



**26th
European
Film
Awards**

EFA Selection 2013

26th European Film Awards

EFA SELECTION 2013

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Yves Marmion

Chairman
EFA Board

Photo: EFA/Andreas Böhmig

The European Film Academy is proud to present this year's EFA Selection, the list of films recommended for a nomination for the European Film Awards. Again we publish a selection catalogue with detailed information on the different films and filmmakers, and I hope you will enjoy leafing through it and will find it a useful tool to cast your votes for the European Film Awards 2013.

The EFA Selection 2013 includes 46 films from 32 European countries. From a silent black & white film to a colourful animated feature, these films will take you to a Jewish Orthodox community, onto a balsa wood raft in the Pacific Ocean, a deserted Spanish airport, the underworld of Thailand, a Dalmatian island and into the shrubbery on the shore of a French lake – and to many more places! In a total of 25 languages, this year's selection once again vividly illustrates the great diversity in European cinema!

As most of you will know, in the 20 countries with the most EFA Members, these members have voted one national film directly into the selection list. To complete the list, a Selection Committee consisting of EFA Board Members and invited experts Pierre-Henri Deleau (festival expert, France), Jonas Holmberg (Gothenburg IFF, Sweden), Stefan Kitanov (Sofia IFF, Bulgaria), Paz Lázaro (Berlin IFF, Spain), Derek Malcolm (film critic, UK), and Elma Tata-ragic (Sarajevo FF, Bosnia & Herzegovina) has included further films.

The films in the selection will now be made available to the EFA Members on DVD and/or by Video on Demand (VOD) and we would like to use this opportunity to thank all the producers, distributors and world sales companies for making their films available to the EFA Members and thus giving all films in the EFA Selection an equal chance.

We would also very much like to thank our partner EGEDA for their continued support. EGEDA is the collecting society that represents and defends the interests of audiovisual producers in Spain. They are again offering the films in the EFA Selection by VOD to the EFA Members.

Thanks to the continued support of the MEDIA Programme of the European Union, we have been able to constantly improve the presentation of the EFA Selection and when you receive the DVDs of this year's films, you will again find them in especially designed sleeves, marked "EFA Selection 2013".

In the coming weeks, the 2,900 members of the European Film Academy will vote for the nominations in the different award categories. The nominations will then be announced on 9 November at the Seville European Film Festival in Spain.

The 26th European Film Awards with the presentation of the winners will take place in Berlin on 7 December.

We wish you a lot of memorable film experiences!



Regulations 2013

Eligibility

Feature films participating in the European Film Awards 2013 must be European* feature-length fiction films intended for normal theatrical release which must have had their first official screening (be it at a festival or at a regular cinema) after 1 July 2012. The EFA Board has the right in exceptional cases to refrain from this rule.

Submission deadline: **15 June 2013**

Selection procedure

The selection of approx. 40 films proposed to the EFA Members to be considered for a nomination is made as follows:

- In the 20 (twenty) European countries with the highest number of EFA Members (as of 15 March 2013) these members vote directly for one film from among the national feature films released in their country

or screened at festivals after 1 July 2012. With a minimal voter turnout of 25%, the film having received the highest number of votes in each of these countries will automatically be included in the selection of films, provided it corresponds to the regulations of the European Film Awards. Should the voter turnout be less than 25%, the EFA Board has the right to establish which film shall be added to the selection.

- The selection of the approx. 20 remaining films is made by a committee composed of members of the EFA Board and a group of experts appointed by the Board. These remaining films are selected from proposals submitted before 15 June by European film institutions, festivals, trade magazines, media partners, members of the European Film Academy, EFA Patrons and producers of European films.

As a result, the committee recommends to the EFA members

- around 40 (forty) films, half of them elected directly by EFA Members, the others selected from all proposals received as explained above.

The selection of films will be announced in the beginning of September 2013.

These films recommended by the committee are made available to the EFA Members on DVD and/or by VOD for the nomination procedure.

Producers of European films whose films are not among the recommended films may – upon payment of a fee – make their films available to the EFA Members by VOD.

Nomination procedure

There are five nominations in each of the following categories:

EUROPEAN FILM
EUROPEAN DIRECTOR
EUROPEAN ACTRESS
EUROPEAN ACTOR
EUROPEAN SCREENWRITER

Based on the selection list and the films made available by producers, four of the nominations in each of these categories are voted for by the EFA Members. The EFA Board adds one nomination in each category, irrespective of whether a film was included in the Selection or not.

These nominations will be announced four weeks prior to the European Film Awards Ceremony.

There are additional nominations in each of the following categories:

EUROPEAN COMEDY (3 films)
EUROPEAN DISCOVERY – Prix FIPRESCI (5 films)
EUROPEAN ANIMATED FEATURE FILM (3 films)
EUROPEAN DOCUMENTARY (3 films)

These nominations are decided by individual committees and announced after the conclusion of the respective nomination procedure.

Election of the winners

Based on the nominations, the members of the European Film Academy vote for the winners in the following categories:

EUROPEAN FILM
EUROPEAN COMEDY
EUROPEAN DOCUMENTARY
EUROPEAN DISCOVERY – Prix FIPRESCI
EUROPEAN ANIMATED FEATURE FILM
EUROPEAN SHORT FILM
EUROPEAN DIRECTOR
EUROPEAN ACTRESS
EUROPEAN ACTOR
EUROPEAN SCREENWRITER

Based on the selection list and the films made available by producers, a 7-member special awards jury decides on the awards recipients in the following categories:

EUROPEAN CINEMATOGRAPHER – Prix CARLO DI PALMA
EUROPEAN EDITOR
EUROPEAN PRODUCTION DESIGNER
EUROPEAN COSTUME DESIGNER
EUROPEAN COMPOSER
EUROPEAN SOUND DESIGNER

There shall be no nominations in these categories.

* The criteria whereby a film qualifies as European are based upon the European Convention on Cinematographic Co-production, Appendix II, issued by the Council of Europe. A short film qualifies as European when the director was born in Europe or is of a European nationality. European, in the sense of the European Film Academy, means geographical Europe, both EU and non-EU, and shall include Israeli and Palestinian

8-PALLO

8-BALL

DIRECTED BY: Aku Louhimies

WRITTEN BY: Jari Olavi Rantala

PRODUCED BY: Tero Kaukomaa & Marko Antila

DIRECTOR OF PHOTOGRAPHY: Mika Orasmaa

EDITOR: Samu Heikkilä

PRODUCTION DESIGNER: Petri Neuvonen

COSTUME DESIGNER: Anne-Maria Ylitapio

SOUND DESIGNER: Kirka Sainio

MAIN CAST: Jessica Grabowsky (Pike), Eero Aho (Lalli), Pirkka-Pekka Petelius (Elias Kaski), Mikko Leppilampi (Olli Repo)



Pike has just been released from the penitentiary, and is now a mother of a beautiful baby girl. Leaving behind her torn youth, she now marches towards the great unknown – to her future. Only one thing is certain: she can afford no more mistakes.

Pike's ex-lover, Lalli, shows up ruining her plans for a clean start. The passion that once bound the two lovers together is still there.

Lalli is not the only man interested in Pike's destiny; crime inspector Elias has decided to find out how Pike is doing after her release. Or maybe he's in love? Elias is partnered up with another police officer, Olli, who is recuperating from a severe occupational accident, and trying to get on his feet after a breakup with the mother of his child.

While Pike is looking to forget her past, Olli is scrambling to find his way back to the way things were. But in life there's no turning back – what lies ahead, must be faced.

Production, World Sales and Press:

Blind Spot Pictures

Pursimiehenkatu 26 G 4

00150 Helsinki

FINLAND

tel. +358 50 406 5704

iiris@blindspot.fi

Finland

108 min

www.8-pallo.fi



8-BALL

Festival Participation/Awards:

CPH:PIX Copenhagen

Gothenburg IFF



Aku Louhimies

Filmography:

2000 LEVOTTOMAT (Restless)

2002 KUUTAMOLLA (Lovers & Leavers)

2005 PAHA MAA (Frozen Land)

2006 RIISUTTU MIES (Man Exposed)

2006 VALKOINEN KAUPUNNKI
(Frozen City)

2008 KÄSKY (Tears of April)

2012 VUOSAARI (Naked Harbour)

Director's Statement:

Though the Nordic welfare state wears a functioning facade, much is open to criticism. A unique examination of our society made me lunge for this story. Good luck and misfortune are two sides of life in which the flip of a coin is swift. On occasion, one cannot escape the requirement of decision.

To live, you must be the captain of your own soul. Here lies the gist of 8-BALL.

Aku Louhimies

Aku Louhimies is a director and a screenwriter. Before 8-BALL, he has directed seven feature films. Louhimies has been awarded the Jussi prize – the "Finnish Oscars" – for best director for his films FROZEN LAND and FROZEN CITY and, as one of three scriptwriters, a Jussi for the best screenplay for the film FROZEN LAND. The films of Aku Louhimies have also been distributed widely abroad. He is the chairman of SELO, the Association of Finnish Film Directors.

ΤΟ ΑΓΟΡΙ ΤΡΩΕΙ ΤΟ ΦΑΓΗΤΟ ΤΟΥ ΠΟΥΛΙΟΥ

(TO AGORI TROI TO FAGITO TOU POULIOU)

BOY EATING THE BIRD'S FOOD

WRITTEN & DIRECTED BY: Ektoras Lygizos

PRODUCED BY: Giorgos Karnavas, Ektoras Lygizos,

Elina Psykou & Argyris Papadimitropoulos

DIRECTOR OF PHOTOGRAPHY: Dimitris Kassimatis

EDITOR: Gregory Rentis

PRODUCTION DESIGNER: Konstantinos Kontovrakis

SOUND DESIGNER: Dimitris Kanellopoulos

MAIN CAST: Yannis Papadopoulos, Lila Baklesi, Kleopatra

Perraki, Vangelis Kommatas, Kharalambos Goyos



A 22-year-old boy in Athens has no job, no money, no girlfriend and no food to eat. But he's got a canary bird and a beautiful singing voice. When he finds himself without a home, he has to seek a shelter for his bird. And when the bird gets trapped inside the shelter, the boy has to find some help. He has to find someone to confess that he has no job, no money, no girlfriend and no food to eat.

Production:

Stefi Productions
24 Amyklon Str
15231 Halandri, Athens
GREECE
tel. +30 210 6386200
info@stefi.gr
g.karnavas@stefi.gr

World Sales & Press:

Premium Films
130, rue de Turenne
75003 Paris
FRANCE
Tel. +33 1 42 77 06 39
kasia.karwan@premium-films.com

Greece
80 min

www.premium-films.com



BOY EATING THE BIRD'S FOOD

Festival Participation/Awards:

Les Arcs European FF
Goa IFF of India
Gothenburg IFF
Haifa IFF
Hong Kong IFF
Karlovy Vary IFF: Best Actor
Krakow FF
Reykjavik IFF
Rotterdam IFF
Seville European FF: Best Film & Actor
Taipe FF
Tallinn Black Nights FF
Thessaloniki IFF: Best Actor & FIPRESCI Award
Toronto IFF
Transilvania IFF Cluj

Director's Statement:

I didn't think politics would be at the forefront of this film but of course I was being naive: one guy fighting against a hostile world and against his own world view — that's a political film. And while I did not start out to make a political film, it certainly is not just a personal story. The film may stand as an allegory in the way that most of the people here in Greece can't see themselves reflected in each other; they cannot assess their value. Entire generations of Greeks in their 20s, 30s and 40s have now been told they are not useful, that their existence and role has no meaning. In the film, the story revolves around our character's first full realisation that something is wrong ... that he is just not useful within this society.

With this, my first film, I wanted to express my reaction against the Greek situation today, though in a non directly political way. I accidentally read "Hunger", the novel by Knut Hamsun, and from that came the inception of an idea ... the beginning of a story about a young artist who has nothing but what he can create in his mind. It was the pre-text of a story.

Ektoras Lygizos

Born in Athens in 1976, he has directed for the stage plays by Samuel Beckett, Henrik Ibsen, Anton Checkov, Alfred Jarry, Guiseppe Verdi, Enda Walsh, Gary Owen and Händl Klaus. His short film PURE YOUTH premiered at the Venice IFF 2004 in official competition (Corto Cortissimo). BOY EATING THE BIRD'S FOOD is his first feature film.



Ektoras Lygizos

Filmography:

2004 AGNA NIATA, short

Η ΑΙΩΝΙΑ ΕΠΙΣΤΡΟΦΗ ΤΟΥ ΑΝΤΩΝΗ ΠΑΡΑΣΚΕΥΑ

(I AIONIA EPISTROFI TΟΥ ANTONI PARASKEUA)

THE ETERNAL RETURN OF ANTONIS PARASKEVAS

WRITTEN & DIRECTED BY: Elina Psykou

PRODUCED BY: Giorgos Karnavas & Elina Psykou

DIRECTOR OF PHOTOGRAPHY: Dionysis Efthimiopoulos

EDITOR: Nikos Vavouris

COSTUME DESIGNER: Marli Aliferi

SOUND DESIGNER: Persefoni Miliou

ORIGINAL SCORE: Felizol

MAIN CAST: Christos Stergioglou (Antonis)



Antonis arrives at a hotel resort by the sea. It is wintertime, the hotel is closed and Antonis drifts around alone. He has a lot of time to kill. Until television announces the disappearance of the famous TV host Antonis Paraskevas ...

Production:

Guanaco
Saint Theklas 6 (2nd floor)
10544 Psiri, Athens
GREECE
tel. +30 21 0331 4930

Giorgos Karnavas
Promitheos 18
15234 Halandre, Athens
GREECE
tel. +30 604 567 6069

World Sales:

m-appeal world sales
Prinzessinnenstr. 16
10969 Berlin
GERMANY
tel. +49 30 615 07 505
berlinoffice@m-appeal.com

Greece
88 min

www.eternalreturnofantonisparaskevas.com

Director's Statement:

Antonis Paraskevas is a hero of our times, the kind who has never actually performed any heroic deeds. He hasn't slain any dragons, fought any wars – he can't even fly! The only difference is that he was once worshipped. Antonis was the kind of guy everyone wanted to be.

Antonis is in a state of collapse. Being the hero that he is, he is obliged to survive and stake his claim on immortality. And that's exactly what THE ETERNAL RETURN is all about, immortality. Antonis may never make a comeback – at least not physically – but his memory will perpetually return, for all eternity. He owes it to himself and to those who made him what he was: a hero.

My country is in a state of collapse. True to its hero-worshipping nature, it gave birth to a long line of heroes and continues to do so, staking its claim on immortality – whatever the price. She owes it to her heroes.

Antonis Paraskevas is all alone. A blaring TV set is his only companion, his "entr'acte". Like the chorus of an ancient tragedy, it provides running commentary and entertainment, a song and a dance.

My country is all alone. A blaring TV set is its only companion, its "entr'acte". Like the chorus of an ancient tragedy, it provides running commentary and entertainment, a song and a dance.

Antonis Paraskevas has no identity. He is what others think of him – and he's determined to keep it that way. One day he's a shining star, a major player on the scene, the ultimate idol, the man of the year. The next day he's bankrupt, irrelevant, a total has-been, a man on the verge of a nervous breakdown, a man gone missing.

My country has no identity. It is what others think of it. One day it's the cradle of democracy, the birthplace of philosophy. The next day it's a cradle of filth, corruption and laziness. My country hasn't yet made up its mind what it wants to be. It's still trying to figure it out ...

