Bergman, Jörn Donner, and in close cooperation with most Swedish and Nordic larger production companies, distributors, and film institutes. In 1991, Krupenin participated in the Media 92 EAVE producers' training programme. Since 1982, Krupenin has produced more than 35 features primarily for HOBAB. Besides producing full-length feature films, Krupenin has initiated and produced a number of prizewinning short films and documentaries.

Production company

HOBAB is an international boutique production company based in Stockholm, Sweden, with a track record of more than 45 features produced. Heads of the company are Peter Krupenin and Nima Yousefi.

We produce high quality cinema that travels through borders via people hearts and minds leaving an impactful experience with the audience. Our philosophy is to provide the film makers a trustful playground to crystalise their vision so their stories can reach a broad audience without losing its edge.

Regardless of working with new talent or established filmmakers, our approach is to find connections with internationally attractive partners, both creatively and financially.

Project representatives
Peter Krupenin, producer



Contact

HOBAB
Hållövägen 11
12132 Stockholm
Sweden
+46 707 556 095
peter@hobab.se

Synopsis

Belarus 2021. The country is taken over by a strong resistance movement against the oppressive regime. The conscripts in the military unit split into two groups. Yura is a victim of bullying and persecution; Gosha is one of the bullies. The death of one of the soldiers forces the two enemies to escape together. The harsh reality outside the military unit confronts Gosha and Yura with a choice: to seek political asylum in Poland or return to the army.

Director's note

The Hungarian poet Sándor Petőfi complains in one of his poems about war dark times and asks if any Storyteller manages to survive and talk about all the tremendous hardships they are suffering from. Although Larisa Oleinik and myself started writing Yurki three years ago, it was rethought and upgraded in August and I do realise it's a must for us now to become this Storyteller.

We must shout out loud about the genocide of the whole nation – peaceful, clever, educated. By no means are we going into publicism, there is a documentary film for it. Yurki is a reflection of our experience of living in Belarus over the last 10 years.

It is a story about honour and cowardice, about stagnation and development, about the impossibility of growing up and the need to become an adult and take a responsibility, about humanity and spirituality, It's a story about the will, where two heroes are stuck in the woods, trying to find safety, and running away from a real fascism, while trying to remain a Human.

Director

Vlada Senkova is a film director and scriptwriter, born in 1986 in Belarus. She graduated in computer linguistics from the Belarusian State University in 2010 and then in film directing and screenwriting from the Minsk Film School in 2013. In the year 2019, Vlada entered the School of Wajda in Warsaw with the project *Yurki*.

Producer

Larisa Oleinik was born in Gomel (Belarus). She graduated from the Gomel State University with a specialty in physics and then from the Moscow Mita Film School with a specialty in film producing and screenwriting. Since the year 2017, Larisa has been working as a producer and screenwriter.

Production company

DOKA is a Russian production company founded in 2012 that produces independent fiction and documentary films with European market potential. The films of young talented directors Vitaly Suslin (Russia), Vlada Senkova (Belarus) became participants and prize-winners of major international film festivals. Some projects were realised in the last five years, others are in development stages. We are especially interested in international co-productions.

Project representatives:

Denis Krupnov, executive producer/co-producer



ORIGINAL TITLE: ЮРКИ

Country: Russia

Genre: drama

Written by: Vlada Senkova, Larisa Oleinik

Directed by: Vlada Senkova

Produced by: Larisa Oleinik

Company: DOKA

Language: Russian

Estimated budget: 287 000 EUR

Financing in place: 107 000 EUR

Looking for: co-producers, sales agent, distributors, foreign broadcasters, public funds (national, regional, international), private funds/banks

Contact

DOKA

Unnatov

141400 Khimki

Russia

+7 925 232 8550

filmdoka@mail.ru

EQUINOX

Co-Production Market 2021
FOCUS ON UK
United Kingdom

Synopsis

In search of her mother's love, Larysa returns to the Ukrainian village where she was born, to discover a mysterious cult with murderous intentions towards her unborn child.

Director's note

Equinox was inspired by a strange and uncanny experience I had whilst location scouting in Eastern Europe.

On my return to the UK, I began researching cults, Slavic witchcraft, and the figure of Baba Yaga in popular culture and her different manifestations across the former Soviet bloc.

In the Carpathian Mountains in the west of Ukraine there is a particularly rich tradition of folklore, especially amongst the Hutsul, and I decided to set my story in this wild and remote place.

I've always felt horror is a great way to explore society's fault lines and ever-shifting fears. Using folk horror, which has proved popular both with dedicated horror fans and wider audiences, I want to explore society's collective fears surrounding pregnancy, motherhood, and blindness.

The intention is to create a film that induces a genuine sense of fear and dread, building to a terrifying and chilling climax that resonates long after the credits.

Director

Jonathan Birch is a producer and director based in the UK. Always on the lookout for fresh and powerful stories his research has taken him from the wards of inner-city psychiatric hospitals to rebel camps in the jungles of West Africa.

