

# 8 VIEWS OF LAKE BIWA

CO-PRODUCTION MARKET 2020  
ESTONIA

## SHORT SYNOPSIS

A devastating accident pushes the inhabitants of a small fishing village into a cascade of tragic consequences, unravelling episodically as focus skips between households and forays out across the lake. Magic, art and belief are fading in the community, as their connection to traditions is lost or harnessed for selfish purposes. We hear whispers of longings, exploring sexuality and playfulness across generations, but it is grief, ambition and fatalism that drive events to a final reckoning with nature itself. BIWA mirrors eight stories from the Japanese art tradition. Archetypes of our twelve characters unfold, as each view is interrupted, only to flow into the next, with characters fluidly exchanging places. Hanake, our teenage narrator, is present throughout. Her mindspace, shaped by children's play but shifting toward adult needs, brings the archaic community into focus and casts it in conflict with modernity. Innocence is lost and much more is abandoned along with it.

## DIRECTOR'S NOTE

We need poetry to step out of the constraints of the dominant, pragmatic mindset and to describe the indescribable, in much the same way exploring a distant culture enables us to look at our own culture with fresh eyes. The traditional Japanese animistic Shinto belief system, upholding the spirituality of all living things, the soulfulness of the whole world, encompasses exactly what we here in the West have lost now.

Japanese culture as a whole exemplifies a certain type of organic and apolitical spirituality. The Eight Views is an Eastern artistic tradition that describes a place through eight poetic motives, such as evening glow, sails returning in the evening, autumn moon, temple bells, wild geese departing. Through these views, we're seeking the intersection of this animistic sense of nature and the islets of magical thought at Estonia's eastern borders. We aim to create expectations, deceive them, and distance the viewer from everyday realism.

## DIRECTOR

**Marko Raat** is an award-winning Estonian writer-director, curator and academic, active in the fields of both arthouse fiction film and docu-

mentaries since 1999. He has a vast background in theatre directing, TV productions and in fine art. His latest feature-length documentary *Funeral Diaries* (2019) is still travelling the festival circuit after premiering at Dok.Fest Munich and opening DocPoint Tallinn. His most recent short film *A Chairman's Tale* (2015) had its debut at the International Art Exhibition of la Biennale di Venezia. His last feature-length fiction film *The Snow Queen* (2010) had been developed at *SOURCES2* and premiered at the Montreal World Film Festival, then was screened at Cairo and Mumbai among many acclaimed festivals.

## 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* (2013) nominated for the Academy Award and Golden Globe as well as Klaus Härö's *The Fencer* (2015) nominated for a Golden Globe. Ivo's latest feature *Truth And Justice* (2019) directed by Tanel Toom broke box office records locally, won a Satellite Award and was short-listed for an Academy Award. He has also produced a number of creative documentaries and works with director Marko Raat for twelve years now. Their latest collaboration, *Funeral Diaries* (2019) opened at DOK.fest Munich and screened at many festivals later.

**Dora Nedeczky** is a Hungarian producer working between Budapest and Tallinn. With a background in aesthetics and film theory her recent projects include analog experimental works from Peter Strickland (a long-term, short-form collaborator) and found-footage auteur Péter Lichter. Strickland's *Guo4* (2019, Venice) and *Cold Meridian* (2020, San Sebastian) were both selected to PÖFF and their segment in horror anthology *The Field Guide To Evil* (2018) premiered at SXSW. Lichter's *Empty Horses* (2019) was at IFFR and Jihlava, and his latest (co-directed with Bori Máté), *The Philosophy Of Horror* (2020), has its international premiere shared between Torino and Cottbus. She has several projects in pre-production including an adaptation of *The Island of Dr Moreau* and a fresh Strickland short.

## PRODUCTION COMPANY

**Allfilm** is an Academy Award and Golden Globe nominated production house operating since 1995. The company's scope of activity varies from developing and producing quality features, documentaries and TV series to developing transmedia concepts and producing highly finished commercials. The company also provides production services for international films and commercials. Over the years, Allfilm has produced more than 80 films, including international co-productions, and more than 400 commercial films. We have had the honour of working with directors such as Klaus Härö, Zaza Urushadze, Marius Holst, Yoon-Ki Lee, Martti Helde, Tanel Toom, and more. Today, with a permanent staff of twelve, Allfilm is the largest production company in Estonia with partners from all over the world.

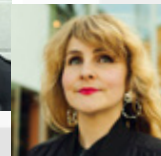
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**ORIGINAL TITLE:** BIWA JÄRVE 8 NÄGU

**Country:** Estonia

**Genre:** Drama, Coming of Age, Supernatural, Avant-garde

**Written by:** Marko Raat

**Directed by:** Marko Raat

**Produced by:** Ivo Felt, Dora Nedeczky

**Company:** Allfilm

**Language:** Estonian

**Estimated budget in EUR:** 1 233 756

**Financing in place in EUR:** 98 077

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international)

# ALIYA

CO-PRODUCTION MARKET 2020  
ISRAEL

**ORIGINAL TITLE:** הילא

**Country:** Israel

**Genre:** Drama, Coming of Age, Jewish, Women, Youth/Teen, War/Anti-War, Social Issue

**Written by:** Dekel Berenson, Greer Ellison (Co-writer)

**Directed by:** Dekel Berenson

**Produced by:** Marek Rozenbaum, Alexander Rodnyansky, Paul Wesley

**Company:** AR Content, Transfax Film Productions Ltd.

**Language:** Russian, Hebrew

**Estimated budget in EUR:** 1 750 000

**Financing in place in EUR:** 475 000

**Co-production countries:** Ukraine, Norway, Hungary

**Co-production companies:** Anna Różalska (Match and Spark), Marios Piperides (Filmworks)

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international), Private funds/banks, Technical in-kind participation

## SYNOPSIS

Aliya, an 18-year-old recent immigrant from Ukraine, finds meaning in her recently discovered Jewish identity and feelings of patriotism towards her newly adopted country, where she trains to become a drill instructor in the Israeli army. After weeks of intense physical and psychological training at the desert base, her company is given forty-eight hours leave before their final exam, and Aliya returns to her family in Tel Aviv. Aliya, who is determined to have fun, heads into the city for a night out but ends up being sexually assaulted by her date. She then must return to the military base but struggles to complete her course, as she re-evaluates her values, beliefs, and place in Israeli society.

## DIRECTOR'S NOTE

In its heart, deeply personal, *Aliya* is a coming-of-age story, yet it is one that also encapsulates the narrative of an entire country, in which interpersonal relationships are used as a metaphor for violence between nations. The main argument that the film is making is that a militarised society, one which is in a prolonged state of armed conflict, is inherently violent, not only towards its enemies but towards its own people as well. Put simply, the violence one inflicts upon others always ends up being inflicted upon oneself. While taking place in Israel, *Aliya* is a universally important and timely film that touches on themes that concern all people, regardless of race, gender, or background. I hope that by turning these ideas into film, audiences all over the world will gain insight not only into the double-edged nature of violence in the Middle East, as it manifests itself within the lives of Israel's young soldiers, but into their own lives as well, whoever they are, and wherever they may be. The film's central character, Vika, has a baby at the age of 15. Her sudden motherhood burdens her, she feels thrown out and discarded by the world around her. She tries to find the strength to cope with her new reality and the scope of new problems - but the pressure is too much for her to take. Vika yearns to break free from the suffocating atmosphere of her situation, but her desperate attempts only cause more suffering and exhaustion. At first glance, our film is about a desperate girl striving for freedom and the impossibility of attaining it. But below the surface lies another, deeper meaning: all of Vika's actions are dictated by her desire to feel loved - a desire she cannot fulfil in the world that confines her. Vika's father has long withdrawn from her, and Vika's mother is unable

to show her daughter the feelings that she herself never experienced; her love for Vika is tough, suffocating, crippling; it feels more like hatred. Lovelessness is passed down through generations and predetermines Vika's attitude towards her baby daughter. She tries desperately to fill this void in her life, grabbing onto any illusion of love and trusting it to be real - but her world is totally permeated by the virus of lovelessness. Vika takes what she sees as the only way out. The path of destruction leads her to a tragic outcome, expected and appropriate in an environment where there is no love left.

## DIRECTOR

**Dekel Berenson** is an award-winning Israeli-born writer/director. After completing a mandatory three-year service in the Israeli Defense Forces, he moved to Budapest to complete a master's degree in International Relations and European Studies, graduating first in his class. Drawing inspiration from traveling to more than sixty countries, Dekel explores real-world social and humanitarian issues across cultural and social boundaries. His short film *Anna* premiered in Competition at the 72nd Cannes Film Festival, won Best British Short at the 22nd BIFA awards, and was shortlisted for a BAFTA. His short film *Ashmina* played at over 250 festivals, winning numerous awards, including Oscar Qualifying Best Short Film at the 36th Jerusalem FF and Best Live Action Short at the 59th Krakow FF.

## PRODUCER

**Mr. Rozenbaum** holds a degree in Social Work and Film from the Tel Aviv University. He has directed two films, produced over 40 feature films and international co-productions, among them award-winning films that have received worldwide recognition. Mr. Rozenbaum is the Chairman of Public Steering Committee of Film & Television at the Israeli Export Institute and is also acting as the Chairman of the Israeli Academy for Cinema and Television. Mr. Rozenbaum held for 6 years the position of Chairman of Israel's Film and Television Producers Association and today is a Member of its Board. Mr. Rozenbaum is one of the most experienced film producers in Israel today.

Golden Globe winning and four-time Oscar nominated producer **Alexander Rodnyansky** (*Leviathan*, *Loveless*) is a fourth generation film-

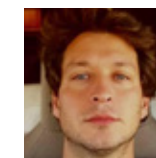
maker, a former documentary director, and former head of two major television studios in Russia and Ukraine. Having produced festival favourites (*Elena*, *Beanpole*) and commercial films (*Sin City 2*, *Cloud Atlas*), Alexander is currently focused on creating fiction and documentary films and series around global events, culture clashes, and important biographies.

**Paul Wesley** is an actor, director, and producer who has garnered an extensive worldwide fan base as a result of his work in front of the camera over the last 15 years. His resume spans dozens of television series and films as an actor, director and producer. His recent directorial work includes a variety of television episodic work, as well as a documentary short. His producing credits include *Before I Disappear* which won the audience award at SXSW as well as competing in the *Venice Days* section of the Venice Film Festival. Wesley's production company *Citizen Media* currently has several projects in development at a variety of networks and studios. *Citizen Media* also has a development deal at Kapital Entertainment, which currently has 13 shows on air.