Antonis Paraskevas (Greek for "Friday") bears the surname of a castaway's servant. My country is the servant of a castaway.

Elina Psykou

Born in Athens in 1977, Elina studied Film Direction at the Lykourgos Stavrakos Film School and Sociology at Pantheon University, both in Athens. She continued her studies receiving her MA in Cultural History in Paris. In 2007, she participated in the Berlinale Talent Campus.



THE ETERNAL RETURN OF ANTONIS PARASKEVAS

Festival Participation/Awards:

Berlin IFF
Karlovy Vary IFF
Toronto IFF
Transilvania IFF Cluj



Elina Psykou

Filmography:

2004 SUNDAY TRIP, SHORT
2006 SUMMER HOLIDAYS, SHORT

LOS AMANTES PASAJEROS

I'M SO EXCITED!

WRITTEN & DIRECTED BY: Pedro Almodóvar
PRODUCED BY: Agustín Almodóvar & Esther García
DIRECTOR OF PHOTOGRAPHY: José Luis Alcaine
EDITOR: José Salcedo
PRODUCTION DESIGNER: Antxon Gómez

COSTUME DESIGNER: Tatiana Hernández
SOUND DESIGNER: Marc Orts
ORIGINAL SCORE: Alberto Iglesias
MAIN CAST: Javier Cámara (Joserra), Carlos Areces (Fajas), Raúl Arévalo (Ulloa), Lola Dueñas (Bruna), Cecilia Roth (Norma)



A very mixed group of travellers is in a life-threatening situation on board a plane flying to Mexico City. Their defencelessness in the face of danger provokes a general catharsis that ends up becoming the best way to escape from the idea of death. This catharsis, developed in the tone of a riotous, moral comedy, fills the time with unforeseeable confessions that help them forget the anguish of the moment and face the greatest of dangers – that which they each carry within themselves.

Production:

El Deseo
 c/ Francisco Navacerrada, 24
 28028 Madrid
 SPAIN
 tel. +34 91 724 81 99
 barbara@eldeseo.es

Spain
 90 min

www.losamantespasajeros.com

Director's Statement:

A plane takes off from Barajas in mid-afternoon. A couple of hours later, due to a technical failure, the plane must make an emergency landing, but air space at is blocked. The country may be going through a serious economic crisis (a word never pronounced in the film) but all its airports are fully occupied by fun events, sporting fixtures or meetings involving extreme international security, there isn't a single free runway.

There are two kinds of passengers on this plane, those who are asleep and those who represent the dreams and nightmares of the sleepers. All of them have taken some kind of elixir, mixed with alcohol in business class, or with water in economy class. Both classes will unexpectedly land in a ghostly airport in the middle of the plain of La Mancha, to the amazement of the rabbits chasing around the runways. The evacuation will be carried out over a white cloud of foam with a sort of vaporous, metaphoric halo, the intermediate place between sky and earth, life and death, lies and truth, fear and strength of spirit.

This is not a social comedy, although various levels of present day Spanish society are mentioned. There is a moral aspect that has nothing to do with social issues or moral values as such, but with the drama, that is, with the characters and the inner journey that they make from take-off to landing. This moral aspect does not include a judgment about the characters, they are all far from behaving in an exemplary way. I actually don't think there is a kind of comedy talking about exemplary human beings.

Pedro Almodóvar

With a background in independent theatre, Super-8-film-making and underground magazines, Pedro's early films were the heirs and witnesses of the brand new Spanish democracy. After a year and a half of eventful shooting on 16mm, in 1980 he opened PEPI, LUCI, BOM, a no-budget film made as a co-operative effort with the rest of the crew and the cast, all beginners, except for Carmen Maura.

In 1986, he founded the production company El Deseo S.A. with his brother Agustín. Their first project was LAW OF DESIRE. Since then, they have produced all the films that Pedro has written and directed, and have also produced other young directors.

In 1988, WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN brought him international recognition. Since then, his films have opened all around the world.

I'M SO EXCITED!

Festival Participation/Awards:

AFI Fest: LA IFF
 Melbourne IFF
 Midnight Sun FF Sodankylä
 Transilvania IFF Cluj



Pedro Almodóvar

Filmography:

1980 PEPI, LUCI, BOM
 1982 LABERINTO DE PASIONES
 (Labyrinth of Passions)
 1984 ENTRE TINIEBLAS (Dark Habits)
 1984 ¿QUÉ HE HECHO YO PARA
 MERECEER ESTO!! (What Have I
 Done to Deserve This?)
 1986 MATADOR
 1987 LA LEY DEL DESEO (Law of Desire)
 1988 MUJERES AL BORDE DE UN
 ATAQUE DE NERVIOS (Women on
 the Verge of a Nervous Breakdown)
 1990 ÁTAME! (Tie Me Up, Tie Me Down)
 1991 TACONES LEJANOS (High Heels)
 1993 KIKA
 1995 LA FLOR DE MI SECRETO
 (The Flower of my Secret)
 1997 CARNE TRÉMULA (Live Flesh)
 1999 TODO SOBRE MI MADRE
 (All About my Mother)
 2002 HABLE CON ELLA (Talk to Her)
 2004 LA MALA EDUCACION
 (Bad Education)
 2006 VOLVER
 2009 LOS ABRAZOS ROTOS
 (Broken Embraces)
 2011 LA PIEL QUE HABITO
 (The Skin I Live In)

ANNA KARENINA

DIRECTED BY: Joe Wright

WRITTEN BY: Tom Stoppard

PRODUCED BY: Tim Bevan, Eric Fellner & Paul Webster

DIRECTOR OF PHOTOGRAPHY: Seamus McGarvey

EDITOR: Melanie Oliver

PRODUCTION DESIGNER: Sarah Greenwood

COSTUME DESIGNER: Jacqueline Durran

ORIGINAL SCORE: Dario Marianelli

MAIN CAST: Keira Knightley (Anna Karenina), Aaron Johnson (Vronsky), Jude Law (Karenin), Matthew Macfadyen (Oblonsky), Domhnall Gleeson (Levin), Alicia Vikander (Kitty)



The time is 1874. Vibrant and beautiful, Anna Karenina has what any of her contemporaries would aspire to; she is the wife of Karenin, a high-ranking government official to whom she has borne a son, and her social standing in St. Petersburg could scarcely be higher. She journeys to Moscow after a letter from her philandering brother Oblonsky arrives, asking for Anna to come and help save his marriage to Dolly. En route, Anna makes the acquaintance of Countess Vronsky, who introduces her son, the dashing cavalry officer Vronsky.

The Moscow household is also visited by Oblonsky's best friend Levin, an overly sensitive and compassionate landowner. Levin is in love with Dolly's younger sister Kitty. Inopportunely, he proposes to Kitty but she is infatuated with Vronsky. Devastated, Levin returns to his Pokrovskoe estate and throws himself into farm work. Kitty herself is heartbroken when, at a grand ball, Vronsky only has eyes for Anna and she reciprocates the younger man's interest.

Anna struggles to regain her equilibrium by rushing home to St. Petersburg, where Vronsky follows her. She attempts to resume her familial routine, but is consumed by thoughts of Vronsky. A passionate affair ensues, which scandalises St. Petersburg society. Karenin is placed in an untenable position and is forced to give his wife an ultimatum. In attempting to attain happiness, the decisions Anna makes pierce the veneer of an image-obsessed society, reverberating with romantic and tragic consequences that dramatically change her and the lives of all around her.

Production:

Working Title Films
26 Aybrook Street
London, W1U 4AN
UK
tel. +44 20 7307 3000

World Sales:

Universal Pictures Ltd.
1 Central Saint Giles
St Giles High Street
London WC2H 8NU
UK

Press:

Freud Communications
Cathy Dunkley & Kate Lee
19-21 Mortimer Street
London W1T 3DX
UK
tel. +44 20 3003 6355

UK
124 min

www.annakareninamovie.co.uk



ANNA KARENINA

Festival Participation/Awards:

Flanders IFF Ghent
Gothenburg IFF
Moscow IFF
Toronto IFF
Oscar: Best Achievement in Costume Design
BAFTA: Best Costume Design
Arts Directors Guild: Excellence in Production Design
British Society of Cinematographers: Best Cinematography
Evening Standard British Film Awards: Best Technical Achievement



Joe Wright

Filmography:

2005 PRIDE & PREJUDICE
2007 ATONEMENT
2009 THE SOLOIST
2009 HANNA

Director's Statement:

When I read the book, it spoke directly to the place that I found myself at in life. You hope you are like one of the characters, and you realise that you have been like another of the characters. They are all perfectly true, and terrifyingly close. Tolstoy wrote the novel to be accessible in terms of its emotions. His analysis of motivation and character is so extraordinary, so acute. In our conversations, Tom Stoppard and I realised that we both felt the same way about the characters. The narrative threads we chose work as a kind of double helix, winding around each other in a multi-stranded portrait of a community; for example, Oblonsky is a catalyst in both threads, as he is Anna's brother in need of help and Levin's friend trying to help. I like exploring the form and being expressive. One of the things I enjoyed about making PRIDE & PREJUDICE and ATONEMENT was that each of those films had a large portion shot in one location – which in fact engendered a lot of creative freedom. I thought, if I could set ANNA KARENINA largely in one place, then what and where would it be? What came to me was a passage in [British historian] Orlando Figes "Natasha's Dance: A Cultural History of Russia" where he's describing St. Petersburg high society as people living their lives as if upon a stage. So I realised, 'Okay, we could situate this film in a theatre.'

Joe Wright

Joe Wright studied Fine Art, Film and Video at St Martin's. In 1993, he was awarded a Fuji Film Scholarship to make THE MIDDLE GROUND, a short drama about a young teenager dealing with the death of his father. After various award-winning TV productions, Joe directed his feature film debut, PRIDE & PREJUDICE in 2005 starring Keira Knightley, Matthew MacFadyen, Rosamund Pike, Donald Sutherland and Brenda Blethyn. In 2007, Joe directed ATONEMENT, a feature film based on Ian McEwan's novel, written by Christopher Hampton, starring Keira Knightley, James McAvoy and Romola Garai. 2009 saw the release of THE SOLOIST, starring Robert Downey Jr and Jamie Foxx, which was followed by HANNA, starring Cate Blanchett, Eric Bana and Saoirse Ronan.

ARAF

ARAF – SOMEWHERE IN BETWEEN

WRITTEN & DIRECTED BY: Yeşim Ustaoğlu

PRODUCED BY: Yeşim Ustaoğlu & Serkan Çakarer

DIRECTOR OF PHOTOGRAPHY: Michael Hammon

EDITOR: Mathilde Muyard

PRODUCTION DESIGNER: Osman Özcan

COSTUME DESIGNER: Ayşe Yıldız

SOUND DESIGNER: Bruno Tarrière

MAIN CAST: Neslihan Atagül (Zehra), Barış Hacıhan (Olgun), Özcan Deniz (Mahur)



Pretty Zehra and her friends are stuck working in a service station cafeteria, caught somewhere in between the past and an uncertain future while struggling with the bittersweet rite of passage to adult life ...

Production:

Yeşim Ustaoğlu Film
Nergis SK. N° 8/7
Asmalimescit Mah – Beyoğlu
34430 Istanbul
TURKEY
tel. +90 533 475 8667
scakarer@superonline.com

World Sales:

The Match Factory
Balthasarstr. 79-81
50670 Cologne
GERMANY
Tel:+49 221 539 7090
info@matchfactory.de

Turkey/France/Germany
124 min

www.the-match-factory.com/films/items/araf.html



Yeşim Ustaoğlu

After making several award-winning shorts in Turkey, Yeşim Ustaoğlu made her feature film debut in 1994 with *THE TRACE*. She received international recognition for her *JOURNEY TO THE SUN*. In competition at the Berlin IFF in 1999, it received the Blue Angel Award (Best European Film) and the Peace Prize. With the story of a courageous friendship undaunted by political cruelty, the film swept the Istanbul IFF, winning Best Film, Best Director, the FIPRESCI Prize and the Audience Award. Her third film, *WAITING FOR THE CLOUDS*, the story of a woman forced to live for 50 years with the haunting secrets of a hidden identity, was awarded the NHK Sundance – International Film-maker's Award and thus established a strong reputation for the director. With her fourth film, *PANDORA'S BOX*, the story of an old woman suffering from Alzheimer disease, Yeşim Ustaoğlu won the Best Film and Best Actress award in San Sebastian in 2008, continued to travel many international festivals and was also released theatrically in many countries.



ARAF- SOMEWHERE IN BETWEEN

Festival Participation/Awards:

Era New Horizons Wroclaw IFF
Gothenburg IFF
Haifa IFF
Helsinki IFF
Moscow IFF
New York IFF
São Paulo IFF
Sarajevo IFF
Sofia IFF
Taipei IFF
Tallinn Black Nights FF
Tokyo IFF
Toronto IFF
Vancouver IFF
Venice IFF
Vilnius IFF



Yeşim Ustaoğlu

Filmography:

1994 *THE TRACE*
1999 *JOURNEY TO THE SUN*
2004 *WAITING FOR THE CLOUDS*
2008 *PANDORA'S BOX*

ÄTA SOVA DÖ

EAT SLEEP DIE

WRITTEN & DIRECTED BY: Gabriela Pichler
PRODUCED BY: China Åhlander
DIRECTOR OF PHOTOGRAPHY: Johan Lundborg
EDITOR: Gabriela Pichler & Johan Lundborg
COSTUME DESIGNER: Sandra Woltersdorf

SOUND DESIGNER: Martin Hennel
ORIGINAL SCORE: Andreas Svensson & Jonas Isaksson
MAIN CAST: Nermina Lukač (Raša), Milan Dragišić (father), Jonathan Lampinen (Nicki), Peter Fält (Peter), Ružica Pichler (Rosi)



picture: Johan Lundborg

Ever wondered who packs the fresh plastic-sealed salad you are having for lunch? Who are the people getting laid off from their factory jobs in small rural towns? Ready for a visit to another kind of Sweden? When the forceful young Muslim Swedish/Balkan factory worker Raša, who has a "no-shit, never-say-die" attitude to life, loses her job, she faces unemployment.

With no high school diploma, no job – but her boots deeply stained with the mud of the small town she grew up in – Raša finds herself on collision course with society and a comical world of bureaucracy and contradicting values and expectations.

First-time actors play all of the main characters in the film.

Production & Press:

Anagram
 Emdalavägen 6
 223 69 Lund
 SWEDEN
 tel.+46 70 576 59 59
 china@anagram.se

World Sales:

The Yellow Affair
 Götgatan 9
 116 36 Stockholm
 SWEDEN
 tel. +46 76 199 3166
 miira@yellowaffair.com

Sweden
 104 min

www.anagram.se/projekt/eat-sleep-die/



picture: Zoltan Saricopy

Director's Statement:

I wanted to make a film about the people I have always loved, but was sometimes ashamed to be associated with. Sweden has an uneasy relationship with its self-image that has to come to terms with its status as an immigration and asylum country. I want to be part of the process of redefining Sweden's national identity. Someone like Raša, an intense, cocky, straight-forward Muslim working class girl who doesn't give a shit of what others think about her is an obvious challenge to the way Swedes have traditionally seen themselves.

Raša's story has a lot to do with her own identity and the way people see her, but it also plays out against the background of experiences many young people have in the on-going European economic crisis with high unemployment and increasing internal contradictions within society. But just as importantly I wanted to develop a more personal topic and show the kind of portrait of a father-daughter relationship that I never got to see on screen when I was a young girl.