His short films have played at international film festivals, including the BFI London Film Festival and Raindance, and *Resonant Frequency*

was an Editor's Choice on Shorts TV. In 2018, he was selected for a BAFTA mentorship to develop *Equinox*, a Folk Horror feature set in Ukraine.

Producers

Roy Boulter is a producer and director at Hurricane Films. Roy enjoyed a successful music career as a member of The Farm, enjoying nine top-forty hits including the *Groovy Train* and *Altogether Now* from the Number One album *Spartacus*. After an amicable split in 1994, Roy turned to scriptwriting, gaining over a hundred and forty television writing credits on shows including *Brookside*, *Hollyoaks*, *The Bill* and the second – BAFTA winning – series of Jimmy McGovern's *The Street* for BBC One. Roy has also written several plays for Radio Four and has been involved in numerous prestigious writing initiatives. He became a company director of Hurricane Films in 2001; writing, producing, and directing projects for the company as well continuing with his freelance writing work.

Sol Papadopoulos is a producer and director at Hurricane Films. After a short spell in the Merchant Navy as a marine engineer, Sol began his creative career as a still photographer working in editorial, fashion, and portraiture before moving into film via a 16mm course at the National Film School. He produced and directed a number of social documentaries as a self-shooter, collecting numerous awards along the way. Amongst his factual output, he conceived and directed two landmark series for Granada and PBS America – *Warship* – and the winner of the 2007 CINE Golden Eagle Award – *Warplane*. Sol's work has been commissioned and screened on The BBC, Channel Four, ITV and internationally in the USA on National Geographic Channel and PBS – as well as in over forty other countries.

Production company

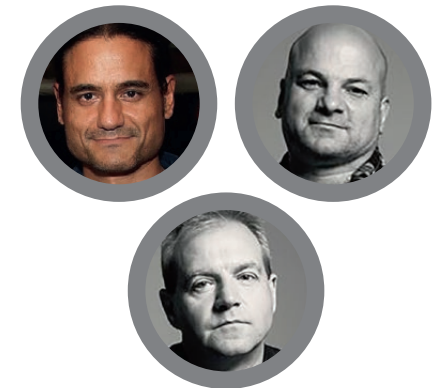
Hurricane Films is an award-winning production company based in Liverpool, UK. Credits include *The Last Bus*, *Sometimes Always Never*, *A Quiet Passion*, *A Prayer Before Dawn*, and the BAFTA nominated *Of Time and The City*.

Project representatives

Jonathan Birch, writer-director

Roy Boulter, producer

Sol Papadopoulos, producer



Contact

Hurricane Films
15 Hope Street
L1 9BQ Liverpool
United Kingdom
+44 788 943 7486
sol@hurricanefilms.net

ORIGINAL TITLE: EQUINOX

Country: United Kingdom

Co-production countries: Ukraine

Genre: horror

Written by: Jonathan Birch

Directed by: Jonathan Birch

Produced by: Roy Boulter, Sol Papadopoulos

Company: Hurricane Films

Language: English, Ukrainian

Estimated budget: 950 000 GBP

Financing in place: 475 000 GBP

Looking for: co-producers, sales agent, distributors, public funds (national, regional, international), private funds/banks

MS ESTONIA

Co-Production Market 2021
FOCUS ON UK
United Kingdom

Synopsis

This is a true story. In 1994 the MS Estonia, a passenger ferry, sank in the Baltic Sea. There were 989 people onboard, and only 137 survived. Making this the second largest maritime disaster in history - second only to the RMS Titanic. But still, most of the western world have never heard about it. The ship remains entombed on the ocean bed, with hundreds of bodies still trapped within it. As such, the families who lost loved ones have never been able to grieve their dead. For those who survived, the trauma of the catastrophe will live with them forever. This film will tell the story of those who lived and died, and how human survival is intricately linked to human connection. In times of devastation, it is only through banding together that one stands a fighting chance.

Producer

Sarah Laita has been working at The Electric Shadow Company since November 2015 and is now the company's Head of Scripted Development and Documentary. She is a NFTS graduate, having completed the Script Development Diploma in 2021. In 2019 Sarah co-produced *Sucka Punch*, a short experimental film about the haphazard effects of social media, that forms part of The Uncertain Kingdom initiative. She is currently producing a feature-length true crime documentary, provisionally titled *South African Murder*, about the horrific murder of Andrea Venter in South Africa. Sarah's other credits include *McQueen* (2018), *The Hippopotamus* (2017), *Guns Akimbo* (2019), *SAS: Red Notice* (2020), *Rogue* (2020), *Honest Thief* (2020), and *Boiling Point* (2021).

Production company

The Electric Shadow Company (ESC) is a film production and finance company based in London. ESC develops its own feature film and television projects and can also act as the UK partner on international co-productions. The company also executive produce and provide finance through their sister fund, J Cubed Film Financing.

Representatives at BE:
Sarah Laita, producer



Contact

The Electric Shadow Company
73a Beak Street
London, W1F 9SR
United Kingdom
+44 7951 979 796
sarah@electricshadowcompany.com