## PRODUCTION COMPANY

**Transfax Film Productions**, established in 1989 by Mr. Marek Rozenbaum, specialise in production services in Israel, co-production and production of feature films.

**Representative at BE:**



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# APATHY

CO-PRODUCTION MARKET 2020  
FRANCE

**ORIGINAL TITLE:** APATHY

**Country:** France

**Genre:** Drama, Family

**Written by:** Alexandros Avranas, Stavros Pamballis

**Directed by:** Alexandros Avranas

**Produced by:** Sylvie Pialat, Adeline Fontan Tessaur

**Company:** Elle Driver, Les films du Worso

**Language:** Russian, Swedish, English

**Estimated budget in EUR:** 2 500 000

**Financing in place in EUR:** 210 000

**Co-production countries:** Sweden, Estonia, Latvia, Lithuania, Ukraine

**Co-production companies:** Artem Vassiliev (Metrafilms), Katrin Pors (Snowglobe Film)

**World sales:** Elle Driver

**Looking for:** Co-producers, Distributors, Foreign broadcasters, Public funds (national, regional, international), Private funds/banks

## SYNOPSIS

Sergei and Natalia are political asylum-seekers who fled Russia for Sweden with their two daughters, Katja and Alina, hoping for a new life. Those hopes are crushed when their application is rejected. Their daughter Katja, traumatised by this episode, collapses and falls into a coma: a condition known as Resignation Syndrome or Apathy. Their parents will try everything to create the atmosphere of safety, stability and hope that their daughters need to feel in order to wake up.

## DIRECTOR'S NOTE

Apathy or Hopelessness. Two possible titles for one film. An allegory for the society of today, at a time where people's futures are determined by rules and laws which are, sadly, incompatible with values like solidarity and compassion. My protagonists are just that: victims of a political situation.

Katja and Alina are forced to grow up in just such an environment, where feelings of fear and insecurity have replaced the joy and serenity one associates with childhood.

Over the last few years, more than 600 children have been diagnosed with the syndrome in Sweden alone. It is heartbreaking to see these children 'sleeping'; lying apathetic, like modern day Sleeping Beauties, waiting for a Prince charming to wake them up. This prince has a name: Hope. And hope is precisely what Katja's and Alina's parents, Nathalie and Sergei, are called upon to provide for their stricken Daughters.

Is happiness, in the end, something that is ours to create, no matter how grim tomorrow might seem?

## DIRECTOR

**Alexandros Avranas** is a Greek filmmaker. His film *Miss Violence* made him known to the international public after winning the Silver Lion for Director and the Volpi Cup for Best Actor for Themis Panou at the Venice Film Festival in 2013. Born in 1977, Alexandros Avranas

studied Fine Arts in Athens. Graduating in 2004, he took his first steps in directing in 2008 with the film *Without*, a drama about a couple and their desires. After *Miss Violence*, in 2017, he shot *Love Me Not*, which was presented in competition at the San Sebastian Festival. *Apathy* is his upcoming film.

## PRODUCER

**Sylvie Pialat**, wife of filmmaker Maurice Pialat, has been the co-screenwriter on several of her husband's films, significantly *Under the Sun of Satan* (1987 Cannes Palme d'Or winner). When Maurice Pialat died in 2003, after 21 years of living and making movies together, Sylvie Pialat turned towards film production creating Les films du Worso.

**Adeline Fontan Tessaur**. Elle Driver is an international production, sales and acquisitions company based in Paris committed to represent and grow with the world's most creative rising talents, from well-established to first-film and arthouse directors. Across a broad spectrum of budgets and content, our slate emphasises a diversity of films each with a unique universe and sensibility. Our ambition is to promote worldwide an activist, different – sometimes risky – cinema, through an original, demanding and alternative lineup.

## PRODUCTION COMPANY

In fifteen years of existence, **Les films du Worso** has already produced more than 40 feature films, fiction and documentaries for television, and 30 short films. The catalogue scores fourteen selections at the Cannes Film Festival, twenty eight nominations at the César Awards, a nomination to the Oscars for Best International Feature Film with *Timbuktu* in 2015 and a Silver Bear at the Berlinale in 2020 with *Delete History*.

## Representatives at BE:

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## SYNOPSIS

*Class A* follows 11-year-old Bobby O'Brien, a precocious and energetic boy obsessed with becoming a great detective. Set against the backdrop of 1980's, working class, inner-city Dublin, Bobby and his pal Nell torment their family, friends and neighbours as they set up their own private investigation enterprise.

When Bobby's brother Oisín disappears this story of innocence and adventure must challenge the murky world of criminality and addiction. Bobby, with the help of Nell, apply their detective skills to finding Oisín. They set out on a mission across the iconic city of Dublin, that will ultimately change how they view their world forever.

## DIRECTOR'S NOTE

The characters in *Class A* are so well drawn and charming that the audience will be unable to avoid falling in love with them. It's a snapshot of Dublin at a time when the economy was depressed, the youth were rebelling and the streets were awash with drugs. This tough and often daunting place is seen through the lens of an 11-year-old boy whose vivid imagination, innocence and love of Kojak wins us over from the start.

There are so many wonderful roles for actors here. Bobby's mother Maura is at the heart of the story. A strong character who will ultimately be the one to stand up against the pushers. Her relationship with Bobby is deeply touching. Also, his best friend Nell has the potential to be one of cinema's great "characters"!

Visually, the idea of bringing 1980's Dublin to the screen is so exciting. The hairstyles, the clothing, the cars, all must be carefully executed. Photographically, this film will marry urban grit with cinematic beauty. A portrait of a time & a community.

## DIRECTOR

**Brian Durnin** is an international commercials director who has directed over 250 commercials for brands including Guinness, Heinz, Vodafone and McDonalds. He has received national and international ac-

colades including a Cannes Lion and a Kinsale Shark. His short films screened & won awards at festivals including Tribeca, Raindance, Galway FF and Filmare in Rome. Brian produced and directed the proof of concept for *The Liberties* which set the internet alight, garnering more than 20K views in its first week online. In addition, he has written several other feature films which are currently at various stages of development including *Big Silver Lining* (SI development) and *The Frequency of Life* (Jim Sheridan/Hells Kitchen) which received Creative Europe Media Funding.

## PRODUCER / PRODUCTION COMPANY

**Laura McNicholas** is a graduate of University College Dublin, an alumni of the TorinoFilmLab SeriesLab, the Rotterdam Producers Lab at IFFR and most recently industry labs with MediaXchange and the Erich Pommer Institut. Laura McNicholas established and runs **925 Productions**. 925 creates character driven drama with strong through lines and has the feature film *Class A* and the TV dramas' *The Crossing Place* and *The Liberties* in development with the support of Screen Ireland. Past work includes multiple award winning short films which screened at festivals including Palm Springs, Fantasia, LA Shorts Fest, Galway Film Fleadh, Helsinki IFF and Dublin IFF. Along with this, Laura previously worked as the production executive at Samson Films and shot digital content for Element Pictures.

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**Simon Doyle**  
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**ORIGINAL TITLE:** CLASS A

**Country:** Ireland

**Genre:** Drama, Coming of Age, Dramedy

**Written by:** Cara Loftus

**Directed by:** Brian Durnin

**Produced by:** Laura McNicholas

**Executive producers:** Cormac Fox/Vico Films, Cara Loftus

**Company:** 925 Productions

**Language:** English

**Estimated budget in EUR:** 1 800 000

**Financing in place in EUR:** 430 000

**Co-production companies:** Simon Doyle (Failsafe Films)

**Looking for:** Co-producers, Sales Agent

# COLD AS MARBLE

CO-PRODUCTION MARKET 2020  
AZERBAIJAN

## SYNOPSIS

When Akbar is unexpectedly released from prison after serving ten years for killing his wife, his son Khalid wants to find out why he did it. Khalid's married girlfriend Ayan - whom he secretly meets in the museum where she works at night - urges him to get closer to his father in order to unravel the mysteries of his past. While Khalid tries to coax Akbar into telling him about what exactly happened, over a decade ago, in the apartment he now shares with him, Khalid and Ayan become increasingly intrigued by the charismatic ex-criminal. Akbar reveals nothing about his secret as he starts to meddle with Khalid's personal and professional life. When Khalid finally finds out about the details of his mother's death, the sensitive painter and tombstone engraver is shocked to find out that he is more like his father than he ever realised.

## DIRECTOR'S NOTE

Families have always fascinated me, as micro-models of society. In my first film, I portrayed a generational family conflict from the father's point of view. In this new film, I focus on the perspective of the son, Khalid, the anti-hero of a changing society. Khalid no longer sees himself as a Muslim or an Asian, but he doesn't realise he is far from the cosmopolitan, artistic atheist he aspires to be. The return of his father Akbar shakes up Khalid's life. Khalid is more like Akbar than he wants to admit. I plan to capture Khalid's state of mind by using a static camera and framing that emphasise Khalid's alienation from himself and the world around him. Dialogues will be subtextual and the sound will reflect the conflict between the constraints of the old world and the chaos of the new world, that is often as cold as marble.

## DIRECTOR

**Asif Rustamov** was born in Baku, Azerbaijan, in 1975. He studied at the private Economy University (1992-1995) and graduated from the cinema faculty of the Azerbaijan State University of Culture and Art (2000-2004) with a degree in directing. His work includes documentaries (*The Crossroad*, 2004, *Sun City*, 2007) and shorts (*The House*, 2007, *With the Back to Kiblah*, 2009) that were shown and awarded at many international festivals. In 2014, he made his debut feature, *Down the River*, which premiered at Karlovy Vary IFF. It won the audience

award at Xian Silk Road IFF and best debut at SEEFest. Asif is a co-founder of the Azerbaijan Association of Young Filmmakers and one of the editors of the Azeri film magazine Fokus.

## PRODUCER / PRODUCTION COMPANY

**Guillaume de Seille**, born in 1968, studied civil engineering. After two awarded short-films as writer/director, he worked ten years for Canal+ in the cinema department (presales of French and European films), was commissioning editor for a couple of years within the short film department of Canal+ and artistic producer for French public broadcaster France 2.

Independent producer since 2000, he produced or co-produced more than 50 non-French feature art-house feature films invited to every major festival.

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**ORIGINAL TITLE:** MƏRMƏR KIMI SOYUQ

**Country:** Azerbaijan

**Genre:** Drama

**Written by:** Roelof-Jan Minneboo

**Directed by:** Asif Rustamov

**Produced by:** Guillaume de Seille

**Company:** Arizona Productions

**Language:** Azerbaijani

**Estimated budget in EUR:** 340 000

**Financing in place in EUR:** 50 000

**Co-production companies:** Baku Media Center

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international)

## SYNOPSIS

Brother and Sister. Twins.