Gabriela Pichler

Gabriela Pichler was born to working class parents in a segregated suburb of Stockholm. Her Bosnian and Austrian parents moved the family to the provincial countryside where she grew up. To attend the School of Film Directing in Gothenburg, Gabriela left her stable job at the cookie factory.

In 2009, her graduation project, the short film SCRATCHES, was awarded the Swedish national film award "Guldbagge". Internationally the film won several awards, among them "Best film" at the Fresh Film Fest in Karlovy Vary. Gabriela Pichler's films focus on social class and cultural identity. Her work searches for authenticity and the unexpected in the everyday life and it often incorporates amateurs.

EAT SLEEP DIE

Festival Participation/Awards:

AFI Fest: LA IFF
 CPH:PIX Copenhagen
 Gothenburg IFF
 Helsinki IFF
 Hong Kong IFF
 Istanbul IFF
 Karlovy Vary IFF
 BFI London FF
 Midnight Sun FF Sodankylä
 Moscow IFF
 Premiers Plans Angers: Grand Prix du Jury – Best Picture
 Pusan IFF
 Reykjavik IFF
 Sarajevo FF
 Seville European FF: Golden Giraltillo & Best Actress
 Sydney FF
 Tallinn Black Nights FF
 Toronto IFF
 Venice IFF: Audience Award
 Warsaw FF
 Zurich FF

Four Swedish Guldbagge Awards: Best Picture, Director, Screenplay, Actress



Gabriela Pichler

Filmography:

2004 NÄNGÅNG, short
 2005 MAN MÅSTE VA FRISK FÖR ATT ORKA HA ONT, short
 2007 LEDA (Boredom), short
 2007 TOKYO UNDERGROUND PARTY short
 2008 TOVA & TESS - QUEEN OF THE WORLD, short
 2008 SKRAPSÅR (Scratches), short

BERBERIAN SOUND STUDIO

WRITTEN & DIRECTED BY: Peter Strickland
PRODUCED BY: Keith Griffiths & Mary Burke
DIRECTOR OF PHOTOGRAPHY: Nic Knowland
EDITOR: Chris Dickens
PRODUCTION DESIGNER: Jennifer Kernke

COSTUME DESIGNER: Julian Day
SOUND DESIGNER: Joakim Sundstrom
ORIGINAL SCORE: James Cargill & Trish Keenan
MAIN CAST: Toby Jones (Gilderoy), Tonia Sotiropoulou (Elena), Cosimo Fusco (Francesco)



1976: 'Berberian Sound Studio' is one of the cheapest, sleaziest post-production studios in Italy. Only the most sordid horror films have their sound processed and sharpened in this studio. Gilderoy, a naive and introverted sound engineer from England, is hired to orchestrate the sound mix for the latest film by horror maestro Santini. Thrown from the innocent world of local documentaries into a foreign environment fuelled by exploitation, Gilderoy soon finds himself caught up in a forbidding world of bitter actresses, capricious technicians and confounding bureaucracy. The longer Gilderoy spends mixing screams and the bloodcurdling sounds of hacked vegetables, the more homesick he becomes for his garden shed studio in his hometown of Dorking. His mother's letters alternate between banal gossip and an ominous hysteria, which gradually mirrors the black magic of Santini's film. As both time and realities shift, Gilderoy finds himself lost in an otherworldly spiral of sonic and personal mayhem, and has to confront his own demons in order to stay afloat in an environment ruled by exploitation both on and off screen.

Production:

Illuminations Films
 187 Beach St.
 CT14 6LY Deal
 UK
 tel. +44 130 437 1625
 info@illuminationsFHms.co.uk

World Sales:

The Match Factory
 Balthasarstr. 79-81
 50670 Cologne
 GERMANY
 tel. +49 221 539 7090
 ifo@matchfactory.de

Press:

Wolfgang W. Werner Public
 Relations
 Tal 46
 80331 München
 GERMANY
 tel. +49 89 38 38 67 0
 werner@werner-pr.de

UK
 92 min

www.whatricharddid.ie



Director's Statement:

The world of BERBERIAN is steeped in analogue iconography. The film harks back to a time before digital plug-ins. It took a whole room of machinery to do what a single laptop can do now. But what we sometimes forget is how visually powerful and other-worldly these reel-to-reels, oscillators, patch bays and even dubbing cue sheets looked. In this film, sound often comes with its visual counterpart – we see the process of tape loops being assembled, musicians working on gongs, foley artists destroying vegetables. What is just a process in the making of any other film becomes the centrepiece in BERBERIAN as we find ourselves caught in the sprockets of a soundtrack. Despite the heightened nature of many sounds, there is a tangible sonic reality to everything since the soundtrack is diegetic.

Peter Strickland

Born in 1973 in Reading, UK. Peter Strickland's first feature film KATALIN VARGA was shot entirely independently in 2006 and later went on to win many awards including a Silver Bear in Berlin and the European Film Academy's Discovery award in 2009. KATALIN VARGA screened at festivals throughout the world and was sold in many territories. Prior to KATALIN VARGA, Strickland made a number of short films and produced several records of abstract music, field recordings and spoken word.



BERBERIAN SOUND STUDIO

Festival Participation/Awards:

AFI Fest: LA IFF
 Brussels FF
 BAFICI Buenos Aires: Best Film
 Courmayeur Noir Festival Rome
 CPH:PIX Copenhagen
 Durban IFF
 Edinburgh IFF
 Gothenburg IFF
 Haifa IFF
 Rotterdam IFF
 Locarno IFF
 Melbourne IFF
 New York FF
 Shanghai IFF
 Thessaloniki IFF
 Toronto IFF
 Vancouver IFF
 Vienna IFF

British Independent Film Award for Best
 Director, Actor, Production & technical
 Achievement



Peter Strickland

Filmography:

2009 KATALIN VARGA

THE BEST OFFER

WRITTEN & DIRECTED BY: Giuseppe Tornatore
PRODUCED BY: Isabella Cocuzza & Arturo Paglia
DIRECTOR OF PHOTOGRAPHY: Fabio Zamarion
EDITOR: Massimo Quaglia
PRODUCTION DESIGNERS: Maurizio Sabatini & Raffaella Giovannetti

COSTUME DESIGNER: Maurizio Millenotti
SOUND DESIGNER: Gilberto Martinelli
ORIGINAL SCORE: Ennio Morricone
MAIN CAST: Geoffrey Rush (Virgil Oldman), Jim Sturgess (Robert), Sylvia Hoeks (Claire Ibbetson), Donald Sutherland (Billy)



Virgil Oldman is a solitary, cultured man whose reluctance to engage with others, especially women, is matched only by the dogged obsessiveness with which he practices his profession of an antique dealer. He's never been close to another human being, not even Robert, his only friend – a young, skilful restorer of mechanical devices from every era. The day he turns sixty-three, Virgil receives a phone call from a young woman who asks him to handle the disposal of some family works of art. But when the time comes for his first site visit, the girl fails to appear, nor, for various reasons, is she present for the taking of the inventory or for the transportation and restoration of the pieces. More than once Virgil is tempted to bow out of what appears to be nothing but a bothersome mess, but on each occasion, the mysterious young woman, locked in her own obsessional world, convinces him to continue. And with this, the old antique dealer's life begins to take an unexpected turn. It is Robert who shows him, step-by-step, how to win the heart of a young woman who is afraid of the world and, caught in the middle of this puzzling game of chess, Virgil soon finds himself enveloped by a passion that will transform his grey existence forever.

Production:

Paco Cinematográfica
 Piazza Rondanini 29
 00186 Roma
 ITALY
 tel. +39 06 687 50 73
 info@pacocinematografica.it

World Sales:

uConnect
 Peter Rogers
 7-8 Henrietta Street,
 Covent Garden
 London WC2R8PS
 UK
 tel. +44 203 6179 169
 peter@umedia.eu

Press:

uConnect
 Peta Browne
 7-8 Henrietta Street,
 Covent Garden
 London WC2R8PS
 UK
 tel. +44 203 6179 169
 peta@umedia.eu

Italy
 130 min

lamiglioreoffertailfilm.it



THE BEST OFFER

Festival Participation/Awards:

Bif&st Bari IFF
 FEST Belgrade IFF
 Berlin IFF
 Espoo Ciné
 Istanbul IFF
 Moscow IFF
 Taipei FF

Director's Statement:

The plot of the movie has a very simple narrative pattern: It's a love story that follows the thriller weaving without being a thriller – there are no murders, no killed people, no police, no investigators. The protagonist is an accomplished and highly esteemed auctioneer, an art connoisseur with a very complex personality. He is called by a young woman who entrusts him with the sale of the furniture and the paintings of her ancient villa. It will slowly become a very complex relationship that will bring our character to a total overturn of his personality, his way of relating to life, to the world and to other people.

Six DAVID DI DONATELLO Awards:
 among them Best Film, Director & the Youth Prize



Giuseppe Tornatore

Born in Bagheria, Palermo. After many years dedicated to theatre, photography and the production of numerous documentaries, he debuted as a film director at just twenty-nine, with the movie THE PROFESSOR for which he also wrote the screenplay, with Massimo De Rita. It was in 1989, however, that he was propelled to international attention with CINEMA PARADISO which he wrote and directed, winning the Oscar® for Best Foreign Film. Tornatore's films have been regularly distributed world-wide since then, garnering awards and success.

Giuseppe Tornatore

Filmography:

1986 THE PROFESSOR
 1988 CINEMA PARADISO
 1990 EVERYBODY'S FINE
 1991 THE BLUE DOG
 1994 A PURE FORMALITY
 1995 THE STAR MAKER
 1995 LO SCHERMO A TRE PUNTE
 1998 THE LEGEND OF 1900
 2000 MALÈNA
 2006 THE UNKNOWN WOMAN
 2009 BAARIA
 2010 L'ULTIMO GATTOPARDO: RITRATTO
 DI GOFFREDO LOMBARDO, doc.

BLANCANIEVES

WRITTEN & DIRECTED BY: Pablo Berger

PRODUCED BY: Ibon Cormenzana, Jérôme Vidal & Pablo Berger

DIRECTOR OF PHOTOGRAPHY: Kiko de la Rica

EDITOR: Fernando Franco

PRODUCTION DESIGNER: Alain Bainée

COSTUME DESIGNER: Paco Delgado

ORIGINAL SCORE: Alfonso de Vilallonga

MAIN CAST: Maribel Verdú (Encarna), Daniel Giménez Cacho (Antonio Villalta), Ángela Molina (grandmother), Macarena García (Carmen), Pere Ponce (driver), Sofía Oria (Carmencita), José María Pou (manager)



Once upon a time there was a little girl who had never known her mother. She learned the art of her father, a famous bullfighter, but was hated by her evil stepmother. One day she ran away with a troupe of dwarfs, and became a legend. Set in southern Spain in the 1920s, BLANCANIEVES is a tribute to silent film.

Production & Press:

Arcadia Motion Pictures
Sandra Tapia
Ciutat de Granada, 45 1º 1º
08005 Barcelona
SPAIN
tel. +34 93 414 30 71
sandra.tapia@arcadiamotionpictures.com

World Sales:

Dreamcatchers
Marina Fuentes
Ciutat de Granada, 45 1º 1º
08005 Barcelona
SPAIN
tel. +34 630 011 329

Spain/France
104 min

www.arcadiamotionpictures.com

Director's Statement:

BLANCANIEVES IS...

... A SENSORY EXPERIENCE

the viewer must feel rather than think, be led by a story told only through images and music.

... A JOURNEY THROUGH TIME

a careful recreation of the unforgettable 20s in Spain: the wardrobe, the hats, the cars...

... A FAIRY TALE IN IMAGES

captivates our inner child. The audience will feel like they're sitting on my lap, being told a story full of fantasy, drama, horror and dark humour.

... ABOUT EMOTIONS

a sincere glance can contain all the tension of the boldest action.

... A TRIBUTE TO CINEMA

by the end of the 1920s the language of cinema had been completely developed and great masterpieces had been created. This is not a copy but a reinterpretation.

... A GOTHIC MELODRAMA

the film is true to the dark spirit of the popular tale from the Brothers Grimm. I use melodrama as a way of pushing the limits of characters in extreme situations. Keep your handkerchiefs handy.

... A LOVE STORY

a reflection about love as a school of pain and as a demystifying filter to face the ups and downs of life. Love, then you exist.

... THE MOST POPULAR FAIRY TALE CHARACTER

upon pronouncing BLAN-CA-NIE-VES everyone envisages a beautiful girl, a wicked stepmother and seven captivating dwarfs. Our version has all that and much more. Step right up ladies and gentlemen...

Pablo Berger

Pablo Berger began his directorial career with the cult film MAMA (1988). After winning numerous awards, he received a scholarship from the Basque government to attend New York University where he earned an MFA in Film. TORREMOLINOS 73, his debut feature, was one of the top box office successes in Spain in 2003-2004, and at the 2004 Spanish Film Academy GOYAS the film was nominated for screenplay, director, actor and actress.

BLANCANIEVES

Festival Participation/Awards:

Les Arcs European FF 2012: Grand Jury Prize; Best Music; Young Jury Prize
Brussels FF
Cinema Jove Valencia IFF
Donostia San Sebastian IFF Special Jury Prize, Silver Shell for Best Actress
Dubai IFF 2012
Guadalajara IFF: Best Cinematography
Helsinki IFF
Hong Kong IFF 2013
Jerusalem FF
BFI London FF 2012
Mar del Plata IFF 2012
Mumbai FF
Palm Springs IFF 2013: Cine Latino Award
Pusan IFF
Rotterdam IFF 2013
Sarajevo FF
Sofia IFF
Stockholm IFF 2012
Torino FF 2012
Toronto IFF 2012
Transilvania IFF Cluj
Warsaw FF 2012

GOYA AWARDS: ten awards, among them Film, Screenplay, Actress & Cinematography
ARIEL AWARDS: Best Ibero-American Film



Pablo Berger

Filmography:

1988 MAMA, short
1995 TRUTH AND BEAUTY, short
2003 TORREMOLINOS 73

BORGMAN

WRITTEN & DIRECTED BY: Alex van Warmerdam

PRODUCED BY: Marc van Warmerdam

DIRECTOR OF PHOTOGRAPHY: Tom Erisman

EDITOR: Job ter Burg NCE

PRODUCTION DESIGNER: Geert Paredis

COSTUME DESIGNER: Stine Gudmundsen-Holmgreen

SOUND DESIGNER: Peter Warnier

ORIGINAL SCORE: Vincent van Warmerdam

MAIN CAST: Jan Bijvoet (Borgman), Hadewych Minis (Marina), Jeroen Perceval (Richard), Sara Hjort Ditlevsen (Stine), Eva van de Wijdeven (Ilonka), Annet Malherbe (Brenda), Tom Dewispelaere (Pascal), Alex van Warmerdam (Ludwig)



Borgman's arrival in the tree-lined avenues of an exclusive residential area is the beginning of a series of unsettling events around the carefully constructed facade of a wealthy couple, their three children and the nanny.

Production:

Graniet Film
Archangelkade 15
1013BE Amsterdam
THE NETHERLANDS
tel. +31 20 6060630
info@granietfilm.nl

World Sales:

Fortissimo Films
Van Diemenstraat 100
1013CN Amsterdam
THE NETHERLANDS
tel. +31 20 627 3215

The Netherlands/Belgium/Denmark
113 min

www.granietfilm.nl

Director's Statement:

In BORGMAN I wanted to show that evil comes in everyday form, embodied within ordinary, normal, polite men and women who perform their tasks with pride and pleasure, and with ruthless attention to detail. I wanted to show that evil is enacted not just on cold winter nights, but in the optimistic summer, beneath a warm and comforting sun. And I wanted to show that a man like Borgman, who continually remains elusive, can intoxicate a woman so fully with desire that she is rendered powerless.

This film is darker than my other films because I wanted to go further. I wanted to descend into an unknown, dark part of my imagination and see what was to be found there. And I wanted to make a film very much open to interpretation, one that raises more questions than it answers.

I think BORGMAN is a strong film – ask me again in 10 years and I will have forgotten how I ever came to write it – but in my experience there are always things which could be better. Nevertheless I am very curious about how it will be received. And in the meantime I am working on a new film, my ninth film.

Alex van Warmerdam

Polymath Alex van Warmerdam was born in the Dutch city of Haarlem in 1952. He studied Graphic Design and Painting at Amsterdam's Gerrit Rietveld Academy before he co-founded the music theatre company Hauser Orkater (1972) and The Mexican Hound Theatre Company (1980) with his brother Marc. Between 1978 and 1984 he shot a short film and two TV films before making his feature debut in 1986 with ABEL, which won the Critics Award at the Venice IFF. In 1992, he made the feature THE NORTHERNERS, which picked up three European Film Awards, then called Felix (for young film, music and art direction). THE DRESS (1996), which sold to more than 25 territories, won both the FIPRESCI Award at Venice and the Dutch Film Critics' Award at the Netherlands FF. Success continued with his 1998 film LITTLE TONY which was selected for Un Certain Regard at Cannes and was nominated for the European Film Awards in the Actress and Script categories. GRIMM (2003) was selected for San Sebastian and Riga, while WAITER (2006) won both public and critical acclaim at international festivals including Toronto. Alex's THE LAST DAYS OF EMMA BLANK won Best European Film at Venice and the Best Screenplay Award at the Netherlands FF.



BORGMAN

Festival Participation/Awards:

Athens IFF
Cannes IFF
Haifa IFF
Moscow IFF
Motovun FF
Sarajevo FF
Sydney FF
Taipei FF
Toronto IFF



portrait: Stef Nagel

Alex van Warmerdam

Filmography:

1984 DE STEDELING (The Townee), short
1986 ABEL
1992 DE NOORDERLINGEN
1996 DE JURK (The Dress)
1998 KLEINE TEUN (Little Tony)
2003 GRIMM
2006 OBER (Waiter)
2010 DE LAATSTE DAGEN VAN EMMA BLANK (The Last Days of Emma Blank)

THE BROKEN CIRCLE BREAKDOWN

DIRECTED BY: Felix van Groeningen

WRITTEN BY: Carl Joos & Felix van Groeningen

PRODUCED BY: Dirk Impens

DIRECTOR OF PHOTOGRAPHY: Ruben Impens

EDITOR: Nico Leunen

PRODUCTION DESIGNER: Kurt Rigolle

COSTUME DESIGNER: Ann Lauwerys

SOUND DESIGNER: Jan Deca

ORIGINAL SCORE: The Broken Circle Breakdown Band
directed by Bjorn Eriksson

MAIN CAST: Veerle Baetens (Elise), Johan Heldenbergh (Didier), Nell Cattrysse (Maybelle), Geert van Rampelberg (William), Nils de Caster (Jock)



THE BROKEN CIRCLE BREAKDOWN tells the love story between Elise and Didier. She has her own tattoo shop, he plays the banjo in a band. It is love at first sight, in spite of major differences. He talks, she listens. He is a dedicated atheist, although at the same time a naïve romantic. She has a cross tattooed in her neck, even though she has both feet firmly on the ground.

Their happiness is complete after their little girl Maybelle is born. Unfortunately, Maybelle, at six years old, becomes seriously ill. Didier and Elise respond in very different ways. But Maybelle does not leave them any choice. Didier and Elise will have to fight for her together.

Will you get through something like that if you are so different? Or will love let you down if you need it most? Love can conquer fate, and sometimes not.

Production:

Menuet BVBA Film &
Television Production
Ferdinand Lousbergskaaai 105
9000 Gent
BELGIUM
tel.+32 9 235 73 70
info@menuet.be

World Sales:

The Match Factory
Balthasarstr. 79-81
50670 Köln
GERMANY
tel. +49 221 539 709 0
marketing@matchfactory.de

Press:

Film Press Plus
Richard Lormand
www.FilmPressPlus.com
tel: +33 9 7044 9865
intlpress@aol.com

Belgium
100 min

www.thebrokencirclebreakdown.be



THE BROKEN CIRCLE BREAKDOWN

Festival Participation/Awards:

Berlin IFF: Panorama Audience Award
CPH:PIX Copenhagen: Audience Award
Flanders IFF Ghent
Seattle IFF
Sydney FF
Tribeca FF: Best Screenplay & Actress

Director's Statement:

THE BROKEN CIRCLE BREAKDOWN is an adaptation of a theatre play by Johan Heldenbergh. Johan is a friend and I've worked with him as an actor on two of my previous films. When I saw his play I was totally flabbergasted. The combination of the personal story, the music, and the theme (reason vs religion) just blew me away. Johan is very interested in film, so he was very excited when I expressed my interest in an adaptation.

He was also in favour of not collaborating on the screenwriting. So I started working on the script together with screenwriter Carl Joos, but we had to start over a couple of times, before we could really crack it, as it was a pretty complex story.

Felix van Groeningen

Born in 1977, Felix van Groeningen graduated with a Master in Audiovisual Arts from the KASK in Ghent in 2000, with his short film 50 CC. Felix made a few shorts and wrote and directed various theatre pieces.

After many detours through the cultural world, Felix decisively chose to return to his first love: making movies. Together with producer Dirk Impens, his former teacher at KASK, he has so far directed three full-length films.



portrait: Haus De Greve

Felix van Groeningen

Filmography:

2004 STEVE+SKY
2007 WITH FRIENDS LIKE THESE
2009 THE MISFORTUNATES

THE CONGRESS

WRITTEN & DIRECTED BY: Ari Folman

PRODUCED BY: Ari Folman, Reinhard Brundig & Robin Wright

DIRECTOR OF PHOTOGRAPHY: Michal Englert

EDITOR: Nili Feller

PRODUCTION DESIGNER: David Polonsky

COSTUME DESIGNER: Mandi Line

SOUND DESIGNER: Aviv Aldema

ORIGINAL SCORE: Max Richter

MAIN CAST: Robin Wright (Robin Wright), Harvey Keitel (Al), John Hamm (Dylan), Paul Giamatti (Dr Barker), Kodi Smit-McPhee (Aaron)



Robin Wright, playing the role of herself, gets an offer from a major studio to sell her cinematic identity: she'll be numerically scanned and sampled so that her alias can be used with no restrictions in all kinds of Hollywood films – even the most commercial ones that she previously refused. In exchange she receives loads of money, but more importantly, the studio agrees to keep her digitalised character forever young – for all eternity – in all of their films. The contract is valid for 20 years. *THE CONGRESS* follows Robin as she makes her comeback after the contract expires, straight into the world of future fantasy cinema.

Production:

Bridgit Folman Film Gang
37 Yehuda Hayamit St
#14
Jaffa 68134
ISRAEL
bridgitfolman@gmail.com

World Sales:

The Match Factory
Balthasarstrasse 79-81
50931 Köln
GERMANY
tel. +49 221 539 709 0
marketing@matchfactory.de

Press:

Wolf
www.wolf-con.com
tel. +49 157 7474 9724
hello@wolf-con.com

Israel/Germany/Poland/Luxembourg/France/Belgium
120 min

www.thecongress-movie.com

Director's Statement:

In his novel "The Futurological Congress", the great science-fiction writer Stanislaw Lem foresaw a world-wide chemical dictatorship run by the leading pharmaceutical companies. Written in the late 1960s, the book depicted drug manufacturers' complete control of our entire range of emotions, from love and longings, to jealousy and deadly fear. Lem, considered sci-fi's greatest prophet and philosopher (alongside Philip K. Dick), could not have realised how prescient he was in predicting the start of the third millennium. Into the psychochemical whirlwind foreseen by Lem, the film adaptation of his novel introduces the current cinematic technologies of 3-D and motion capture, which threaten to eradicate the cinema we grew up on. In the post-AVATAR era, every filmmaker must ponder whether the flesh-and-blood actors who have rocked our imagination since childhood can be replaced by computer-generated 3-D images. Can these computerised characters create in us the same excitement and enthusiasm, and does it truly matter? The film, entitled *THE CONGRESS*, takes 3-D computer images one step further, developing them into a chemical formula that every customer may consume through prescription pills, thereby compiling in their minds the movies they have always wanted to see, staging their fantasies, and casting the actors they adore. In this world, these beloved creatures of stage and cinema become futile relics, lacking in content, remembered by no one. Where, then, do these actors go after selling their souls and identities to the studio devil? *THE CONGRESS* comprises quasi-documentary live-action sequences that follow one such actress, Robin Wright, as she accepts an offer to be scanned and signs a contract selling her identity to the studio, then transitions into an animated world that depicts her tribulations after selling her image, up until the moment when the studio turns her into a chemical formula. Only the mesmerising combination of animation – with the beautiful freedom it bestows on cinematic interpretation – and quasi-documentary live-action, can illustrate the transition made by the human mind between psychochemical influence and deceptive reality. *THE CONGRESS* is primarily a futuristic fantasy, but it is also a cry for help and a profound cry of nostalgia for the old-time cinema we know and love.



THE CONGRESS

Festival Participation/Awards:

Cannes IFF
Karlovy Vary IFF



Ari Folman

Filmography:

1991 COMFORTABLY NUMB, doc.
1996 SAINT CLARA
2001 MADE IN ISRAEL
2008 WALTZ WITH BASHIR

ЦВЕТЪТ НА ХАМЕЛЕОНА (CVETAT NA HAMELEONA)

THE COLOUR OF THE CHAMELEON

DIRECTED BY: Emil Christov

WRITTEN BY: Vladislav Todorov

PRODUCED BY: Vladislav Todorov & Bouriana Zakharieva

DIRECTOR OF PHOTOGRAPHY: Krum Rodriguez

EDITOR: Alexander Etimov

PRODUCTION DESIGNER: Prolet Spasova

COSTUME DESIGNER: Armaveni Stoyanova

SOUND DESIGNER: Svetlosar Georgiev

ORIGINAL SCORE: Nikolay Madzharov

MAIN CAST: Ruscen Vidinliev (Batko Stamenov), Irena Milyankova (girl), Rousy Chanev (Mtyakov), Deyan Donkov (Kokalov), Svetlana Yancheva (mother)



Batko becomes a secret-police informant. He performs his duties with great zeal, and yet he is unduly dismissed. His ego is badly hurt. His experience with clandestine work makes him realise a simple fact: the system of the political police is flawed by nature. Secrecy is both, its power and weakness. The system depends on the presumed authenticity of the agents and recruitment of informants based on fear. The operations of the secret police could be imitated by rogue individuals posing as agents. Batko creates a phantom secret-police department – a backdoor in the matrix of political control. He becomes the spider in his own web of informants by recruiting a group of intellectuals to spy on each other. He builds his own secret archive. After the fall of communism, Batko uses it to wreak havoc on the government. This is a dark political comedy. The provocations that spur the plot forward in a slew of hilarious, yet diabolical absurdities come from the workings of the mind of a psychopathic schemer.

Production & World Sales:

Peripeteia
ul. Samokov #80
Sofia 1113
BULGARIA
tel. +359 893 766 969
b.zakharieva@peripeteiafilms.com

Bulgaria
111 min

www.peripeteiafilms.com



THE COLOUR OF THE CHAMELEON

Festival Participation/Awards:

FEST Belgrade IFF
Edinburgh IFF
Hamburg FF
Goa IFF of India
Istanbul IFF
Karlov Vary IFF
Palm Springs IFF
Sofia IFF
Stockholm IFF
Thessaloniki IFF
Toronto IFF
Vilnius IFF

Director's Statement:

A maniacal informant creates his own phantom secret-police department. The movie offers a paradoxical twist in the standard representation of totalitarianism as a society of victims and victimisers. This is a story without innocents. Secret policing reveals its dark nature not only in its nauseating cruelties, but most suggestively in its deviant pleasures.

Emil Christov

Emil Christov was born in Sofia, Bulgaria. He attended the College of Photography and studied Cinematography at the Bulgarian National Theatre and Film Academy. He worked as a director of photography on feature films, documentaries, and music videos. THE COLOUR OF THE CHAMELEON is his directorial debut.



Emil Christov

DANS LA MAISON IN THE HOUSE

DIRECTED BY: François Ozon

WRITTEN BY: François Ozon, freely adapted from the play
"The Boy in the last Row" by Juan Mayorga

PRODUCED BY: Eric & Nicolas Altmayer

DIRECTOR OF PHOTOGRAPHY: Jérôme Almeras A.F.C.

EDITOR: Laure Gardette

COSTUME DESIGNER: Ursula Paredes Choto

SOUND DESIGNER: Benoît Gargonne

ORIGINAL SCORE: Philippe Rombi

MAIN CAST: Fabrice Luchini (Germain), Ernst Umhauer (Claude), Kristin Scott Thomas (Jeanne), Emmanuelle Seigner (Esther), Denis Ménochet (Rapha senior), Bastien Ughetto (Rapha junior)



A boy of 16 wants to get into the house of one of his classmates to glean inspiration for his writing assignments. Impressed with this unusual and gifted student, his teacher rediscovers a taste for teaching, but the intrusion sparks a series of uncontrollable events.

Production:

Mandarin Cinéma
68, rue de la Folie Méricourt
75011 Paris
FRANCE
tel. +33 1 58 30 80 30
mandarin@mandarin-bbf.com

World Sales:

Wild Bunch
99, rue de la Verrerie
75004 Paris
FRANCE
tel. +33 1 53 01 50 20
edevos@wildbunch.eu

Press:

Magali Montet
tel. +33 6 71 63 36 16
magalii@magalimontet.com

France
105 min

www.danslamaison-lefilm.com



IN THE HOUSE

Festival Participation/Awards:

Donostia San Sebastian IFF: Golden
Seashell & Prize of the Jury
BFI London FF
RiverRun IFF: Jury Prize
Tallinn Black Nights FF
Toronto IFF: FIPRESCI Award



François Ozon

Filmography:

1997 SEE THE SEA, short
1998 SITCOM
1999 CRIMINAL LOVERS
2000 WATER DROPS ON BURNING ROCKS
2001 UNDER THE SAND
2002 8 WOMEN
2003 SWIMMING POOL
2004 5X2
2005 TIME TO LEAVE
2006 A CURTAIN RAISER, short
2007 ANGEL
2009 RICKY
2010 THE REFUGE
2010 POTICHE

Director's Statement:

I was particularly struck by the teacher-student relationship when I read the play. We root for both the teacher and the student. Both points of view are presented, by turns. Usually students learn from their teachers, but here, the learning goes both ways. And the back-and-forth between reality and writing lends itself to a playful reflection on storytelling and the imagination. These somewhat theoretical questions are really brought to life in the play. The Germain-Claude relationship represents the essential partnership in any creative endeavour: the editor and the writer, the producer and the director, even the reader and the writer or the audience and the director. When I read the play, I saw a chance to speak indirectly about my work, the cinema, inspiration and its sources, what it is to create, what it is to be an audience.