He: a man who has never uttered a word since they managed to escape the war. His only way of communicating is through dance.

She: a woman who can't stop using her fists instead of her words. She takes care of them both. Her only way of communicating is through violence. Despite being homeless, they aim for another life. Poverty is what stands between them and a chance for a brighter future. Their desperation for something as simple as new shoes and a roof over their heads lead them into the criminal "Import-Export" industry. Things take a radical turn when the merchandise they're supposed to transport turns up in the form of two young girls. They are now forced to make a decision: do they become the people they used to fear? Or do they return to the streets where they might end up having to sell themselves in order to survive?

We follow the Twins during two intense days where all our notions of self-evident morality are turned upside down.

## DIRECTOR'S NOTE

*Dogborn* is a drama thriller that gets right under your skin. My goal here is to create a powerful visual experience that shakes and moves the audience. I also aim to create one hell of a cinematic ride that keeps you on the edge of your seat.

The twins officially don't exist on the legal and social map of society. They lack worth, identities and a safety net. They're part of a cogwheel consisting of buyers, sellers and merchandise. It is not their fate to act as buyers. The only options are to sell or be sold. Anything to survive.

This setup is obviously brutal. Therefore we need to establish the raw humanity of the twins so we always remember why they're making choices we might instinctively react to with disgust. If our confrontation with their pain and desperation feels authentic, we will understand their actions and what they're fighting for. In all honesty, we don't know how we would act in the same nightmare of a situation.

## DIRECTOR

**Isabella Carbonell** is a director, screenwriter and casting director born and situated in Stockholm. Visual storytelling is her true passion and over the last eight years she has written, directed and cast seven short films and three music videos. Amongst them is *Boys* which was screened during the Critic's Week in Cannes and won the Grand Jury Award for best Live Action Short at the AFI Film Fest in Los Angeles.

## PRODUCER

**David Herdies** is a Swedish producer and the founder of Momento Film. Herdies has produced over 25 feature documentaries and shorts that have been screened and awarded at festivals all over the world. Among his previous films can be mentioned *Madre* by Simón Mesa Soto (Official Short Film Competition, Cannes 2016), *Fragility* by Ahang Bashi (Guldbagge for Best Newcomer 2017), *Ouaga Girls* by Theresa Traore Dahlberg (60+ festivals), *Hamada* by Eloy Domínguez Serén (IDFA 2018) and *Transnistra* by Anna Eborn (Big Screen Award IFFR, Dragon Award GIFF, and Guldbagge for Best Documentary 2019).

Herdies has several feature films in development, amongst which can be mentioned *Madame Luna* written by Maurizio Braucci (*Gomorra*) and directed by Daniel Espinosa (*Morbius*, *Snabba Cash*).

**Farima Karimi** is a Swedish-Iranian producer and screenwriter based in Stockholm. She holds a master's degree in film production from Stockholm Academy of Dramatic Arts and has worked with several prized documentaries such as *No Burqas Behind Bars* (International Emmy award), *Those Who Said No* (Jury Award One World) and *Prison Sisters* (Best Film Sole Luna). She has produced several shorts, the latest film *Schoolyard Blues* has been widely awarded at festivals around the world (Leeds, Cork, Aspen, among others). She recently co-produced the celebrated anthology *One off Incident/Force of Habit* with Finnish Tuffi Films. Farima is currently producing the feature drama-thriller *Dogborn* by Isabella Carbonell.

**Erik Andersson** is a Swedish producer with a background in line-producing and as a production manager. He has produced films for the cinema, TV, and festivals, and holds a bachelor's degree in film editing. He has participated in international producers workshops such as

Rotterdam Lab, ACE, Young Nordic Producers Club in Cannes, Berlinale Talent, and Nordic Talents. His productions include short films *Bathing Micky* (Prix du Jury, Cannes, 2010), *While You Were Gone* (London Film Festival, 2011), *Circles* (Startsladden, HotDocs, 2016), *Dear Kid* (Stockholm Filmfestival, 1 km, 2016), *Wolf* (Mention, Montreal World Film Festival, 2017) and feature *Knocking* (post-production).

## PRODUCTION COMPANY

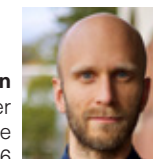
**Momento Film** is a production company based in Stockholm, Sweden, founded in 2011. Momento strives to be a harbour for both established and new talent who wants to challenge the borders of filmmaking. Among their previous films can be mentioned *Transnistra* by Anna Eborn (Big Screen Award IFFR), *Hamada* by Eloy Domínguez Serén (IDFA 2018) and *Madre* by Simón Mesa Soto (Short Film Competition Cannes 2016).

Momento is working on a slate of projects including the drama *Madame Luna* written by Maurizio Braucci (*Gomorra*) and directed by Daniel Espinosa (*Safe House*), the thriller *Kautokeino* by Isabella Eklöf as well as the documentary *Leaving Jesus* by Ellen Fiske.

The producers are part of the producers' networks EAVE, ACE and Eurodoc. In 2018, David Herdies was Producer on the Move in Cannes.

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# ELECTRIC SLEEP

CO-PRODUCTION MARKET 2020  
GERMANY

## SYNOPSIS

2052. In a world of constant daylight, people hardly sleep and never dream. Zola, a young computer programmer, unravels the secrets of the new sleep order as she reclaims the night and the forgotten cave of dreams.

## DIRECTOR'S NOTE

I would like to explore the complicated web of relations between technology and humanity, focusing on how capitalism turned sleep into a problem. While the night is still a place to take refuge, it has become a final frontier for multinational corporations and governments. Due to the increasing global uncertainty of freedom, I came to realise what a great luxury it is to be safely asleep at night, or not to be working a night shift in a factory.

But is the night really keeper of our sleeps, the final threshold that capitalism has not yet conquered? Or is the night still an imaginary place where forces of good and evil can be found?

In this context, I am interested in my main character's arc from a conformist to a rebel. In a society that describes strength through physical vigour and productivity, she becomes a fighter only when she accepts her emotions, which is something that has always been defined as a feminine weakness.

## DIRECTOR

**Zeynep Dadak** holds a PhD from the Cinema Studies Dept. at NYU Tisch School of the Arts. Co-written and directed with her long-time collaborator Merve Kayan, her debut feature film *Mavi Dalga* (The Blue Wave, 2013) had its intl. premiere at 64th Berlinale. Including the short film *Bu Sahilde* (On the Coast, 2010), her films were screened at prestigious film festivals such as Rotterdam, Sheffield, San Francisco and Jeonju, winning several awards both in and outside Turkey. Zeynep was selected for the MBB Artist in Residence in Berlin in 2018 and Berlin Senate's Artist Fellowship Program in 2019. During this time, she finished her feature documentary *Invisible To The Eye*, produced by Fenafilm, her own company. Based

in Berlin and Istanbul, she is working on her new feature *Electric Sleep*.

## PRODUCER / PRODUCTION COMPANY

**Titus Kreyenberg** worked as an executive producer for film and television for many years before he founded his own production company unafilm. The company has produced and co-produced well over 30 films that competed 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 2018 and last year's Berlinale showed four films produced by unafilm.

**unafilm** is an active member of ACE, EAVE, EFA, AG DOK, VDF and Filmbüro NW.

**Titus Kreyenberg** teaches at EAVE, Torino Film Lab and the Biennale Cinema College.

## Representatives at BE:



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**Zeynep Dadak**  
Director  
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**ORIGINAL TITLE:** ELECTRIC SLEEP

**Country:** Germany

**Genre:** Sci-Fi

**Written by:** Zeynep Dadak

**Directed by:** Zeynep Dadak

**Produced by:** Titus Kreyenberg

**Company:** unafilm

**Language:** English

**Estimated budget in EUR:** 2 510 000

**Financing in place in EUR:** 30 000

**Co-production countries:** Romania, Serbia, Greece, Poland, Lithuania, Estonia, Slovakia, Montenegro, Ukraine, Bulgaria, Bosnia and Herzegovina

**Looking for:** Co-producers, Sales Agent, Foreign broadcasters, Public funds (national, regional, international)

# KEVLAR SOUL

CO-PRODUCTION MARKET 2020  
SWEDEN

## SYNOPSIS

Michail's life purpose is to look after his little brother Robin and his alcoholic father Bo. That is until he meets Ines. With Michail engulfed by love, Robin loses his footing and begins to freefall. After a tenement house burns down, with fifteen dead, Robin is found guilty of arson. Michail blames himself for neglecting Robin and sees it as his responsibility to save his family. The only problem is that neither Robin nor Bo wants to be saved.

## DIRECTOR'S NOTE

Ever since my very first short films, I have repeatedly told the stories of children and youths. I'm interested in how people during these crucial years – most often in a state of emotional chaos – are shaped and try to find their identity. We are often during these years placed at life-altering crossroads with huge and difficult dilemmas. A lot is at stake and new emotions need to be managed for the very first time. Through the choices we make during both crises and euphoric moments, we shape our identity.

## DIRECTOR

**Maria Eriksson-Hecht** is a Swedish filmmaker with a master's degree in film directing from Stockholm Academy of Dramatic Arts. Her acclaimed short films have been screened at international film festivals such as Clermont-Ferrand and Karlovy Vary, and have won over 60 awards at festivals around the globe.

Besides making her own films she is one of two chairmen of the Swedish Directors Guild and is teaching directing at several film schools.

*Kevlar Soul* is co-written with her partner in film and love Pelle Rådström and produced by Ronny Fritsche at well-known production company Zentropa.

**ORIGINAL TITLE:** KEVLARSJÄL

**Country:** Sweden

**Genre:** Drama

**Written by:** Pelle Rådström

**Directed by:** Maria Eriksson-Hecht

**Produced by:** Ronny Fritsche

**Company:** zentropa sweden

**Language:** Swedish

**Estimated budget in EUR:** 1 543 830

**Financing in place in EUR:** 164 739

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international), Private funds/banks

## PRODUCER

**Ronny Fritsche.** I'm a producer and environmental strategist working at Zentropa. I studied film at Stockholm Academy of Dramatic Arts (SADA) and have been in the industry, in different roles, since 2006. I've produced short as well as long films with several talents. In 2017, I produced my first feature; *Wasted* directed by Anders Hazelius. Together with Maria Eriksson-Hecht, whom I met at SADA, we created the short *If You Leave Me Now* (2014). In August 2020, we filmed our second short and in 2021 we plan to film the feature *Kevlar Soul*.