François Ozon

François Ozon was born in 1967 in Paris. With his master's degree in Cinema (Paris I), he entered the famous French school of cinema La FEMIS in the director section in 1990. Since then, he has been shooting many films in super-8, video, 16mm and 35mm. Many of his short films have been in competition in various international festivals: ACTION VÉRITÉ (Truth or Dare) was the beginning of his collaboration with Fidélité Productions. UNE ROBE D'ÉTÉ (A Summer Dress) won the 'Léopard de Demain' Award at the Locarno IFF. SITCOM, his first feature, was in competition in the Official Selection of the International Week of Film Critics at the Cannes IFF 1998.

DJÚPIÐ

THE DEEP

DIRECTED BY: Baltasar Kormákur

WRITTEN BY: Jón Atli Jónasson & Baltasar Kormákur

PRODUCED BY: Agnes Johansen & Baltasar Kormákur

DIRECTOR OF PHOTOGRAPHY: Bergsteinn Björgúlfsson

EDITOR: Sverrir Kristjánsson & Elísabet Ronaldsdóttir

PRODUCTION DESIGNER: Atli Geir Grétarsson

COSTUME DESIGNER: Helga I. Stefánsdóttir

SOUND DESIGNER: Kjartan Kjartansson & Ingvar Lundberg

ORIGINAL SCORE: Ben Frost & Daníel Bjarnason

MAIN CAST: Ólafur Darri Ólafsson (Gulli), Jóhann G. Jóhannsson (Palli), Stefán Hallur Stefánsson (Jón), Björn Thors (Hannes), Thorbjorg H. Thorgilsdóttir (Halla)



On a cold night in March 1984, a few miles off the south coast of Iceland, a fishing boat sank with all its men. One of the crew miraculously managed to survive. After five hours in the ocean, the exhausted man washed ashore, only to find himself on a deadly, uninhabited lava field. Based on an astonishing true incident, THE DEEP is the tale of an ordinary man whose will to live made him both an inexplicable scientific phenomenon and a reluctant national hero. Being a sole survivor can be a burden as well as a blessing. Deciding to move on may be the hardest part.

Production & Press:

Sögn ehf / Blueeyes Productions
Seljavegi 2
101 Reykjavík
ICELAND
tel. +354 511 7060
agnes@blueeyes.is

World Sales:

BAC Films
88, rue de la Folie Méricourt
75011 Paris
FRANCE
tel. +33 1 53 53 52 52
m.robinet@bacfilms.fr

Iceland/Norway

92 min

Director's Statement:

I was just a teenager when this happened. Like everyone else in our small country I felt for the people of the Westmann Islands who again had lost men at sea, but I was also fascinated by the sole survivor. They named him the seal-man, referring to his body fat, which they believed had kept him alive in the sea. The images of this unusual man stayed with me. Not your stereotypical hero, but still someone who had beat the odds. Over the years I sometimes thought of him and wondered about his five-hour swim in the North Atlantic Ocean and the determination and lust for life that must have pushed him through that night.

Nearly 30 years later and after the economic meltdown, I felt an urge to tell this particular story. For a nation that had been riding high on a wave of a superiority complex and was fighting not to surrender to the opposite, I felt that it was important for us to get our heads straight, face who we really are, reflect on what we're made of and remind ourselves of the heroes who endured the harsh conditions of the frigid seas in the far north for centuries and created the modern society we now enjoy.

The Westmann Islands' fishing community is one of many similar places around Iceland. In such small places every person makes a difference. When a group of men goes out to sea (or to war or to the mines in other cases), the ones who stay behind realise the danger that lurks behind the corner and silently hope that they will return safely. This survival story pays tribute to all those heroes who have died at sea.

Baltasar Kormákur

Baltasar Kormákur was born in Reykjavík in 1966. He graduated as an actor from Iceland's National Academy of Fine Arts in 1990 and was signed on by the National Theatre of Iceland right away, where he worked as one of the leading young actors until 1997. He also produced and directed some highly popular, independent stage productions.

He wrote, directed, acted in and produced 101 REYKJAVÍK (2000) and after the international success of the film, his main focus has been on film as writer/director/producer.

THE DEEP

Festival Participation/Awards:

AFI Fest: LA IFF
Brussels FF
Edinburgh IFF
Festiroia IFF Setubal
Hamburg FF
Gothenburg IFF
Guadalajara IFF
Hong Kong IFF
FebioFest Prague IFF
Istanbul IFF
Jerusalem FF
Les Arcs European FF
Mar del Plata IFF
Melbourne IFF
Miami IFF
Palm Springs IFF
San Francisco IFF
Seattle IFF
Thessaloniki IFF
Toronto IFF
Transilvania IFF Cluj

11 Icelandic EDDA Awards, incl. Best Film, Director, Cinematography, Editing, Set Design, Costume, Sound, Music & Actor



Baltasar Kormákur

Filmography:

2000 101 REYKJAVÍK
2002 THE SEA
2005 A LITTLE TRIP TO HEAVEN
2006 JAR CITY
2008 WHITE WHITE WEDDING
2010 INHALE
2012 CONTRABAND
2013 2 GUNS

ДОЛГАЯ СЧАСТЛИВАЯ ЖИЗНЬ

(DOLGAYA SCHASTLIVAYA ZHIZN)

A LONG AND HAPPY LIFE

DIRECTED BY: Boris Khlebnikov

WRITTEN BY: Alexander Rodionov & Boris Khlebnikov

PRODUCED BY: Roman Borisovich & Alexander Kushaev

DIRECTOR OF PHOTOGRAPHY: Pavel Kostomarov

EDITOR: Ivan Lebedev

PRODUCTION DESIGNER: Olga Khlebnikova

COSTUME DESIGNER: Svetlana Mikhailova

SOUND DESIGNER: Maxim Belovolov

MAIN CAST: Alexander Yatsenko (Alexander Sergeevich),
Anna Kotova (Anya), Vladimir Korobeinikov (Volodia),
Sergey Nasedkin (Serega)



A young farmer named Sasha stands at the beginning of a new, happy life. The state is buying up land from small landowners. For Sasha, this is a chance to escape the potato farm he has grown tired of, and return to the city, taking along his beloved Anna (a clerk in the local land administration department). But once the deal is closed and the farm is doomed, the local villagers suddenly rise up in protest. They convince Sasha, the 'boss', to come to their aid and save the farm – the village's only means of survival. Sasha is touched by the villagers' eagerness to cast him in the role of a local leader and object of their love and hope. He tries his best to help the villagers. But when he puts the brakes on the transfer of the farm to the state, local officials view it as a symptom of schizophrenia, and his girlfriend takes it as his refusal to share a life in the city with her. Sasha finds himself caught up in a fight which is not his, entangled in a web of passion, pride, and irreversible actions.

Production:

Koktebel Film Co.
Mantulinskaya Str. 7
123100 Moscow
RUSSIA
tel. +7 926 562 6477
dima@koktebel-film.ru

World Sales:

Films Boutique
Köpenicker Strasse 184
10997 Berlin
GERMANY
tel. +49 30 695 378 50
info@filmsboutique.com

Russia
77 min



Director's Statement:

It all began when I watched, for the umpteenth time, the 1952 American Western HIGH NOON. At some point, just for fun, I came up with a Russian version of the story. At first, I didn't take it seriously. But for some reason, I gradually came to believe that I could really do this. I wanted to make a full-on, modern-day Western. When we started to study the subject of the story, as we began to visit farms, naturally, the plot and the genre began to fall apart. We were deluged with observations that pulled the story in a completely different direction.

We shot the film in the north, on the Tersky Coast of the White Sea, in the village of Umba in the Murmansk region. The area has a unique natural beauty: pinewoods, cliffs, and small plots of land that used to house farms. It was crucial that we convey the sense that this village is very far from Moscow, that this is a place where the relationship between people and government is more direct. When I saw the way trees and bushes consume and destroy the deserted farms, I knew this was the perfect location for our shoot. Here, you get a real sense that nature is watching everything we do, that it is stronger than us.

Boris Khlebnikov

Boris Khlebnikov was born on 28 August 1972. Before enrolling in the All-Union State Institute of Cinematography, he spent two years studying Biology at the Moscow State Pedagogical Institute. His feature-length directorial debut was KOKTEBEL, co-directed with Aleksei Popogrebsky.



A LONG AND HAPPY LIFE

Festival Participation/Awards:

FEST Belgrade IFF
Edinburgh IFF
Hamburg FF
Goa IFF of India
Istanbul IFF
Karlovy Vary IFF



Boris Khlebnikov

Filmography:

2003 KOKTEBEL
(with Alexei Popogrebsky)
2006 SVOBODNOE PLAVANIE (Free Floating)
2009 SUMASSHEDSHAYA POMOSHCH
(Help Gone Mad)
2009 KOROTKOE ZAMYKANIE
(Crush), segment POZOR (Shame)
2012 NEKUDA SPESHIT
(Nowhere to Rush), segment
SPASITELNY TUNNEL
(Salvation Tunnel)
2012 POKA NOCH NE RAZLUCHIT
(Until the Night Separates Us)

DOM ÖVER DÖD MAN

THE LAST SENTENCE

DIRECTED BY: Jan Troell

WRITTEN BY: Klaus Rifbjerg & Jan Troell

PRODUCED BY: Francy Suntinger

DIRECTOR OF PHOTOGRAPHY: Jan Troell & Mischa Gavrjusjov

EDITORS: Jan Troell & Ulrika Rang

PRODUCTION DESIGNER: Peter Bävman

COSTUME DESIGNER: Katja Watkins

SOUND DESIGNER: Olle Tannergård

ORIGINAL SCORE: Gaute Storaas

MAIN CAST: Jesper Christensen (Torgny Segerstedt), Pernilla August (Maja Forssman), Ulla Skoog (Puste Segerstedt), Björn Granath (Axel Forssman)



photo: Nille Leander

Torgny Segerstedt is the editor-in-chief of the "Göteborgs Handels och Sjöfartstidning" newspaper from 1933 to 1945. He challenges the leaders of the Third Reich with his controversial articles, some of which are translated and broadcast on British radio the same day they are published. In Norway he is regarded as a hero. But the Swedish king and the government fear the repercussions. Sweden is neutral and they are prepared to go to any lengths to keep the country out of the war.

He has a turbulent love life. He's constantly conflicted, hopelessly entangled in a complex and tumultuously passionate love affair with three different women. In the end, he is forced to accept the political and personal consequences of his actions. When the Third Reich falls, he realises that his brave and chaotic life has lost its meaning, and that only death remains. That man's name is Torgny Segerstedt.

Production:

Filmlance International
Box 271 56
10252 Stockholm
SWEDEN
tel. +46 8 459 73 80
filmlance@filmlance.se

World Sales & Press:

TrustNordisk ApS
Filmbyen 22
2650 Hvidovre
DENMARK
tel. +45 3686 8788
info@trustnordisk.com

Sweden
120 min



photo: Jan Troell

Director's Statement:

I have wanted to make another film in black and white for many years and would have preferred at least four of my previous films to have been so, but it was said to be impossible for commercial and thereby financial reasons. But this time I had the fortune to work with a producer who was open to the possibility and since new digital cameras offer the choice to make a film in both colour as well as black and white I decided to shoot it in colour and then make my decision which came to favour black and white, after making careful comparisons in post-production during the editing and colouring.

I find that colours often can distract the eye from seeing the whole picture, the real story. Black and white tends to focus our attention on the drama, on the actions, the expressions. It is wrongfully accused of being old, when in fact it is just another "effect" added to tell the story in a certain way.

It was also especially motivated in this film, where we have added documentary footage from World War II, which is black and white and so it blends in better and becomes a more natural part of the rest of the film.

Jan Troell

Jan Troell was born in Sweden in July 1931. He has made more than 40 films during his career, many of these have earned nominations and won awards across the world, for example the adaption for the screen of Vilhelm Moberg's classic novels, "The Emigrants" (1971) and "The New Land" (1972).

THE LAST SENTENCE

Festival Participation/Awards:

Chicago IFF: Silver Hugo for Best Actress
CPH:PIX Copenhagen
Espoo Ciné
Guadalajara IFF
Haifa IFF
FebioFest Prague IFF
Midnight Sun FF Sodankylä
Montreal World FF: Best Director
Palm Springs IFF
Pusan IFF
Seattle IFF
Stockholm IFF
Tallinn Black Nights FF



portrait: Nille Leander

Jan Troell

Filmography:

1966 HÄR HAR DU DITT LIV
(Here's Your Life)
1968 OLE DOLE DOFF (Who Saw Him Die?)
1971 UTVANDRAMA (The Emigrants)
1972 NYBYGGAMA (The New Land)
1974 PIONJÄREMA (Zandy's Bride)
1977 BANG!
1979 ORKANEN (Hurricane)
1982 INGENJÖR ANDRÉES LUFTFÄRD
(The Flight of the Eagle)
1991 IL CAPITANO
2001 SÅ VIT SOM EN SNÖ
(As White as in Snow)
2008 MARIA LARSSONS EVIGA ÖGNBLICK
(Everlasting Moments)

EPIZODA U ZIVOTU BERACA ZELJEZA

AN EPISODE IN THE LIFE OF AN IRON PICKER

WRITTEN & DIRECTED BY: Danis Tanović

PRODUCED BY: Amra Bakšić Čamo & Čedomir Kolar

DIRECTOR OF PHOTOGRAPHY: Erol Zubčević

EDITOR: Timur Makarević

SOUND DESIGNER: Samir Fočo

MAIN CAST: Senada Alimanovic (Senada), Nazif Mujic (Nazif), Sandra Mujic (Sandra), Šemsa Mujic (Šemsa)



Nazif barely makes ends meet as an iron picker to support his family. He searches daily for scrap metal while his partner Senada tends to their home and their two young daughters. A third baby is on the way.

After a long day's work, Nazif finds Senada laid up in pain. The following day, he borrows a car to drive her to the nearest hospital. The diagnosis is that Senada has had a miscarriage and is still carrying her dead five-month old fetus. The condition is critical and Senada needs immediate treatment at a faraway city hospital.

Because she does not have a state-provided health insurance card, the hospital requests that Senada pay 980 Bosnian marks (500 euros), a fortune for a modest iron picker. Despite Nazif's begging, Senada is denied the crucial surgery and forced to return home to their Roma community in central Bosnia & Herzegovina. For the next ten days, Nazif does everything he can to try and save Senada's life – desperately searching for more scrap metal, seeking help from state institutions ... For the next ten days, Nazif and Senada are fully exposed to the callousness of contemporary society.

Production:

Sarajevo Center For
Contemporary Art
Husrefa Redzica 20
Sarajevo 71000
BOSNIA & HERZEGOVINA
tel. +387 33 444 535
office@pro.ba

World Sales:

The Match Factory
Balthasarstr. 79-81
50670 Köln
GERMANY
tel. +49 221 539 70 90
info@matchfactory.de

Press:

Film Press Plus
Richard Lormand
tel: +33 9 7044 9865
www.FilmPressPlus.com
intlpress@aol.com

Bosnia & Herzegovina/France/Slovenia
74 min

Director's Statement:

I read about Senada's case in the local newspapers somewhere around Christmas 2011. I got really angry and immediately called Amra Bakšić, who is my friend and producer and asked her if she had heard about it. We agreed to send someone to check the story and a few days later, after we got the confirmation, I went to this village myself. I met the couple and instantly felt the warmth of their hospitality. They were a little bit scared when I told them I would like to make some kind of movie about what happened. It was a moment when even I was not sure what to do. I spoke to Amra about everything and we agreed that the formal procedure of making this into a film would take us at least a year or two. A few days later I went back and proposed to the couple, Nazif and Senada, to reconstruct the whole event and asked them if they would play themselves in the film.