In recent years, I've become an ambassador for sustainability within the Swedish film industry by consulting financiers and the Producer's Association as well as releasing two full reports on green film making.

## PRODUCTION COMPANY

**Zentropa Sweden AB** is a production company that produces and co-produces Swedish and European films. The company is based on the west coast of Sweden, in Gothenburg and Trollhättan. The company has two producers, Ronny Fritsche & Lizette Jonjic.

The company has been involved in projects by director Lars von Trier (from *Antichrist* to the upcoming *The House That Jack Built*), Susanne Bier (*In a Better World*), Thomas Vinterberg (*The Hunt*).

### Representatives at BE:



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# MARIA'S SILENCE

CO-PRODUCTION MARKET 2020  
LATVIA

## SYNOPSIS

In 1935, the former silent cinema and theatre star in Germany, Marija Leiko, goes to the Soviet Union to take over the care of her granddaughter. The way back to Latvia leads through Moscow where her former friends, revolutionaries of 1905, now commissars of the Stalinist regime, talk her into staying in Moscow to perform with the Latvian theatre. Soon enough she becomes aware of the schizophrenic and violent character of the new regime. Leonīds Zakovskis, deputy head of the NKVD, becomes her admirer and romantic suitor. A year later, the NKVD-organised "national operation" begins, and Zakovskis is put in charge of it. Should the actress admit to anti-Soviet activities, it would prove the Latvian disloyalty to the regime. Albeit in the dark about the fate of her granddaughter, kidnapped by the NKVD, Leiko cannot admit to "crimes" she has not committed. She is forced to play her life's most tragic role – an innocent victim, along with thousands of other Latvians in Soviet Russia.

## DIRECTOR'S NOTE

**Marija Leiko** should be considered one of the most important personalities in Latvian cultural history who owes her successful career to German theatres and cinema. In her life's journey, several plots emerge, allowing for very different experiences (lives) and serving as a testimony to an individual's unforgiving relationship to the great processes of history. The film provides an opportunity to remind ourselves of important personalities of the first half of the 20th century and to raise the level of discussion on the greatest Latvian genocide in history when approximately 20 thousand Latvians were killed in less than a year. Leiko's life story is related to different powers and political convictions, therefore narrating this story means generalising about the relationship between political power and art and murderous "blindness" of totalitarianism. Yet the main role in this story is played by the motif of love - for life, mother's love and actresses love of her work.

## DIRECTOR

**Dāvis Šimanis**, PhD Arts, is a Latvian filmmaker and theorist. He has written and directed historical feature films, poetic documentary films and cross-genre features.

His docu-fiction *Escaping Riga* (2014) is a story of two geniuses - philosopher Sir Isaiah Berlin and film director Sergei Eisenstein, premiered internationally at IDFA 2014 and is still screened at documentary film festivals worldwide.

Feature fiction film *The Mover* (2018) - the true story of the "Latvian Schindler" Žanis Lipke, was Latvia's official candidate for best foreign-language film for the 2020 Oscars and premiered internationally at Moscow IFF, received National Film awards: Best Director; Best Production design; Best Cinematography; Best Supporting Actress.

## PRODUCER

**Since founding** Mistrus Media in 2000, Gints Grūbe has been producing documentaries, features and TV programmes. *Escaping Riga*, by D. Šimanis a docu-drama following a unique friendship between the Soviet film director Sergei Eisenstein and the British philosopher Sir Isaiah Berlin (2014), it participated in many FF around the world, including CPX Docs, IDFA panorama, Tallinn Black Nights. *My Father the Banker* by I. Ozoliņa telling the story of banking crises in the Baltic States became the most watched documentary in Latvia in 2015. *Chronicles of Melanie*, dir. V. Kairish, premiered in Tallinn Black Nights IFF 2016, *To Be Continued*, dir. Ivars Seleckis premiered at Visions du Reel 2018, *My Father The Spy*, co-directed by Gints and Jaak Kilmi premiered at Sheffield IFF 2019.

## PRODUCTION COMPANY

**Mistrus Media** is one of the most experienced Latvian film production companies, working on international co-productions, TV projects, film production services for foreign productions. Films produced by Mistrus Media have received several national and international festival awards and have been broadcast worldwide.

A minority co-production of Mistrus Media by Sharunas Bartas was the Official Selection of Cannes Film Festival, 2020. In 2020-2021, we plan to release documentary *Land* (dir. I. Seleckis), feature debut *The Shift* (dir. R. Kalviņš) and two minority co-productions *Natural Light* (dir. D. Nagy, Hungary, France, Latvia, Germany) and *Tsoi* (dir. A. Uchitel,

Russia, Latvia). *The Mover* (dir. D. Šimanis 2018) was Latvia's official candidate for the best foreign-language film for the 2020 Oscars.

## Representatives at BE:



**Gints Grūbe**  
Producer  
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**ORIGINAL TITLE:** MARIJAS KLUSUMS

**Country:** Latvia

**Genre:** Biographical, History, Drama

**Written by:** Dāvis Šimanis

**Directed by:** Dāvis Šimanis

**Produced by:** Gints Grūbe

**Company:** Mistrus Media

**Language:** Latvian, German, Russian

**Estimated budget in EUR:** 1 681 000

**Financing in place in EUR:** 18 000

**Looking for:** Co-producers, Sales Agent, Distributors, Public funds (national, regional, international)

## SYNOPSIS

In the spring of 1989, the news of a horrible murder terrifies a small town in Romania: the body of a little girl who had gone missing several days earlier is found scattered all over the area. The two police officers called in to conduct the investigation gradually move from searching simple people's homes, to abattoirs and interrogating mentally challenged suspects, gradually uncovering a latent strain of evil buried within the secrets of a community consumed by silence and fear.

## DIRECTOR'S NOTE

I accidentally came across the story of Alina Lucaci, while reading the Romanian press from the early 2000s, while documenting another subject. On one page of a local newspaper, I saw the photograph of an elderly woman, her lost gaze staring into the camera lens. She was the little girl's mother, Cezaria. In 2003, when the interview was made, the woman was still waiting to find out who had killed her child and why. As the father of two children, I felt some of her anger and despair.

The moment coincided with a time of major changes I was undergoing at the time. I had just become the father of a little girl, while my son, then aged seven, was becoming increasingly independent: he would go out to the park with his friends alone, go shopping or to school alone. The thought that you can see your child going out the front door, on a day like any other, only to never see him or her again after that moment, triggered the idea to write *Milk Teeth*.

## DIRECTOR

**Mihai Mincan** graduated from the University of Philosophy in Bucharest in 2002. He followed with an MBA degree, from the University of Poitiers, France. Since 2004, he's been a journalist at the most important newspapers in Romania. In 2008, he wrote his first script for a short film, *The Palm Lines*, directed by George Chipier - Lillemark, selected in film festivals such as Locarno, Rotterdam, Cottbus. Since then, Mihai wrote and directed shorts and documentaries such as the short *Alaska*, was included in the omnibus *Love Bus*, released in Romanian cinemas in 2014, and the short *The Comet*, selected to Film Fest Gent in 2017. In 2019, "Emigrant Blues" premiered at Transylvania IFF, and *The Man*

*Who Would Be Free* premiered at Astra Film Festival. In 2020, the short *Idyll* was selected to Transylvania IFF.

## PRODUCER

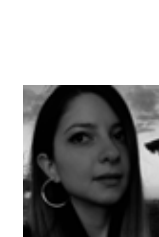
**Ioana Lascăr** graduated with a BA in Cinematography, Photography and Media from Babes-Bolyai University in Cluj-Napoca, MA in Film Production from UNATC 'I.L. Caragiale' in Bucharest and is an Associate Professor in charge of the Film Production & Marketing classes at Babes-Bolyai University. She started off by producing her colleagues' shorts while still in film school, but drifted into the real world after accessing public funds for various projects. She's producing at deFilm since 2014 and her educational and professional portfolio includes shorts, animations, documentaries and features selected in festivals like Karlovy Vary, Locarno, San Sebastian, Warsaw. Ioana is alumna of several programs including CEE Animation Workshop, APostLab and EAVE Marketing Workshop.

**Radu Stancu** is a Romanian film producer, owner of independent production company deFilm. He studied film production, film editing and sound design at the Film University in Bucharest (UNATC) and is alumni of Making Waves, EAVE Producer's Workshop, EAVE Ties That Bind, EAVE Marketing Workshop. He engaged in an array of cinematic productions, short and feature-length, ranging from fiction or animation to documentary, that were presented and awarded in film festivals such as Cannes, Locarno, Karlovy Vary, AFI, Curtas Vila do Conde, Namur, Brest, Cottbus and others.

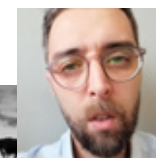
## PRODUCTION COMPANY

**deFilm** is a Bucharest-based production company founded in 2009. While we started by producing independent shorts that were met with international success, the company has in time developed steadily to embrace a diverse portfolio and a growing network of partners as well as financing resources. We engage in all types of cinematic productions, welcoming diverse approaches and styles that take on the creative stakes that match our values and interests. We enjoy growing together with filmmakers that we can build long-lasting relationships with. Accolades for our work so far include selections or prizes in major international film festivals, such as Cannes, Locarno or Karlovy Vary.

## Representatives at BE:



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**Mihai Mincan**  
Director  
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**ORIGINAL TITLE:** DINȚI DE LAPTE

**Country:** Romania

**Genre:** Crime, Thriller, Drama, Mystery

**Written by:** Mihai Mincan

**Directed by:** Mihai Mincan

**Produced by:** Ioana Lascar, Radu Stancu

**Company:** deFilm

**Language:** Romanian

**Estimated budget in EUR:** 1 131 000

**Financing in place in EUR:** 37 000

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international), Private funds/banks

# NINJA FROM MANILA

CO-PRODUCTION MARKET 2020  
PHILIPPINES

**ORIGINAL TITLE:** NINJA FROM MANILA

**Country:** Philippines

**Genre:** Action, Adventure, Asian, Children, Children Live Action, Dramedy, Family

**Written by:** Miko Livelo

**Directed by:** Miko Livelo

**Produced by:** Alemberg Ang

**Company:** vy/ac Productions

**Language:** Filipino, Japanese, English

**Estimated budget in EUR:** 950 000

**Financing in place in EUR:** 165 000

**Co-production countries:** France, Japan, Singapore, Taiwan, Germany, Poland, Norway, Netherlands, United States, Italy, Philippines

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international), Private funds/banks, Technical in-kind participation

## SYNOPSIS

Raffy's son Donut is dying and his final wish is to be a ninja just like his favourite show, Space Ninja Maxx. He flies Donut to Japan where he makes a deal with Takeshi, a ninja master. Takeshi trains Donut physically and mentally to be a ninja while Raffy learns to cook Japanese beef bowls working in Takeshi's restaurant. Donut tries to perfect the vanishing technique of Super Ninja Maxx but fails. Takeshi's final lesson: Ninjas work in the shadows and do their mission with precision, never fearing death. This speech echoes throughout scenes of Donut prepping for his scheduled surgery. Time passes. Raffy has perfected a recipe in his own restaurant. Behind him is Donut dressed as a Ninja. Donut tells him that he has perfected the vanishing technique. Donut asks him to close his eyes and promises that this time, it'll work. Raffy enters zen mode as he hears the sounds of waterfalls. When he opens his eyes, Donut is gone. His son has finally become the Ninja he always wanted.