First they were not sure about it, but I told them that even I had never done anything like this and that in the worst case we wouldn't show the film to anyone. But I still wanted to try. After a few days we talked again and they agreed. I was not sure of the result I would get, but I felt I had to do it.

Danis Tanović

Danis Tanović was born in 1969 in Zenica (now Bosnia & Herzegovina) and raised in Sarajevo where he studied Film Directing at the Academy of Performing Arts. When Sarajevo fell under siege, he spent two years on the front-line filming for the army. The material that he and his colleagues produced on these dangerous missions has been seen in many films and news reports about the Bosnian war. In 1994, Danis emigrated to Belgium to continue his film studies at INSAS and he began making shorts and documentaries.



AN EPISODE IN THE LIFE OF AN IRON PICKER

Festival Participation/Awards:

Berlin IFF: Silver Bear for Best Actor,
Silver Bear Jury Grand Prix
Era New Horizons Wrocław IFF
Hong Kong IFF
Istanbul IFF: Special Mention
Jerusalem FF: "In the Spirit of Freedom"
Award
Karlovy Vary IFF
Sarajevo FF
Sofia IFF
Sydney FF
Transilvania IFF Cluj



Danis Tanović

Filmography:

2001 NO MAN'S LAND
2005 L'ENFER (Hell)
2009 TRIAGE
2012 CIRKUS COLUMBIA

LA GRANDE BELLEZZA

THE GREAT BEAUTY

DIRECTED BY: Paolo Sorrentino

WRITTEN BY: Paolo Sorrentino & Umberto Contarello

PRODUCED BY: Nicola Giuliano & Francesca Cima

DIRECTOR OF PHOTOGRAPHY: Luca Bigazzi

EDITOR: Cristiano Travaglioli

PRODUCTION DESIGNER: Stefania Cella

COSTUME DESIGNER: Daniela Ciancio

SOUND DESIGNER: Emanuele Cecere

ORIGINAL SCORE: Lele Marchitelli

MAIN CAST: Toni Servillo (Jep Gambardella), Carlo Verdone (Romano), Sabrina Ferilli (Ramona), Carlo Buccirosso (Lello Cava), Iaia Forte (Trumeau), Pamela Villosesi (Viola), Galatea Ranzi (Stefania), Massimo De Francovich (Egidio), Roberto Herlitzka (Cardinal Bellucci), Isabella Ferrari (Orietta)



pictures: Gianni Fiorito

Aristocratic ladies, social climbers, politicians, high-flying criminals, journalists, actors, decadent nobles, prelates, artists and intellectuals – whether authentic or presumed – form the tissue of these flaky relationships, all engulfed in a desperate Babylon which plays out in the antique palaces, immense villas and most beautiful terraces in the city. They are all there, and they are not seen in a good light. Jep Gambardella, 65, indolent and disenchanting, his eyes permanently imbued with gin and tonic, watches this parade of hollow, doomed, powerful yet depressed humanity. All the effort of life, disguised as specious, distracted entertainment. A dizzying moral lifelessness. And behind it, Rome, in summer. Stunningly beautiful and indifferent. Like a dead diva.

Production:

Indigo Film with Medusa Film
Via Torino 135
00184 Roma
ITALY
tel. +39 06 77 250 255
info@indigofilm.it

World Sales:

Pathé International
2, rue Lamennais
75008 Paris
FRANCE
tel. +33 1 71 72 33 05
themba.bhebe@pathe.com

Italy/France
140 min

www.pathefilms.com/film/
lagrandebellezza



THE GREAT BEAUTY

Festival Participation/Awards:

Cannes IFF
Karlovy Vary IFF
New Zealand IFF
The Norwegian IFF Haugesund
Odessa IFF
Toronto IFF



Paolo Sorrentino

Filmography:

2001 L'UOMO IN PIÙ
2004 LE CONSEGUENZE DELL'AMORE
2006 L'AMICO DI FAMIGLIA
2008 IL DIVO
2011 THIS MUST BE THE PLACE

Director's Statement:

I have long been thinking about a film which probes the contradictions, the beauties, the scenes I have witnessed and the people I've met in Rome. It's a wonderful city, soothing yet at the same time full of hidden dangers. By dangers, I mean intellectual adventures which lead nowhere.

Paolo Sorrentino

Director and screenwriter Paolo Sorrentino was born in Naples in 1970. His first full-length feature L'UOMO IN PIÙ (One Man Up), starring Toni Servillo and Andrea Renzi, was selected for the 2001 Venice IFF. In 2004, he directed LE CONSEGUENZE DELL'AMORE (The Consequences of Love), selected for competition at the Cannes IFF. The film won many important Italian prizes, including five David di Donatello awards. Three years later, his third film L'AMICO DI FAMIGLIA (The Family Friend) was again in competition at Cannes, as was his 2008 film IL DIVO, another collaboration with Toni Servillo. The film won the Prix du Jury and Prix Vulcain and seven David di Donatello, five Ciak d'Oro and five Nastri d'Argento awards and Toni Servillo won the EFA as Best Actor for IL DIVO and GOMORRA. In 2010, Sorrentino published his first novel, "Hanno tutti ragione", which was short-listed for the Premio Strega, the most prestigious Italian literature award. In 2011, THIS MUST BE THE PLACE, Sorrentino's first English-language feature, marked his fourth film in competition at Cannes. The movie, starring Sean Penn and Frances McDormand, won six David di Donatello, four Ciak d'oro and three Nastri d'Argento awards. In 2012, Sorrentino published his second book, "Toni Pagoda e i suoi amici".

GRENZGÄNGER

CROSSING BOUNDARIES

WRITTEN & DIRECTED BY: Florian Flicker
PRODUCED BY: Viktoria Salcher & Mathias Forberg
DIRECTOR OF PHOTOGRAPHY: Martin Gschlacht
EDITOR: Karina Ressler
PRODUCTION DESIGNER: Katharina Wöppermann

COSTUME DESIGNER: Monika Buttinger
SOUND DESIGNER: Veronika Hlawatsch
ORIGINAL SCORE: Eva Jantschitsch
MAIN CAST: Andreas Lust (Hans), Andrea Wenzl (Jana), Stefan Pohl (Ronnie)



Two men and one woman are involved in a dramatic triangle between love and passion, transgression and betrayal. Florian Flicker sets Karl Schönherr's "Der Weibsteufel" in Austria's borderland shortly after the turn of the last century. In the remote swamps next to the March River, Hans and Jana are living in a criminal idyll that comes tumbling down when a young soldier enters the picture.

Production & Press:

Prisma Film- und Fernsehproduktion GmbH
 Rathausstrasse 3/18
 1010 Wien
 AUSTRIA
 tel. +43 1 406 37 70
 office@prismafilm.at

Austria
 88 min

www.grenzgaenger.at



CROSSING BOUNDARIES

Festival Participation/Awards:

Gothenburg IFF
 Montreal World FF
 Reykjavik IFF
 Rotterdam IFF
 Sarajevo FF: CICA Award
 Thessaloniki IFF
 Vienna IFF
 Zurich FF

Three Austrian Film Awards: Best Screenplay, Cinematography, Score



Florian Flicker

Filmography:

1993 HALBE WELT (Half World)
 1997 ATTWENGERFILM, doc.
 1998 SUZIE WASHINGTON
 2000 DER ÜBERFALL (Hold Up)
 2006 NO NAME CITY, doc.

Director's Statement:

"Devilish Woman" is an old theatre play about two men and a woman involved in an emotional triangle which spirals out of control. I searched a long time for a key to adapt this century-old drama to the modern world and was overjoyed when I discovered a microcosm, even unknown to most Austrians: the area along the former "Iron Curtain", the historical no man's land between East and West, an untouched floodplain of forest and swamp, where not so long ago soldiers, smugglers, and refugees struggled to survive. This unique atmosphere and the unspoiled wilderness became a sort of fourth character in the drama. It influenced the script, the actors, and the entire project - a story about love and betrayal, and the fact that a common language between men and women has not yet been invented.

Florian Flicker

Writer and director Florian Flicker was born in 1965 in Salzburg. From 1989 on he worked as a director's assistant for theatre and commercials. In 1993, he made his first feature film, the science fiction drama HALF WORLD. His second feature film, the road movie SUZIE WASHINGTON (1998), received the Diagonale Grand Prize for Best Austrian Film (Großer Diagonale Preis). The tragicomedy HOLD UP (2000) won the three lead actors a Bronze Leopard at the Locarno IFF 2000 and again received the award for Best Austrian Film. Florian Flicker lives and works in Vienna.

GRZELI NATELI DGEEBI IN BLOOM

DIRECTED BY: Nana Ekvimishvili & Simon Gross

WRITTEN BY: Nana Ekvimishvili

PRODUCED BY: Simon Gross, Marc Waechter &

Guillaume de Seille

DIRECTOR OF PHOTOGRAPHY: Oleg Mutu

EDITOR: Stefan Stabenow

PRODUCTION DESIGNER: Konstantine Japharidze

COSTUME DESIGNER: Medea Bakradze

SOUND DESIGNER: Paata Godziashvili

MAIN CAST: Lika Babluani (Eka), Mariam Bokeria (Natia),
Zurab Gogaladze (Kote), Data Zakareishvili (Lado)



The early 90s, in Tbilisi, the capital of the newly independent Georgia after the collapse of the Soviet Union: The country is facing violence, war on the Black Sea coast (Abkhazia) and vigilant justice that plague society. But for Eka and Natia, 14-year-old inseparable friends, life just unfolds: in the street, at school, with friends or the elder sister. Although they are already dealing with men's dominance, early marriage and disillusioned love, for these two girls in bloom, life just starts.

Production & Press:

Indiz Film UG
Koehlerstrasse 81
14547 Beelitz-Fichtenwalde
GERMANY
tel. +49 171 484 42 65
info@marcwaechter.com

World Sales:

Memento Films International
9, cité Paradis
75010 Paris
FRANCE
tel. +33 1 53 34 90 20
sales@memento-films.com

Germany/Georgia/France
104 min



IN BLOOM

Festival Participation/Awards:

Berlin IFF: C.I.C.A.E. Prize
goEast Wiesbaden FF: SKODA Film Award
Hong Kong IFF: FIPRESCI Prize
Karlovy Vary IFF
Odessa IFF: Best Acting

Directors' Statement:

The story is inspired by Nana's personal memories of her youth in the troubled early 1990s in Georgia. We thought about the relation between young people and the time and cultural context in which they live. For us, this film was a journey into the past and present and a look into tomorrow. What can be considered part of a culture and where is the limit after which culture can no longer justify certain behaviours?

As we grappled with these questions, we discovered that our actors, two 14-year-old girls, were open, unprejudiced and passionate and quite perceptive despite their inexperience in life.

A teenager is a teenager, no matter from which country he or she is. All teenagers share one characteristic: they search. Our characters search for their female identity in a context full of violence, love and revenge and question whether love can justify killing someone. The answer seems clear – of course not. But what if you are confronted with this question and you only have fourteen years of life experience and live in a country steeped in chaos, anarchy and vigilante justice? Whom do you look up to? What values can help you survive?

The universal human traits of the two girls and the passion of our characters and the actors who portray them – these are the pillars on which the film rests and which made it possible to bring this story to the big screen.



Nana Ekvimishvili & Simon Gross

Filmography:

Nana Ekvimishvili
2007 LOST MAINLAND, doc.
2011 WAITING FOR MUM, short
2013 LONG BRIGHT DAYS
Simon Gross
1998 FALL OF MAN, short
2001 ELATED BY NIGHT, short
2006 FATA MORGANA
2013 LONG BRIGHT DAYS

HANNAH ARENDT

DIRECTED BY: Margarethe von Trotta

WRITTEN BY: Pam Katz & Margarethe von Trotta

PRODUCED BY: Bettina Brokemper & Johannes Rexin;

Bady Minck, Alexander Dumreicher-Ivanceanu,
Antoine de Clermont-Tonnerre & David Silber

DIRECTOR OF PHOTOGRAPHY: Caroline Champetier

EDITOR: Bettina Böhler

PRODUCTION DESIGNER: Volker Schäfer

COSTUME DESIGNER: Frauke Firl

SOUND DESIGNER: Greg Vittore

ORIGINAL SCORE: André Mergenthaler

MAIN CAST: Barbara Sukowa (Hannah Arendt), Axel Milberg
(Heinrich Blücher), Janet McTeer (Mary McCarthy),
Julia Jentsch (Lotte Köhler), Ulrich Noethen (Hans Jonas),
Michael Degen (Kurt Blumenfeld)



The film portrays Hannah Arendt (Barbara Sukowa). We experience the intensity of this powerful Jewish woman who fled Nazi Germany in 1933, during the four years (1961 to 1964) that she observes, writes, and endures the reception of her work on the trial of the Nazi war criminal, Adolf Eichmann. When Arendt hears that the Israeli Secret Service has kidnapped Adolf Eichmann in Buenos Aires and brought him to Jerusalem, she is determined to report on the trial. William Shawn (Nicholas Woodeson), the editor of "The New Yorker" magazine, is thrilled, but Arendt's husband, Heinrich Blücher (Axel Milberg), is not so sure. He worries that this encounter will put his beloved Hannah back into what they both call the "dark times." Arendt enters the tense Jerusalem courtroom and quickly realises that the contrast between his shallow mediocrity and his evil actions is the puzzle that must be solved. Arendt begins to discuss her ground-breaking interpretation, but is warned. Her philosophical approach will only cause confusion. Arendt defends her courageous and original perspective and after two years of intense thought, additional reading, and further debate with her best American friend Mary McCarthy (Janet McTeer), her German researcher and friend Lotte Köhler (Julia Jentsch), and constant consultation with Heinrich, she finally delivers her manuscript. The publication of the article in "The New Yorker" provokes an immediate scandal in the U.S., Israel, and soon in the rest of the world.

Production:

Heimatfilm GmbH + CO KG
Lichtstr. 50
50825 Köln
GERMANY
tel. +49 221 977 79 90
office@heimatfilm.biz

World Sales:

The Match Factory
Balthasarstr. 79-81
50670 Köln
GERMANY
tel. +49 221 539 70 90
info@matchfactory.de

Press:

Boxfish Films
Raumerstr. 27
10437 Berlin
GERMANY
tel. +49 30 440 447 51
info@boxfish-films.de

Germany/Luxembourg/France/Israel
110 min

www.hannaharendt-derfilm.de

Director's Statement:

The film concentrates on the four turbulent years when the lives of Hannah Arendt and Adolf Eichmann crossed. This focus offered the opportunity to tell a story that would lead to a profound understanding of both the historical and highly emotional impact of this explosive confrontation. When the uncompromising and unconventional thinker faced the submissive and dutiful bureaucrat, both Hannah Arendt and the discourse of the holocaust changed forever. In Eichmann she saw a man whose fatal mixture of obedience and thoughtlessness enabled him to transport millions of people to the gas chambers.