## DIRECTOR'S NOTE

I grew up without seeing much of my father because he worked abroad to support our family. I was forced to grow up when my mom had cancer. I became the man of the house while I struggled with college. I blamed my father for everything wrong with my life. Looking back, I now have a better understanding of his sacrifices. Instead of being home with us, he worked odd jobs becoming a hero no one knew, working in the shadows without reward or recognition. Just like a ninja. In *Ninja From Manila*, a father makes his son's wish come true: to be a ninja. He too learned to be a ninja, mentally readying himself for the biggest challenge in his life, the death of his son. The situation is absurd. The events are absurd. But at its core is a tragic yet heartfelt story. Quoting Taika Waititi: When the atmosphere seems tense and uncomfortable is the moment we feel the need to laugh most. The best comedy has tragedy behind it. It's how I cope with tragedy and how my characters cope with theirs.

## DIRECTOR

**Miko Livelo** is a Filipino filmmaker whose first film, *Blue Bustamante* (2013, Osaka Asian Film Festival) is about a father who accidentally

becomes the blue suit actor in a Sentai Tokusatsu (like Power Rangers). Using humour and live action superhero aesthetics, he created a fresh take on Filipino migrant workers without melodrama. His short, *In the Name of Ultimate Warrior* (2014, QCinema) is about a kid's love for wrestling. After establishing Punchkick, he made his most popular digital series, *Tanods* (2015) about a bunch of misfits working as the neighbourhood watch. His filmmaking is based on his personal experiences wrapped in humour, family and love for Japanese Tokusatsu shows.

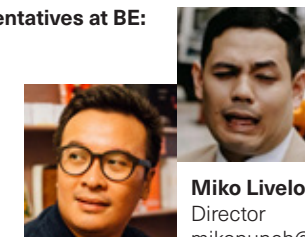
## PRODUCER

School teacher turned film producer, **Alemberg ANG's** filmmaking is shaped by his passion for socio-civic issues, and Philippine arts and literature. His films have travelled extensively to festivals in Cairo, Warsaw, Tokyo, Torino and others. He was invited to the UNESCO International Meeting of Independent Producers, Rotterdam Lab, Berlinale Talents, Talents Tokyo, and SEAFIC. His projects have participated at Cinemart, Locarno Open Doors, Tribeca Film Institute Network, HAF, and APM. His most recent projects are *Holy Craft*, awarded Docs-in-Progress award at Cannes Docs and *Some Nights I Feel Like Walking*, which won the SEAFIC Prize and was selected for Cannes Cinéfondation's Atelier.

## PRODUCTION COMPANY

**vy/ac Productions** aims to produce films that are sensitive to the ethical handling of third world issues while giving a voice to cultural minorities. It has tackled various advocacies such as violence against women, LGBTQ rights, mental health and social justice. These productions won local and international awards such as the Golden Award at the Cairo International Film Festival, Best in Diversity at the James Burkes Global Marketing Awards and NHK Tokyo Prize. The company participated at Cinemart, HAF, APM, Cannes Cinefondation Atelier, Locarno Open Doors and Tribeca Film Institute Network. Its current production, *Hello, Stranger*, shot completely during quarantine, has amassed a total of 9 million collective views, and is now streaming on YouTube.

Representatives at BE:



**Miko Livelo**

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**Alemberg Ang**

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# SOLDIER

CO-PRODUCTION MARKET 2020  
FINLAND

**ORIGINAL TITLE:** SOLDIER

**Country:** Finland

**Genre:** Drama

**Written by:** Toni Kamula

**Directed by:** Toni Kamula

**Produced by:** Oskari Huttu

**Company:** Lucy Loves Drama

**Language:** Finnish

**Estimated budget in EUR:** 1 400 000

**Financing in place in EUR:** 19 600

**Co-production countries:** Finland

**Co-production companies:** Mille Børke

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international)

## SYNOPSIS

Tuomas visits his hometown in the North of Finland after five years of absence. His world turns upside-down when he accidentally meets his 5-year-old daughter who was born after he left. Tuomas is touched by love. He wants a fresh start, but he has to confront the life he left behind: a judgemental father and a hurt ex-spouse. Tuomas wants to become a decent man in the eyes of others so he hides his troubling past as a mercenary. Tuomas fights to be accepted by the family he abandoned, even though he has a hard time accepting himself.

## DIRECTOR'S NOTE

*Soldier* was born from a need to examine how value systems travel through generations and how it can affect one's life as an adult. The story focuses on themes of shame, dysfunctional family, co-dependency and masculinity. Based on the research I've studied, mercenaries I've interviewed and my personal experiences, the idea of masculinity seems to be universally linked to a concept of toughness. To suppress emotions is considered as a virtue and strength. Expressing emotions, besides anger, is a sign of weakness. This one-dimensioned narration overshadows essential sides of humanity such as empathy, caring, vulnerability and feeling of belonging. There are no stereotypical good or bad characters in the film - only people who try to do their best with the skill set they have in given circumstances. Through this polyphonic voice, I wish to provide a frame for the audience to reflect their own values and behavioural patterns.

## DIRECTOR

**Toni Kamula** is a Finnish director-writer. Born in Kempele, by the Gulf of Bothnia, North of Finland in 1978. As a director his works include short films, audio drama, music videos and workshops. His short films have been selected to several A-Category Film Festivals as an Official Selection around the world. Before his film directing studies, he worked as an actor in theatre (i.e. The Finnish National Theatre, Helsinki City Theatre), TV and films in numerous productions. He is a founding member of KSR Theatre Group. He has had both private and collaborative media/video art exhibitions.

Education:

2016 Film Director, Super16 Film School, Denmark

2009 MA in Acting, National Theatre Academy, Finland

2008 BA in Media Art and Science, University of Lapland, Finland

## PRODUCER

**Oskari Huttu** has worked as a producer for over a decade. During 2006-2010 he produced commercials for production house KOMIA Helsinki and 2008 he started his work with features in KOMIA's sister company Bronson Club. Later on Bronson Club merged with Finland's leading blockbuster production company Solar Films, and during 2010-2015 Oskari produced five features for Bronson and Solar, including Locarno/Critic's week winning documentary *Reindeerspotting* (Bronson Club 2010), domestic cult classic comedy *Kulman Pojat / Fanatics* (Bronson Club 2012), acclaimed drama *Kesäkaverit / Summertime* (Solar Films 2014) and domestic super-blockbuster *Luokkakokous / Reunion* (Solar Films 2015). In the Autumn of 2015, Oskari left Solar Films to build a new company called Lucy Loves Drama.

## PRODUCTION COMPANY

**Lucy Loves Drama** is a new production company established in the autumn of 2015 by three experienced producers. Lucy Loves Drama believes in stories worth telling.

**Representatives at BE:**



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**Toni Kamula**  
Director  
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# TASTY

## SYNOPSIS

Ona and Saule, two best friends, who work in a local canteen "Tasty", enter a national competition which will challenge not only their cooking skills but their friendship as well.

## DIRECTOR'S NOTE

In the culinary comedy *Tasty*, the most important theme is how value is created. That is, can raw simplicity, without packaging, be noticed in today's world? Is value created only through image?

The story takes place in a TV culinary contest full of exaggerated characters, who are all pretending to be who they are not. The two main female characters keep confronting each other during the competition, they have to find their value and to stop overestimating or underestimating themselves. Therefore, during the making of the film, my central focus will be an authentic, character-driven relationship between two characters.

The story takes place in the TV culinary contest. I would aim to break some of its spells, to show how its value is created. I would like to draw a clear contrast between the television world and reality.

## DIRECTOR

**Egle Vertelyte** graduated from European Film College in Denmark and has an MA in screenwriting from National Film and Television school. She directed her first middle length documentary "UB lama" in 2011 for which she received 6 international awards and was screened in more than 20 international film festivals as well as being sold to TV and cable worldwide. In 2017, she wrote and directed her first feature film "Miracle", which also became an international success. The film premiered at Toronto IFF, was screened at more than 50 festivals worldwide, sold to 24 territories, and won Lithuanian film awards for best film, best director, best writer, and best actress. Currently, Egle lives in Vilnius and works together with Lukas Trimonis in the production company they founded together - Inscript.

## PRODUCERS

**Lukas Trimonis** is a graduate from BFM in Estonia and NFTS in the UK. He is an award-winning producer and managing director of film and TV production company Inscript in Lithuania. His debut as a lead producer on the feature film *Miracle* (dir. Egle Vertelyte), a co-production with Bulgaria and Poland, premiered during TIFF in 2017 and screened in over 55 IFF and sold to over 22 territories including China, France and USA. His most recent work as a minority co-producer on feature film *Oleg* (dir. Juris Kursietis), a co-production with Latvia, Belgium and France premiered during 51st Directors' Fortnight in Cannes 2019. In 2018, he was selected by European film promotion as one of the producers on the move and in 2019 he was accepted to ACE producers.

## PRODUCTION COMPANY

Inscript was launched in 2013 by producer Lukas Trimonis and writer-director Egle Vertelyte, both graduates of the National Film and Television School in the UK.

Located in Vilnius, Lithuania, INSCRIPT is an award-winning film and TV production company. We create and produce our IP, engage in international co-productions and offer professional production services. The work of the company is successful on an international level as proven with the previous work.

### Representatives at BE:



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**Viktorija Cook**  
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**Egle Vertelyte**  
Director  
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**Original title:** Gardutė

**Country:** Lithuania

**Genre:** Comedy

**Written by:** Egle Vertelyte, Irena Kuneviciute

**Directed by:** Egle Vertelyte

**Produced by:** Lukas Trimonis

**Company:** INSCRIPT

**Language:** Lithuanian

**Estimated budget in EUR:** 700 000

**Financing in place in EUR:** 230 000

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international), Private funds/banks, Technical in-kind participation

# UNTITLED JULIAN JARROLD LOVE STORY

CO-PRODUCTION MARKET  
UNITED KINGDOM, SWEDEN

## SYNOPSIS

Los Angeles, late '40s. Our heroine is a young woman at the peak of her career in the movies. However, under all the glamour and fame, she feels trapped into a patriarchal system which concedes her no artistic freedom. But her life is destined to change when she stumbles upon an unknown European film screened in a small, dilapidated cinema: the rawness of its story, the genuineness of its images, are nothing she's ever seen in Hollywood. Captured and irreparably fascinated, she will soon make a choice that will forever change the course of her career: to leave behind all the glitz of her life in America, and travel to Europe to meet the director who brought to life such an unrecognised masterpiece.

## DIRECTOR'S NOTE

The film will center on the romantic tribulations of our two protagonists, caught in a web of guilt, desire and escape. There is an austere beauty to the story. We want to capture the adventure and challenge of our heroine's journey – what could make a woman of 1940s Hollywood sacrifice her fame, fortune and marriage? Was it love for a man, or the artistic freedom he offers? Or is she, in fact, escaping something she wasn't prepared to confront?

Our heroine tries to take action, follows her desires in a world where women were restricted, judged and often forced into conformity. Breaking from the expectations of how she should conduct herself takes bravery and determination. There are pertinent similarities to now, with the shift towards greater representation of diversity, and the #MeToo movement. Our film prefigures some of these issues and sensibilities. Can a woman break with the system and thrive? Can she do what men have done for years and not be destroyed?

## DIRECTOR

**Julian Jarrold** is a 6-time BAFTA and Emmy nominated English director.

His films include: *Kinky Boots*, starring Chiwetel Ejiofor, Joel Edgerton; *Becoming Jane*, with Anna Hathaway and James McAvoy; the 2008 adaptation of *Brideshead Revisited*, starring Ben Wishaw, Matthew Goode

and Hayley Atwell; *A Royal Night Out*, starring Emily Watson, Rupert Everett and Sarah Gadon.

Jarrold has also directed several TV episodes of the popular Netflix series *The Crown*.

Prior to that, his TV work include the successful HBO TV movie *The Girl*, exploring the turbulent relationship between Alfred Hitchcock (Toby Jones) and actress Tippi Hedren (Sienna Miller), and the 1999 adaptation of *Great Expectations*, starring Ioan Gruffudd.

## PRODUCERS

**Merlin Merton** is Producer and Head of Film at Paradox House, a merge of three previous companies (Blue Shadows Films, Ion Films, and Bridge The Moon).

Under Blue Shadows Films, Merlin has been an Executive Producer on *10,000 Saints* starring Oscar-nominees Ethan Hawke and Hailee Steinfeld which premiered at Sundance; and *Wild Oats* starring Oscar-winners Shirley MacLaine and Jessica Lange.

In terms of debut director, he produced *Butterfly Kisses* winner of the Crystal Bear at Berlin, and *Anna*, nominated for the Cannes: Palme d'Or for shorts.

## PRODUCTION COMPANY

**Paradox House** brings together three banners that: develop and produce films in-house; provide sales; and market both in-house and for external films and corporations. Find more about us at: [www.paradoxhouse.co.uk](http://www.paradoxhouse.co.uk)

**Zentropa Entertainments**, is a Danish film company started in 1992 by director Lars von Trier and producer Peter Aalbæk Jensen. Zentropa is named after the train company Zentropa in the film *Europa* (1991), which started the collaboration between von Trier and Jensen.

It has produced over 70 feature films and has become the largest film production company in Scandinavia. It owns a number of subsidiary companies in Europe. Zentropa is also responsible for creating a large

studio complex called Filmbyen (Film City), where both Zentropa and many other film-related companies are located.

Zentropa may be best known for creating the Dogme 95 movement, leading to such acclaimed films as *Idioterne* (1998), *Festen* (1998) and *Mifunes sidste sang* (1999).

## Representative at BE:



**Merlin Merton**  
Producer and Head of Film  
at Paradox House  
[merton.merlin@paradoxhouse.co.uk](mailto:merton.merlin@paradoxhouse.co.uk)  
+44 7904 863878

**Original title:** Untitled Julian Jarrold Love Story

**Countries:** United Kingdom, Sweden

**Genre:** Romance Drama

**Written by:** n/a

**Directed by:** Julian Jarrold

**Produced by:** Merlin Merton, Marie Gade Denessen

**Company Name:** Paradox House, Zentropa Entertainments

**Language:** Italian, English, Swedish

**Estimated budget in EUR:** 8,000,000 (8 millions)

**Financing in place (EUR):** 3,800,000 (3.8 millions)

**Partners already attached to the project:**

Marie Gade Denessen (co-producer), Julian Jarrold (director)

**Looking for:** Italian Production Company to Co-produce

## SYNOPSIS

Kyiv/Ukraine, late 90s. Tonya, a 15-year-old girl is moving to a new school. On her first day, Dzhura, the local enfant terrible and the most popular boy in school, falls in love with her. His attention helps Tonya to get into his gang of pranksters. Its members mostly parent each other while their real parents are focused on surviving in the post-Soviet economic and social crisis.

Her secret is revealed soon - she has a stalker from her previous school who wants to bring her back into their traumatic relationship. Otherwise, he threatens to kill her.

The group led by Dzhura defends Tonya from her pursuer, punishing him. Tonya spends days and nights with her new friends, forgetting about school and dragging her younger sister Nadia into adult life.

However, Sanya, an informal leader of the gang, is not able to resist his attraction to Tonya, his best friend's girlfriend. Tonya and Sanya share a secret that eventually destroys the gang, but helps all of them to grow up.

## DIRECTOR'S NOTE

Watching my teenage son, I recognise the same worries and troubles I had at his age. For me, it was the last bit of the 90s, letting me, as a teen, be alone with myself without the supervision of my parents.

The atmosphere of the last years before digital communication is catchy. Years of sensuality without any obstacles - in shared cigarettes and cuddling in school basements, in brief touches and escaping to the summer house. The sensual feeling of not being controlled! Everything is vibrating with hormones and imaginary freedom: pleasant, scary, strange, shameful and cool at the same time.

It's a coming-of-age drama with a rough, edgy, yet romantic tone, with emotional visual storytelling. Powerful and compressed. With close-ups dedicated to tensions and feelings. With the camera as an additional character running through the gang. Syncopal edit is a virtue, along with the music and colours, like our collective memories of the 90s.

## DIRECTOR

**Anna Buryachkova** is a Ukrainian director. Her experience combines more than 15 years of work as a director and 1st AD in film and video production with the largest world and Ukrainian audio-visual production studios. Her artwork has been recognised at numerous international festivals including Berlin Fashion Films, Berlin Music Video Awards, Cannes Lions. She graduated from the Kyiv National University of Theatre, Cinema and TV with honours.

## PRODUCER

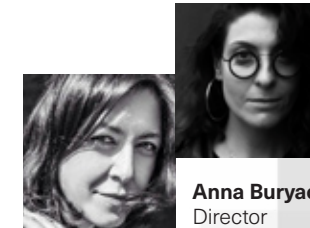
**Natalia Libet** has gained solid experience in co-production, investment, and finance, while working for international companies primarily of the U.S. and German origin; is a film producer in Kyiv, Ukraine; organised a First Cut Lab's workshop in Kyiv, Ukraine in September 2020 and March 2019; initiated EAVE in Demand in Kyiv, Ukraine, in October 2017; has had annual audits with Big 4; obtained an MBA with GPA: 4.00/4.00 in the U.S. in 2002; is a winner of 2000 Edmund Muskie/Freedom Support Act Graduate Fellowship Award. Natalia also had an accreditation to the Producers Network at Marché du Film – Festival de Cannes 2018 awarded by Connecting Cottbus, and the invitation of the Producer's Network to attend Les Arcs Industry Village 2018.

**Vitaliy Sheremetiev** has 23 years of experience in film and advertising production. Having begun his career in the Ukrainian branch of Bates Saatchi & Saatchi, he then became an executive producer, and later, a CEO of ESSE Production House. Vitaliy has conducted production and service projects in different countries, including Sweden, Portugal, the U.S., Iceland, Mexico, Germany, Finland and South Africa.

## PRODUCTION COMPANY

**DIGITAL RELIGION (DGTL RLGN) LLC** is a film production company working with digital projects, music and corporate videos. The company also produces documentaries and debut fiction films.

## Representatives at BE:



**Natalia Libet**  
Producer

n.libet@dgtrlgn.com  
+380675022199

**Anna Buryachkova**

Director  
buryachkova@gmail.com  
+380 (67) 464 69 89

# AT THE END OF THE WORLD



CO-PRODUCTION MARKET 2020  
FOCUS ON RUSSIA  
RUSSIA

## SYNOPSIS

Siberia, 19th century. The young bishop Amvrosy travels north to visit his new Orthodox flock of native inhabitants. On the journey he is accompanied by an old monk, Kiriya, who knows the local language and customs and doesn't approve of the thoughtless mass baptism of indigenous people.

On the way they are overtaken by a snowstorm and bishop Amvrosy is left alone with his guide without any food and transport. There is only one pair of skis and the guide leaves the bishop promising to return. The bishop is sure that the guide is deceiving him because he is a savage who refuses to accept Orthodoxy.

## DIRECTOR'S NOTE

I read this story by Leskov for a long time. Although I was born and raised in Soviet times, a time of the denial of God, I have always been interested in the topic of religious beliefs. My diploma work at Film School was based on the play by Semyon Ermolaev "The God". Today the attitude towards faith has changed in society. I think there is much interest in religious topics and it is increasing. I am concerned about many questions, in particular, why the Yakuts closely adopted Orthodoxy, while remaining also faithful to their own faith, to Yryng Aiyy Toyon Tangara (the Supreme Deity Yryng Aiyy). It seems to me that among a significant part of our population, the image of Aiyy has merged with the idea of a Christian God. And yet most of the Yakuts remain still pagans and faith in Aiyy is in each of us. Through my project, I would like to show the pagan consciousness, the pagan worldview of my people who were not influenced (or influenced?) by Christianity.

## DIRECTOR

**Eduard Novikov** is a director and writer. He graduated from the St. Petersburg State University of Cinema and Television in 2001 with a degree in Directing and DOP.