Portraying Hannah Arendt almost exclusively during the period which begins with Eichmann's capture and ends shortly after the publication of her book "Eichmann in Jerusalem – A Report on the Banality of Evil" made it possible to not only investigate her ground-breaking work, but also reveal her character and her personality. We get to know her as a woman, as a lover, and most important to her, as a friend. It's a film about a person caught between her thoughts and her emotions. We see her as a passionate thinker and professor, as a woman capable of lifelong friendship – she was even hailed as a woman who was "a genius of friendship" – but also as a fighter who courageously defended her ideas and never shied away from any confrontation. But her goal was always to understand. Her signature declaration: "I want to understand" is the phrase that best describes her.

Margarethe von Trotta

Born in Berlin in 1942, she studied German and Romance Languages and Literature in Munich and Paris. She was a sought-after actress in the films of Rainer Werner Fassbinder and Herbert Achternbusch, worked on her former husband Volker Schlöndorff's scripts and was the co-director on the film adaptation of Heinrich Böll's "The Lost Honour of Katharina Blum".

Margarethe von Trotta ranks among the world's most renowned auteurs. After her first independent directorial work THE SECOND AWAKENING OF CHRISTA KLAGES, she went on to make important and controversial films. Over the years she has created an extensive oeuvre that never fails to confirm her pronounced talent for fusing the personal experience with the political theme, developing a distinctive form that is emotionally rich and enjoys wide public appeal.

HANNAH ARENDT

Festival Participation/Awards:

FEST Belgrade IFF
BAFICI Buenos Aires
Espoo Ciné
Gothenburg IFF
Istanbul IFF
Miami IFF
PalM Springs IFF
São Paulo IFF
Sofia IFF
Tallinn Black Nights FF
Tokyo IFF
Toronto IFF
Valladolid IFF: Silver Spike for Best Film
Vilnius IFF

Two German Film Awards (Lola):
Best Leading Actress & Silver for
Best Picture

Bavarian Film Award for Best Actress



p.: Manfred Breuersbrock

Margarethe von Trotta

Select Filmography:

1975 DIE VERLORENE EHRE DER
KATHARINA BLUM
1978 DAS ZWEITE ERWACHEN DER
CHRISTA KLAGES
1981 DIE BLEIERNE ZEIT
1986 ROSA LUXEMBURG
1995 DAS VERSPRECHEN
2003 ROSENSTRASSE
2009 VISION – AUS DEM LEBEN DER
HILDEGARD VON BINGEN

HOŘÍCÍ KEŘ BURNING BUSH

DIRECTED BY: Agnieszka Holland

WRITTEN BY: Štěpán Hulík

PRODUCED BY: Antony Root, Tereza Polachová, Tomáš Hrubý & Pavla Kubečková

DIRECTOR OF PHOTOGRAPHY: Martin Štrba

EDITOR: Pavel Hrdlička

PRODUCTION DESIGNER: Milan Býček

COSTUME DESIGNER: Katarína Hollá

SOUND DESIGNER: Petr Čechák

ORIGINAL SCORE: Antoni Komasa-Lazarkiewicz

MAIN CAST: Tatiana Pauhofová (Dagmar Burešová), Jaroslava Pokorná (Libuše Palachová), Petr Stach (Jiří Palach), Martin Huba (Vilém Nový), Ivan Trojan (Major Jireš, Secret Police), Jan Budař (Radim Bureš), Igor Bareš (Major Dočekal, Secret Communist Police), Vojtěch Kotek (Ondřej Trávníček), Adrian Jastraban (Vladimír Charouz)



Based on real characters and events, this haunting drama focuses on the personal sacrifice of a Prague history student, Jan Palach, who set himself on fire in protest against the Soviet occupation of Czechoslovakia in 1969.

Dagmar Burešová, a young female lawyer, became part of his legacy by defending Jan's family in a trial against the communist government, a regime which tried to dishonour Palach's sacrifice, a heroic action for the freedom of Czechoslovakia. Jan and Dagmar's story is one of basic human values, truth, honour, justice and courage. The fight for freedom, for moral principles, self-sacrifice and protest in those desperate times led to the moral unification of a repressed nation, which twenty years later defeated the totalitarian regime.

The anniversary of Jan Palach's death inspired a new generation of students to start protests that led to the eventual fall of communism in Czechoslovakia, part of the eventual destruction of the Iron Curtain.

Lawyer Dagmar Burešová, who spent her life representing dissident opposition leaders, became the first Minister of Justice in a free Czechoslovakia.

Production & Press:

HBO Europe s.r.o.
Jankovcova 1037/49
170 00 Praha 7

CZECH REPUBLIC
tel.+420 261 094 444

tereza.polachova@hbo.cz (prod.)
pavla.brozkova@hbo.cz (press)

Production:

nutprodukce s.r.o.
Umělecká 7
170 00 Praha 7

CZECH REPUBLIC
tel. +420 731 163 041

tomas@nutprodukce.cz

World Sales:

Beta Film GmbH
Gruenwalder Weg 28d
82041 Oberhaching
GERMANY

tel. +49 89 673469 830
beta@betafilm.com

Czech Republic
234 min

www.hbo-europe.com/burningbush



BURNING BUSH

Festival Participation/Awards:

Karlovy Vary IFF
New York FF
Rotterdam IFF
Sarajevo FF
Sydney FF
Toronto IFF

Director's Statement:

I was a student at the Prague Film school in the 60s, during the period of the Prague Spring, when Soviet tanks came into the city and there was a period of so called "normalisation".

It shaped my life, my sensibility, my knowledge of people and political processes.

I always wanted to show in the movie this terrible web of communist soft oppression and moral corruption. In Štěpán Hulík's "Burning Bush" script I found the perfect expression of my own experiences. For Czech audiences this movie was a shock, catharsis, for so many it recreated their own personal experiences. For me it was a journey rekindling intimate memories, both private and public, being at the same time a wider, almost universal exploration of human weakness and human strength.

Agnieszka Holland

Born in Warsaw in 1948, writer/director Agnieszka Holland studied at Prague's renowned FAMU film school, and graduated in 1971. She began her film career working as assistant director to Krzysztof Zanussi and with Andrzej Wajda as her mentor. Her TV film debut was AN EVENING AT ABDON'S (1975) and her first feature film was PROVINCIAL ACTORS (1978), one of the flagship pictures of the 'cinema of moral disquiet' and the winner of the International Critics' Prize at the Cannes IFF 1980. Her rich filmography includes a number of prestigious awards and festival prizes as well as three Oscar nominations.



p.: Karolina Poryzala

Agnieszka Holland

Filmography:

1980 PROVINCIAL ACTORS
1981 FEVER
1981 A LONELY WOMAN
1985 ANGRY HARVEST
1988 TO KILL A PRIEST
1990 EUROPA EUROPA
1992 OLIVIER, OLIVIER
1993 THE SECRET GARDEN
1995 TOTAL ECLIPSE
1997 WASHINGTON SQUARE
1999 THE THIRD MIRACLE
2001 SHOT IN THE HEART
2001 JULIE WALKING HOME
2006 COPYING BEETHOVEN
2009 JANOSIK: A TRUE STORY
2011 IN DARKNESS

IMAGINE

WRITTEN & DIRECTED BY: Andrzej Jakimowski
PRODUCED BY: Andrzej Jakimowski, Vladimir Kokh & François d'Artemare
DIRECTOR OF PHOTOGRAPHY: Adam Bajerski
EDITOR: Cezary Grzesiuk
PRODUCTION DESIGNER: Ewa Jakimowska

COSTUME DESIGNER: Aleksandra Staszko
SOUND DESIGNER: Jacek Hamela & Guillaume Le Braz
ORIGINAL SCORE: Tomasz Gąssowski
MAIN CAST: Edward Hogg (Ian), Alexandra Maria Lara (Eva), Melchior Derouet (Serrano), Francis Frappat (doctor)



Ian arrives at a Lisbon clinic for the visually impaired to teach blind patients navigational skills. The clinic's international community greet his unorthodox methods with both anticipation and scepticism. For Ian, orientation flows from the mind and imagination – sensory perception then follows. His methods, though effective, are not without risk...

Production:

ZaiR Sp. z o.o.
 Poleczki 20E
 02-822 Warszawa
 POLAND
 tel. +48 501 647 248
 kasia.zair@gmail.com

World Sales & Press:

Beta Cinema GmbH
 Gruenwalder Weg 28d
 82041 Oberhaching
 GERMANY
 tel. +49 89 673 469 828
 beta@betacinema.com

Poland/France/Portugal
 105 min

www.imaginethefilm.org



IMAGINE

Festival Participation/Awards:

Espoo Ciné
 Gothenburg IFF
 Haifa IFF
 Istanbul IFF
 BFI London FF
 Motovun FF
 Palm Springs IFF
 Pusan IFF
 Seattle IFF
 Sofia IFF
 Tallinn Black Nights FF
 Toronto IFF
 Vilnius IFF
 Warsaw FF: Best Director, Audience Award

Director's Statement:

I found the methods used by blind people to find their way around in the world to be both poetic and absolutely cinematic. It was only after several months' research into spatial orientation techniques that I decided to write the screenplay for IMAGINE.

Andrzej Jakimowski

Director, screenwriter and producer Andrzej Jakimowski was born in Warsaw in 1963. He studied Philosophy at Warsaw University and Film Directing at the Krzysztof Kieslowski Katowice Film School. His debut feature SQUINT YOUR EYES (2003) won the main prize at the festivals in San Francisco and Sochi, a special FIPRESCI mention at the Mannheim-Heidelberg IFF and four Polish Academy Awards – Golden Eagles – in 2004 for Best Picture, Best Director, Best Screenplay and Best Actor. Jakimowski's second feature film TRICKS (2007) won over 30 prizes at international film festivals, including the Europa Cinemas Label for Best European Film and the Lanterna Magica Award in Venice, Best Actor at the Tokyo IFF, a special Jury Award at the festivals in São Paulo and Angers (at the latter it also received the Audience Award), and the Golden Lion for the best film in Gdynia.

The film also received the Golden Eagle for Best Direction and was Poland's 2009 Oscar entry.



Andrzej Jakimowski

Filmography:

2003 SQUINT YOUR EYES
 2007 TRICKS

LO IMPOSIBLE THE IMPOSSIBLE

DIRECTED BY: Juan Antonio Bayona

WRITTEN BY: Sergio G. Sánchez & María Belón

PRODUCED BY: Belén Atienza, Álvaro Augustín,

Ghislain Barrois & Enrique López Lavigne

DIRECTOR OF PHOTOGRAPHY: Óscar Faura

EDITOR: Elena Ruiz & Bernat Vilaplana

PRODUCTION DESIGNER: Eugenio Caballero

COSTUME DESIGNER: Sparka Lee Hall, Anna Bingemann & María Reyes

SOUND DESIGNER: Oriol Tarragó, Marc Orts & Peter Glossop

ORIGINAL SCORE: Fernando Velázquez

MAIN CAST: Naomi Watts (María), Ewan McGregor (Henry), Tom Holland (Lucas), Samuel Joslin (Thomas), Oaklee Pendergast (Simon)



Maria, Henry and their three sons begin their winter vacation in Thailand, looking forward to a few days in tropical paradise. But on the morning of 26 December, as the family relaxes around the pool after their Christmas festivities the night before, a terrifying roar rises up from the centre of the earth. As Maria freezes in fear, a huge wall of black water races across the hotel grounds toward her.

Production:

Telecinco Cinema
Ctra. Fuencarral A
Alcobendas, 4
28049 Madrid
SPAIN
tel. +34 91 212 8345
aizquierdo@telecinco.es

World Sales:

Summit Entertainment
1630 Stewart Street, Suite 120
Santa Monica, CA 90404
USA
tel. +1 310 255 3017
rcollins@summit-ent.com

Press:

Working At Weekend
Diputació 286, 2n 3a
08009 Barcelona
SPAIN
tel. +34 93 295 5970
ncosta@workingatweekend.com

Spain
114 min

www.loimpossible-lapelicula.com



pictures: Jose Haro



THE IMPOSSIBLE

Festival Participation/Awards:

AFI Fest: LA IFF

Donostia San Sebastian IFF

Tokyo IFF

Toronto IFF

Spanish Goya Awards: Best Director, Editing, Production Manager, Sound & Special Effects

Director's Statement:

Making THE IMPOSSIBLE has been an emotional journey, a voyage which has transformed an extraordinary real story into a movie adventure, having transformed many of us as moviemakers and, even more importantly, as people.

Juan Antonio Bayona

Born on 9 May 1975 in Barcelona, Juan Antonio Bayona is a Spanish film director who has directed various television commercials (El Corte Inglés, Generalitat de Catalunya, Honda, etc.) and music videos before his 2007 feature debut THE ORPHANAGE.



Juan Antonio Bayona

Filmography:

1999 MIS VACACIONES, short

2002 EL HOMBRE ESPONJA
(Spongeman), short

2007 EL ORFANATO (The Orphanage)

2009 LA DESGRACIA EN 3D
(3D MISFORTUNE), short

L'INCONNU DU LAC

STRANGER BY THE LAKE

WRITTEN & DIRECTED BY: Alain Guiraudie

PRODUCED BY: Sylvie Pialat

DIRECTOR OF PHOTOGRAPHY: Claire Mathon

EDITOR: Jean-Christophe Hym

SOUND DESIGNER: Philippe Grivel & Nathalie Vidal

MAIN CAST: Pierre Deladonchamps (Franck),
Christophe Paou (Michel), Patrick d'Assunção (Henri)



Summertime. A cruising spot for men, tucked away on the shores of a lake. Franck falls in love with Michel. An attractive, potent and lethally dangerous man. Franck knows this, but wants to live out his passion anyway.

Production:

Les Films du Worso
38, boulevard Raspail
75007 Paris
FRANCE
tel. +33 1 45 44 07 70
tayadi@lesfilmsduworso.com

World Sales:

Les Films du Losange
22, avenue Pierre 1er de Serbie
75116 Paris
FRANCE
tel. +33 1 44 43 87 10

Press:

Les Piquantes
27, rue Bleue
75009 Paris
FRANCE
tel. +33 6 14 61 48 41
dexflo@lespiquantes.com

France
110 min

www.filmsdulosange.fr/en/film/198/l-inconnu-du-lac



STRANGER BY THE LAKE

Festival Participation/Awards:

Cannes IFF: Queer Palm, Prix de la
Mise-en-scène

Haifa IFF
Helsinki IFF
Jerusalem FF
Melbourne IFF
New York IFF
Pusan IFF
Sarajevo FF
Torino FF
Toronto IFF
Vancouver IFF
Vienna IFF

Director's Statement:

In terms of sexuality, I have always beat around the bush. I have never really tackled the representation of my own sexuality. The first scenes I filmed of sex, of two intertwined bodies, of loving embraces, of kisses, happen in THE KING OF ESCAPE between a man and a young girl. Perhaps it was time for me to deal with more serious matters. To represent the birds and bees ... Not just horsing around or friendship-love, as I've often done ... But passion-love.

In STRANGER BY THE LAKE I wanted to address what it means to have someone under your skin: How far can it go? So I began with a world I knew very well and extrapolated on the elements that interested me: the sun, the water, the forest, which are all intensely erotic and poetic. Love and passion may be uplifting, but they're above all sexual. I wanted to confront that head-on, in a different way, by creating sequences that combined the emotions of being in love with the obscenity of sex, without pitting the nobility of feelings on the one hand, against the trivial function of sex organs on the other hand.

It also demanded a greater investment on the part of the actors and the question quickly arose of how far they'd go ... But also how far I wanted to take them.

In the script there were many more graphic scenes, described frontally and unambiguously. In the edit, we only kept what was necessary.