One of the leading and titled directors of the Sakhafilm Company, a member of the Guild of Film Directors of Russia, a member of the Union of Cinematographers of the Russian Federation, Laureate of the

State Prize of the Republic of Sakha (Yakutia) named after A. E. Kulakovsky. A member of Asia Pacific Screen Academy since 2018.

## PRODUCER / PRODUCTION COMPANY

**Sardana Savvina** is a producer, promoter of Sakha films, researcher, founder and head of Sakha Cineclub – the association of independent filmmakers of the Sakha Republic. Now working as a producer at State National Film Company Sakhafilm. A CEO of own company Sardaana Films since 2015, she is a promo producer of many Sakha films. Organiser of festivals of Sakha films in Tatarstan and Tyva Republics (2016); programmer and co-organiser of Sakha films participation at CineVacances 2016 Program at Seoul Art Cinema Cinematheque (Korea); advisor of Native Program at the 67th Berlinale FF (2017), Producer of Special Program in Focus Sakha Cinema: The World of Mysterious Nature and Myths at Busan IFF (2017). A Member of Asia Pacific Screen Academy (APSA) since 2016.

### Representative at BE:



**Sardana Savvina**  
Producer  
ssardaana@gmail.com  
+7 924 868 9923

**ORIGINAL TITLE:** HA KPAIO CBETA  
(NA KRAYU SVETA)

**Country:** Russia

**Genre:** Drama, History, Native/Aboriginal Peoples, Religious, Supernatural

**Written by:** Semyon Ermolaev

**Directed by:** Eduard Novikov

**Produced by:** Sardana Savvina

**Company:** Sardaana Films

**Language:** Yakut, Russian, Evenki

**Estimated budget in EUR:** 795 247 EUR

**Financing in place in EUR:** 335 000 EUR

**Co-production countries:** Germany, Norway, France, Poland, Lithuania, Estonia, Finland

**Looking for:** Co-producers, Sales Agent, Distributors, Foreign broadcasters, Public funds (national, regional, international), Private funds/banks, Technical in-kind participation



# THE BEILIS CASE



CO-PRODUCTION MARKET 2020  
FOCUS ON RUSSIA  
RUSSIA

## SYNOPSIS

Kiev, 1911. A 12-year-old Russian boy Andrei Yushchinskiy is murdered. Despite the police suspecting a known gang of thieves to be the perpetrators of the crime, the case, under pressure from the right-wing political circles, takes a grotesque turn: the prevailing line of enquiry becomes that of a ritual murder, allegedly committed by fanatical Jews. And a lowly clerk named Menahem Beilis is charged with murder on the basis of circumstantial evidence, and the trial is held in 1913.

The main character of our story is Vera Cheberyak. She is not an essentially bad person, but circumstances make her become a dealer of stolen goods. She wants to have a different life, but how can you overcome your destiny? Then a new figure, Vaska the Switchman, enters the scene, she's attracted to him – both as a man and as a symbol of hope for a better life. Even though she suspects him of being a police agent, Vera lets him inside her gang. But at the decisive moment, she chooses getting stuck in the groove and finds herself trapped, as one crime leads to another.

The character of the police investigator Vasily Dmitrievich, whom we first meet as a criminal known as Vaska the Switchman, is partially based on the story of a real police detective Krasovsky, the investigator in the Yushchinsky case. Their love/hate relationship lies at the core of the film.

## DIRECTOR'S NOTE

Our film does not purport to provide an historically accurate account of the Beilis case. Rather, it's the authors' own version of it, a modernist cinematic novel if you like, in which real people and events are mixed with plot assumptions, fictional characters, and even some elements of the grotesque.

The film tells the story of how one brutal murder transforms the social and political landscape of the Russian Empire. But, at the same time, it's about so many other things: choosing one's fate, the role art and culture play in our lives, the price and meaning of sacrifice, the conflict between the old and the new.

This method of constructing the film allows us to feel deeply for the characters and understand their state of mind and motives, as well as life in Russia in general at the time. It also, of course, helps to highlight certain parallels with present-day events, thus making the film relevant today. We believe that the artistic approach we have chosen allows us to make a film that's original, engrossing and multi-layered.

## DIRECTOR

**Andrei Proshkin** (born September 13, 1969, Moscow) - Russian film director, screenwriter. He graduated from the Faculty of Journalism of Moscow State University in 1994, and in 1999 - the Higher Courses for Scriptwriters and Directors workshop of Marlen Khutsiev. One of the best of Proshkin's pictures is *The Horde*. It is a 2012 historical film directed by Andrei Proshkin and written by Yuri Arabov. The film is a highly fictionalised narrative of how Saint Alexius healed Taidula Khatun, the mother of the Golden Horde Khan Jani Beg, from blindness. The film was awarded at 34th MIFF for the Best Director's work and the Best Actress. It was released as *The Golden Empire* in the UK. Member of the Film Academy of the Asia-Pacific Region (Asia Pacific Screen Awards).

## PRODUCER

**Alexander Vaynsheyn**. Born in Moscow in 1953. Graduated from the Moscow Institute of Radio Engineering, Electronic, and Automation. Producer of Russia's most successful musical theatre productions: *Metro*, *Notre Dame de Paris*, and *Romeo and Juliette*. The producer's debut in film was *Garpastum* by Alexey German Jr. 2005.

**Archil Gelovani**. Born in Moscow in 1974. Studied international law in Moscow State Institute of International Relations, business administration at Harvard University, and management at Boston University. Chairman of the Board of Directors of the film studio Georgia Film from 2009 to 2011.

**Marina Naumova**. Born in Ulan-Ude, Buryatia (USSR) in 1984. Finished Far Eastern State University, Faculty of Psychology (2006). Studied at London Film Academy and at Moscow Film School. Participant of Les Arcs Industry Program, Co-production Village 2018.

## PRODUCTION COMPANY

**Garpastum Pictures** is a Moscow-based film company established in 2005 by producer Alexander Vaynshteyn. In 2020, he united forces with producer Archil Gelovani and launched Garpastum as an idea-driven film company, focused on international projects from the Russian cultural context.

Filmography: *Garpastum* by Alexey German junior, 2005; *Russian Triangle* by Aliko Tsabadze, 2007; *Tree houses (Sami Sakhli)* by Zaza Urushadze, 2009; *The Conflict Zone* by Vano Burduli, 2009; *Women from Georgia* by Levan Koguashvili, 2009; *Street Days* by Levan Koguashvili, 2010; *I'll Die Without You (Ushenod Mgoni Movkvdebi)* by Levan Tutberidze, 2010; *Hunter* by Bakur Bakuradze, 2010 and others.

**Artemisia Films**. Among the titles in development are feature films *The Seal Mother* and *The Heavenly Voice of a Vampire* by Agnieszka Trzos and a documentary *The Daughters of Mother Earth*.

## Representatives at BE:



**Marina Naumova**  
Producer  
marina@garpastum.pictures

**Original title:** ДЕЛО БЕЙЛИСА

**Country:** Russia

**Genre:** drama, based on true events

**Written by:** Yuri Arabov

**Directed by:** Andrei Proshkin

**Produced by:** Alexander Vaynsheyn, Archil Gelovani and Marina Naumova

**Company Name:** Garpastum

**Language:** Russian

**Estimated budget in EUR:** 3 701 045

**Financing in place (EUR):** 780 000

**Looking for:** co-production, sales, financial partner

# THE LAND NAMED SASHA



CO-PRODUCTION MARKET 2020  
FOCUS ON RUSSIA  
RUSSIA

## SYNOPSIS

16-year old Sasha has just finished school in Kaliningrad and does not know what he wants to do in life. He likes to draw but his mother does not believe it to be a serious career choice. Sasha avoids relations with girls, as he is afraid to hurt them, like his father did, leaving his mother, when he was three. During the last summer of his adolescence, he meets Zhenya, an unusual girl he falls in love with, and his father whom he does not know. Sasha needs to figure out how to get along with his father and not to hurt his mother, whether he should stay in his local city, go to the Arts University in Moscow or follow Zhenya who has just got into a university in Milan. After many hesitations, Sasha makes the decision to follow Zhenya, but she has already left for Milan without leaving her address. Sasha decides to fly to Milan to find Zhenya. It's the first decision he takes himself and his mother is finally ready to accept his adult choices.

## DIRECTOR'S NOTE

I would like to explore the theme of coming of age in Russia today. On one hand, the story is universal, as a young person today is overwhelmed by the variety of choices in life, to the extent that he or she is unable to make a choice. On the other hand, Russian boys and girls are raised by their mothers (often without fathers), who survived through challenging times of the 90s and have preconceived ideas about safe career choices. They want to protect their children against the mistakes they made.

For me, coming of age brings the ability to take decisions, however right or wrong they are, and be responsible for them. In this film, three main characters pass through a coming of age. Sasha is ready to shape his life himself, his father accepts his paternal role and his mother is ready to let her son go and become an adult.

The film is a message to both young people and their parents, that it's never too late to change your life. Coming of age may take your whole life but it's worth it.

## DIRECTOR

**Julia Trofimova** lives in Moscow. She studied Screenwriting and Filmmaking in New York Film Academy (USA) in 2018 and Moscow School of New Cinema (Russia) in 2018-2019. In 2018, she directed a dramedy short film *Eulogy for Denis K.* (Russia). In 2019, she directed a dark comedy short *The Narrator* (USA/Russia) and a sci-fi drama short *The Tram* (Russia). In 2020, Julia directed a pilot for dramedy web series *Instalife*. All her short films have been running successfully at 70+ world festivals. As a writer, Julia wrote a pilot of dramedy TV series *Striptease*, which won the Pitchlab award from National Media Group and CTC media.

## PRODUCER

**Katerina Mikhaylova** is a founder of the film production company VEGA Film, based in Moscow, Russia. After graduating from the Moscow State University of Foreign Affairs (MGIMO, Russia) and Bodo Graduate School of Business (HIBO, Norway), she has worked on a dozen films across Eurasia, from the Atlantic coast to the Russian Pacific. In 2019, Katerina was invited to present her latest projects at Country Spotlight on Russia as part of Producers Network at Cannes as well as at TIFF. The same year, Katerina presented her projects as part of the Connecting Cottbus and Baltic Event co-production markets. In 2020, Katerina's latest features premiered at Berlinale Forum (*In Deep Sleep* by Maria Ignatenko) and Venice Days (*Conference* by Ivan I. Tverdovsky).

## PRODUCTION COMPANY

**Vega Film**, founded by the producer Katerina Mikhaylova in 2014 in Moscow, is a film production company with its main focus on first features, documentaries and films engaging urgent social topics. Among the emerging talents that Vega Film introduced in Russian cinema are such names as Kseniya Zueva, Evgeniya Yatskina, Alyona Rubinstein, Maria Ignatenko, Veta Geraskina. Their directorial debuts were very well received at both Russian and international film festivals, including Moscow, Pacific Meridian, Tallinn Black Nights, Zlin and Stalker IFF, as well as Kinotavr.

Representative at BE:



**Katerina Mikhaylova**  
Producer  
katerina@vegafilm.ru  
+7 925 093 5928

**ORIGINAL TITLE:** СТРАНА САША

**Country:** Russia

**Genre:** Dramedy

**Written by:** Julia Trofimova

**Directed by:** Julia Trofimova

**Produced by:** Katerina Mikhaylova

**Company name:** Vega Film

**Language:** Russian

**Estimated budget in EUR:** 600 000

**Looking for:** co-producers, sales agent

# THE SUMMER ENDS SOON



CO-PRODUCTION MARKET 2020  
FOCUS ON RUSSIA  
RUSSIA

## SYNOPSIS

A group of young people, fascinated by music, socially and nationally mixed up in a Kazakh neighbourhood against a back-drop of social turmoil and the drastically changing times of the early 90s in the Soviet Union. The main character of the story, an almost adult Kazakh boy, Bakha (16), falls in love with a Russian-Polish girl, Berta (18), who, feeling ready for a relationship of a different kind, is attracted to the frontman of the band from their courtyard – a Russian guy Vitka (19). And Vitka, in turn, does not miss a single pretty girl, while remaining officially a couple with Berta. And in this mess of a relationship, Bakha doesn't seem to have any real force to fight. The age and the race abyss become an almost insurmountable obstacle for him, but, nevertheless, he ends up the winner. The life around these teenagers is pretty characteristic for the beginning of the 90's: petty crime, theft and "gop-stop".

## DIRECTOR'S NOTE

This film is very important to me. I was born in Almaty. My story about teenagers intervenes with the beginning of the 90s: petty crime, theft and "gop-stop". The personal drama of the main character here is multi-layered: the gap between the participants of this trinity is not only in age, but also race. Separation, including social, which looms in the movie, is also present nowadays, mainly in small cities of Russia and Kazakhstan. This story of a teenager growing up takes place against the backdrop of a historical event. The event here is the death, in the summer of 1990, of Viktor Tsoi, the famous Russian Rock Singer. It is necessary to say a few words about Viktor Tsoi. Nowadays, young people are singing his songs on the streets of Almaty. He is a significant hero for a generation of today's teenagers! A few weeks ago, people in Belarus marched in their thousands singing his song "We want Changes" and some of them were arrested for that (in 2020!).

## DIRECTOR

**Yana Skopina** was born in 1983 in Almaty. After studying at a drama school, she successfully graduated in Advertising Technologies from ORT International College. She then studied filmmaking in VGIK, as well as at the Moscow State University of Theatre Arts. Since 2015,

she has been teaching directing at VGIK. Author, curator and teacher of the "Filmmaking. Junior" course at the film school Industry. Awards winner in multiple film festivals: Tefi, Meters, Bastau, Vgikfest. Film Festival Fellow, Artkino, Film Guild.ru, Film Kustendorf, St. Anna, Biof2018

## PRODUCER

**Tamara Bogdanova** became an independent producer in 2014 (Kinokult Producers Center (PC)). In early 2019, with the support of Moscow's KARO. Art project and October Film Center, Bogdanova launched her company's own New Cinema project: regular screenings of short films by Russian and CIS filmmakers that participated in international film festivals, followed by Q&A sessions with their authors and film industry professionals. Tamara Bogdanova's producing credits most recently include *The Criminal Man*, a Russia/Georgia co-production directed by Dmitry Mamuliya, which premiered in the Orizzonti section of the 76th Venice IFF in 2019. Bogdanova has presented projects in various stages of development at co-production markets such as Karlovy Vary WIP, Les Arcs, Producers Network Roskino (Marche du Film).

**Yerkezhan Maksut** graduated from the Kazakh National University of Art in 2015, specialising as a director of documentary films. In 2019, she started her own film production company. Tandem Production has offices in Moscow and Berlin. Its founder Anna Katchko has produced more than 20 award-winning co-productions (*Harmony Lessons*, Berlinale Silver Bear, *Black Hen* Venice IFF best debut, *Mariam* Locarno Competition, *Proxima* Toronto Jury Prize etc.) Katchko is a Chief Advisor at the Kazakh Cinema Center and has founded and curated many international film-business/training events in Russia and Kazakhstan (Moscow Business Square, Spotlight: New Kazakh Cinema, EAVE CIS etc). Member of European Film Academy. Speaks fluent German, English, French & Russian.

## PRODUCER

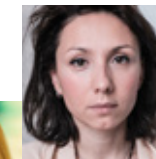
Moscow-based independent film company **Kinokult** was founded in 2015 by producers Tamara Bogdanova and Mikhail Karasev, with a mission to search for new cinematic language and forms. The company's focus is on domestic production and international co-production

of documentary and feature films, as well as video art, with potential for international distribution. The company's filmography includes titles that have received awards at both Russian and international film festivals (in Europe, Asia, U.S.). Kinokult has presented projects in various stages of development at co-production markets such as Karlovy Vary IFF WIP, Les Arcs Industry Village, Producers Network (Marche du Film), Roskino Key Buyers Event etc. Domestically, Kinokult actively supports young independent filmmakers.

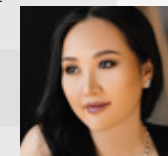
## Representatives at BE:



**Anna Katchko**  
Producer  
akatchko@gmail.com  
+7 916 702 4057



**Yerkezhan Maksut**  
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rkezhan.maksut@mail.ru  
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**Yana Skopina**  
Director  
yanon@yandex.ru  
+7 916 702 4057

**ORIGINAL TITLE:** SKORO KONCHITSYA LETO

**Country:** Russia, Kazakhstan

**Genre:** Coming of Age, Dramedy

**Written by:** Yana Skopina

**Directed by:** Yana Skopina

**Produced by:** Tamara Bogdanova, Yerkezhan Maksut, Anna Katchko

**Company:** KINOKULT

**Language:** Russian, Kazakh

**Estimated budget in EUR:** 650 000

**Financing in place in EUR:** 200 000

**Looking for:** Co-producers, Sales Agent, Distributors, Public funds (national, regional, international), Technical in-kind participation

# WHITE ROAD



CO-PRODUCTION MARKET 2020  
FOCUS ON RUSSIA  
RUSSIA

## SYNOPSIS

Having lived in the capital city for many years, a successful political consultant, Aldar, returns to a far-away home to search for his mother who disappeared in the Steppes. When he finds her, they make the journey that they didn't have time to take while she was still alive

## DIRECTOR'S NOTE

... try to imagine that. Mother is the motherland: the motherland that gave you life and nourishes you with its energy. The motherland, which we betray in our thoughts, renounce it, thereby destroying ourselves from the inside instead of accepting and loving it only because it's the mother.

The White Road is about the feelings that go against reality. About what is in the air, but is impossible to touch or to see. Something that we seem to see, but it can be just a figment of our imagination. On the other hand, we give so much attention to these feelings, we rely on this invisible sensation, we trust it more than the real arguments.

## DIRECTOR

**Ella Manzheeva** is a member of the RF Directors Guild. Director, scriptwriter, producer. She was born in the Russian republic of Kalmykia. In 2008, she graduated from Higher Courses of Scriptwriters and Directors under a supervision of V. I. Khotinenko, P. K. Finn, and V. A. Fenchenko. Her feature debut *The Gulls* had its premiere at the Berlinale International Film Festival in 2015, and won the Best Debut Award at Open Russian Film Festival Kinotavr in the same year. Ella was nominated for APSA UNESCO Award Achievement for outstanding contribution to the promotion and preservation of cultural diversity through the art of cinema. The film has been screened in 28 countries and on all the continents. Her new project *White Road* was selected to the Berlinale Residency and presented at the Berlinale Co-Production Market.

**ORIGINAL TITLE:** BELOY DOROGI!

**Country:** Russia

**Genre:** Drama, Mystery

**Written by:** Ella Manzheeva

**Directed by:** Ella Manzheeva

**Produced by:** Elena Glikman, Victoria Lupik

**Company:** Anniko Films, Telesto Film

**Language:** Russian, Kalmyk

**Estimated budget in EUR:** 800 000

**Financing in place in EUR:** 475 000

**Co-production companies:** Ariunaa Tserenpil (Guru Media)

**Looking for:** Co-producers, Sales Agent, Distributors, Public funds (national, regional, international), Technical in-kind participation

## PRODUCER

**Elena Glikman** graduated from the faculty of journalism of Moscow State University, and then from Higher Courses for Directors and Scriptwriters (workshop of Igor Tolstunov). Since 1991, she is the head (together with Mikhail Degtyar) of the TV-studio Reporter (special reports and documentary films). The Studio Reporter has been four times awarded with the TEFI television awards, as well as the Laurel award and many international prizes. Elena Glikman is a CEO of Telesto-Film Company, where she works since 2006. Films produced by the studio have been many times nominated and awarded at various international film festivals.

**Victoria Lupik** was born in Moscow, Russia. In 2005, she graduated from VGIK (the producers faculty). EAVE graduate of 2012. Works in film production since 2002. In 2009, she founded Anniko Films based in Russia and Armenia. *I'm Going to Change My Name* by Maria Saakyan, Victoria's first feature, was supported by the Göteborg IFF Fund, World Cinema Fund, Danish Film Institute and Torino Film Lab. In 2013, it won Best Feature at Golden Apricot IFF and Best Film at Hayak National Film Awards (Armenia). In 2017, she released the feature documentary film *You Rock*, which became a Russian box-office hit. She is focused on co-production.

## PRODUCTION COMPANY

**The Telesto production company** was founded in 2004. From the very beginning, Telesto has been dedicated to the production of high-quality, positive, spectator-oriented, modern films.

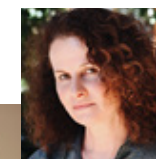
The production company started with a small number of TV films, but each year has realised more and more ambitious projects, and actively mastered new formats. Apart from producing commercial films, Telesto has successfully turned its hand to independent art films: *The Letter* was awarded prizes at many IFF, and was selected to the 60th annual Cannes Festival; *The Pitch* has been nominated/awarded at many IFF, including Tallinn, Bucharest, Zlin, Chicago, Milan; Spidak won the Best Director at Moscow IFF and was representing Armenia in a Best Foreign Language Film section of the 2019 Academy Awards.

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