In a world where 10-year-old kids have almost all seen pornographic pictures in the internet before they have even begun their active sexual lives, it seems urgent to rediscover sex as an interaction that may also be based on dialogue, seduction and love.



Alain Guiraudie

Filmography:

1990 LES HÉROS SONT IMMORTELS
short
1994 TOUT DROIT JUSQU'AU MATIN
short
1997 LA FORCE DES CHOSES, short
2000 SUNSHINE FOR THE SCOUNDRELS
2001 THAT OLD DREAM THAT MOVES
2003 NO REST FOR THE BRAVES
2005 TIME HAS COME
2009 THE KING OF ESCAPE

ИЗМЕНА (IZMENA) BETRAYAL

DIRECTED BY: Kirill Serebrennikov

WRITTEN BY: Natalia Nazarova & Kirill Serebrennikov

PRODUCED BY: Sabina Eremeeva

DIRECTOR OF PHOTOGRAPHY: Oleg Lukichyov

EDITOR: Sergei Ivanov

PRODUCTION DESIGNER: Irina Grazhdaykina

COSTUME DESIGNER: Ulyana Polyanskaya

SOUND DESIGNER: Boris Voyt

MAIN CAST: Franziska Petri, Dejan Lilic



A man and a woman, two casual acquaintances, learn that their respective spouses are having an affair with each other.

This discovery drives them to do things they didn't dare to do before.

What will prevail – the feeling of jealousy or the passion? What to choose – revenge or forgiveness? The protagonists are looking for something to build a new life upon, but it is not easy: every one of their actions is influenced by the fact of infidelity, and this infidelity has its own logic.

Production:

Studio Slon
8, Sergey Eizenshtein Str.
129226 Moscow
RUSSIA
studioslon@bk.ru

World Sales:

Elle Driver
66, rue de Miromesnil
75008 Paris
FRANCE
tel. +33 1 56 43 48 70
Angeline@elledriver.eu

Russia
115 min



BETRAYAL

Festival Participation/Awards:

Edinburgh IFF
Haifa IFF
Sydney FF
Tallinn Black Nights FF: Jury Prize for
Best Actress
Thessaloniki IFF
Venice IFF

Director's Statement:

I made a "disaster movie" about man-woman relationships. The conjugal infidelity serves as the driving force of my story. It is a movie about hidden emotions and thoughts. About things that possibly do not even have names in human language. We excluded many things from our movie: the city the protagonists live in, their friends, their enemies. There is only the air full of infidelity, the space of infidelity, the flesh embodying infidelity. Every detail emphasises the ardent desire of the protagonists not to stay lonely and their instinctive yearning to love somebody. It is a movie about hidden emotions and thoughts; about things that possibly don't even have names in human language.

Kirill Serebrennikov

Kirill Serebrennikov, Russian theatre and cinema director, was born on 7 September 1969 in Rostov-on-Don (then Soviet Union). He studied Physics at the Rostov State University and in 1991, while being a student, he started to work for TV. In the same period his works as a theatre director first became noticed and acclaimed. His first feature RAGIN (2004) won the East of West Award at the Karlovy Vary IFF and his 2006 feature IZOBRAZHAYA ZHERTVU won the Golden Marc'Aurelio Award at the Rome IFF and the Grand Prize in Sochi. He now lives in Moscow.



Kirill Serebrennikov

Filmography:

2004 RAGIN
2005 POSTELNYE STSENY
2006 IZOBRAZHAYA ZHERTVU
2008 YUREV DEN
2009 KOROTKOE ZAMYKANIE, segment
POTSELUY KREVETKI

KAPRINGEN A HIJACKING

WRITTEN & DIRECTED BY: Tobias Lindholm

PRODUCED BY: Tomas Radoor & René Ezra

DIRECTOR OF PHOTOGRAPHY: Magnus Nordenhof Jønck, DFF

EDITOR: Adam Nielsen

PRODUCTION DESIGNER: Thomas Greve

COSTUME DESIGNER: Louise Hauberg

SOUND DESIGNER: Morten Green

ORIGINAL SCORE: Hildur Gudnadottir

MAIN CAST: Søren Malling (Peter C. Ludvigsen), Pilou Asbæk (Mikkel Hartmann)



The cargo ship MV Rozen is heading for harbour when it is hijacked by Somali pirates in the Indian Ocean. Amongst the men on board are the ship's cook Mikkel and the engineer Jan, who along with the rest of the seamen are taken hostage in a cynical game of life and death. With the demand for a ransom of millions of dollars a psychological drama unfolds between the CEO of the shipping company and the Somali pirates.

Production:

Nordisk Film Production A/S
Mosedalvej 14
2500 Valby
DENMARK
tel. +45 36 18 82 00
nordiskfilm@nordiskfilm.com

World Sales:

TrustNordisk
Fiimbyen 22
2650 Hvidovre
DENMARK
tel. +45 36 86 87 88
info@trustnordisk.com

Press:

Neumann PR & Kommunikation
Mosedalvej 14
2500 Valby
DENMARK
tel. +45 20 46 78 46
neumann@mail.dk

Denmark
99 min

www.ahijacking.com



A HIJACKING

Festival Participation/Awards:

AFI Fest: LA IFF: Public Prize/New auteurs
Les Arcs European FF: Best Actor & Crystal Arrow
BAFICI Buenos Aires
Gothenburg IFF: Best Nordic Film
Hong Kong IFF
BFI London FF
Marrakech IFF: Jury Award & Best Actor
Istanbul IFF
Moscow IFF
New York FF
Oslo FF
San Francisco IFF
São Paulo IFF
Seattle IFF
Seville European FF
Taipei FF
Thessaloniki IFF
Toronto IFF
Transilvania IFF Cluj
Venice IFF 2012

Director's Statement:

Before I was born my father was a seaman, but never spoke to me about it. Maybe that is why the sea has always been on my mind. With the hijackings of the Danish-owned freighters 'Danica White' and 'Cec Future' in 2007 and 2008, I became aware of a reality that I did not know existed. A reality where shipping companies are forced to negotiate directly with pirates. A reality where pirates earn millions of dollars and a reality where seamen are held hostage for months without any influence on their own fate.

I couldn't make a film about the truth of the hijackings in the Indian Ocean, because I don't believe that truth exists. But I could make a film about seamen, pirates, CEOs and relatives. Because they do exist. And if A HIJACKING feels like it is about them, then I am very close to my goal.

Tobias Lindholm

Born in Denmark in 1977, Tobias Lindholm graduated as a screenwriter from the National Film School of Denmark in 2007. He is a frequent collaborator of film director Thomas Vinterberg, with whom he has written the screenplays for feature films SUBMARINE and THE HUNT. The prison drama R (2010) was a writer-director collaboration between Lindholm and Michael Noer and marked their debut as feature film directors.

Lindholm has also made a mark for himself on TV as a regular episode writer on Danish political TV-series BORGEN, credited on all 20 episodes of the series' first two seasons, either as an episode writer or storyline contributor. A HIJACKING is Lindholm's second feature film as a director.



Tobias Lindholm

Filmography:

2010 R

KON-TIKI

DIRECTED BY: Joachim Rønning & Espen Sandberg

WRITTEN BY: Petter Skavlan

PRODUCED BY: Aage Aaberge & Jeremy Thomas

DIRECTOR OF PHOTOGRAPHY: Geir Hartly Andreassen

EDITOR: Perry Eriksen & Martin Stoltz

PRODUCTION DESIGNER: Karlí Julíusson

COSTUME DESIGNER: Stine Gudmundsen-Holmgreen & Louize Nissen

SOUND DESIGNER: Tormod Ringnes & Baard Haugan Ingebretsen

ORIGINAL SCORE: Johan Söderquist

MAIN CAST: Pål Sverre Hagen (Thor Heyerdahl), Anders Bassmo Christiansen (Herman Watzinger), Tobias Santelmann (Knut Haugland), Gustaf Skarsgaard (Bengt Danielsson), Odd-Magnus Williamson (Erik Hesselberg), Jakob Oftebro (Torstein Raaby), Agnes Kittelsen (Liv Heyerdahl)



Norwegian explorer Thor Heyerdahl crossed the Pacific Ocean in a balsa wood raft in 1947, together with five men, to prove that South Americans already back in pre-Columbian times could have crossed the sea and settled on the Polynesian islands. After gathering financing for the trip with loans and donations, they set off on an epic 101 day-long journey across 8,000 kilometres, all while the world was watching. KON-TIKI tells about the origin of Heyerdahl's idea and the events surrounding the group's voyage.

Production:

Nordisk Film Production AS
Mosedalvej 14
2500 Valby
DENMARK
tel. +45 23 33 03 90
Henrik.zein@nordiskfilm.com

World Sales:

HanWay Films
24 Hanway Street
London W1T 1UH
UK
tel. +44 207 290 0750

Press:

Nordisk Film Distribution AS
Nydalsveien 12 A, PB 4753
Nydalen
0421 Oslo
NORWAY
tel. +47 22 77 20 00
Siw.Skjervold@nordiskfilm.com

Norway/Denmark/UK/Germany/Sweden
113 min

www.kontikifilmen.com



KON-TIKI

Festival Participation/Awards:

AFI Fest: LA IFF
Gothenburg IFF
Guadalajara IFF
The Norwegian IFF Haugesund:
Audience Award
Istanbul IFF
Palm Springs IFF: Directors to Watch
Reykjavik IFF
San Francisco IFF
Sofia IFF
Toronto IFF
Transilvania IFF Cluj

AMANDA Awards: Best Production
Design

Director's Statement:

We believe that a lot of people throughout the world miss nature in their lives. Many people now seek to spend time outdoors, skiing, mountain climbing, trekking, off-shore sailing, survival hiking and so on. People want to feel the elements and test themselves.

And an awareness that grows out of this: one feels better mentally, physically and spiritually. In turn grows an environmental awareness that Thor was amongst the first to pinpoint.

We believe that many people dream about travelling to discover a part of the world and themselves in the process. We feel that people wish they dared to live their lives in a more exotic, more exciting and more adventurous way. We believe part of the success of AVATAR was because it captured this longing for nature and adventure. The story of KON-TIKI also taps into this vein and Thor Heyerdahl personifies this.

Thor became a popular hero, a real-life Indiana Jones. His documentary of the voyage won him an Oscar and his book sold 60 million copies worldwide in 50 languages. We now have the chance to bring his epic adventure to the screen.

Joachim Rønning & Espen Sandberg

They also made their debut as feature film directors tandem, with the comedic western BANDIDAS in 2006, starring Penelope Cruz and Salma Hayek, produced by Luc Besson.

In 2008, Rønning & Sandberg directed the (then) most expensive film production in Norway, MAX MANUS. The film, telling the story of Max Manus, one of Norway's greatest WWII heroes, went on to become one of the greatest success-stories of all time in Norwegian cinema, becoming the most watched Norwegian film in both 2008 and 2009, and winning numerous awards at the 2009 Kanon awards and the Norwegian National Film Award Amanda ceremony.



Joachim Rønning & Espen Sandberg

Filmography:

2006 BANDIDAS
2008 MAX MANUS

KRUGOVI CIRCLES

DIRECTED BY: Srdan Golubović

WRITTEN BY: Srdjan Koljević & Melina Koljević

PRODUCED BY: Jelena Mitrović, Alexander Ris, Emilie

Georges, Boris T. Matic & Danijel Hočevar

DIRECTOR OF PHOTOGRAPHY: Aleksandar Ilić

EDITOR: Marko Glušac

PRODUCTION DESIGNER: Goran Joksimović

COSTUME DESIGNER: Ljiljana Petrović

SOUND DESIGNER: Julij Zornik

ORIGINAL SCORE: Mario Schneider

MAIN CAST: Aleksandar Berček (Ranko), Leon Lučev (Haris), Nebojša Glogovac (Nebojsa), Hristina Popović (Nada), Nikola Rakočević (Bogdan)



Bosnia, 1993. In the midst of the Bosnian war, Marko, a Serbian soldier, witnesses a violent outburst of aggression against Haris, a Muslim civilian, by three fellow soldiers. Marko interferes and saves Haris, but is beaten to death by the infuriated soldiers. 2008, the war is over but the wounds of the conflict are still open. Marko's father is rebuilding a church, he is offered help by the son of one of Marko's killers and hesitant about accepting it. Marko's friend, a renowned surgeon in Belgrade, faces terrible choices when confronted with one of the three soldiers on the verge of death. As for Haris, he now lives in Germany and is faced with a unique opportunity to repay his debt to his saviour.

Production:

Film House Bas Celik
Gospodar Jevremova 35
11000 Belgrade
SERBIA
tel. +381 11 303 44 41
jelena@bascelik.net

World Sales:

Memento Films Intl.
9, cité Paradis
75010 Paris
FRANCE
tel. +33 1 53 34 90 20
emilie@memento-films.com

Serbia/Germany/France/Croatia/Slovenia
112 min

www.international.memento-films.com/
now/circles
www.bascelik.net



CIRCLES

Festival Participation/Awards:

Bif&st Bari IFF: Grand Prix
FEST Belgrade IFF
Berlin IFF: Prize of Ecumenical Jury
Cinema Jove Valencia IFF
Espoo Ciné
Festroia IFF
goEast Wiesbaden FF: Best Director
HongKong IFF
Istanbul IFF
Jeonju IFF
Jerusalem FF
La Rochelle IFF
Sarajevo FF
Seattle IFF
Sofia IFF: Audience Award
Sundance: Special Jury Award
Transilvania IFF Cluj
Vilnius IFF
Yerevan IFF
Zagreb FF
Zurich FF

Director's Statement:

The story is about the consequences of an heroic act. Is such an act meaningless, or does it provoke certain moral acts in the future? Does being a hero make any sense? Does an act of heroism and humanity leave a positive mark and inspire us to do good? Is being a hero the same as being a fool? Is a life that is lost defending another human life like a stone cast into an abyss? CIRCLES is a film about people whose lives are changed by a single event; about shadows of the past and the need to step out of these shadows; about frustration by heroism. CIRCLES is a film about guilt, about the question whether it is only the ones who committed the crime who are guilty, or whether it's also those who witnessed the crime and failed to prevent it.

The film is inspired by a true event.

Srdan Golubović

Born in 1972 in Belgrade (Serbia), he studied Film Directing at the faculty of dramatic arts in Belgrade. His first feature film APSOLUTNIH STO (Absolute Hundred) participated in the main programs at over 30 international film festivals (San Sebastian, Toronto, Thessaloniki, Cottbus, Rotterdam, Pusan ...) and won ten international and 19 local awards.

His second feature film KLOPKA (The Trap), had its world premiere at the 2007 Berlinale forum section. The film won 21 international awards and was shortlisted for the foreign-language Oscar.



Srdan Golubović

Filmography:

1994 TROJKA, short
2001 APSOLUTNIH STO
2007 KLOPKA

למלא תא החלל

(LEMALE ET HA'HALAL)

FILL THE VOID

WRITTEN & DIRECTED BY: Rama Burshtein
PRODUCED BY: Assaf Amir
DIRECTOR OF PHOTOGRAPHY: Asaf Sudry
EDITOR: Sharon Elovic
PRODUCTION DESIGNER: Ori Aminov

COSTUME DESIGNER: Chani Gurewitz
SOUND DESIGNER: Aviv Aldema
ORIGINAL SCORE: Yitzhak Azulay
MAIN CAST: Hadas Yaron (Shira), Yiftach Klein (Yochay), Irit Sheleg (Rivka), Chaim Sharir (Aharon), Razia Israely (aunt Hanna)



FILL THE VOID tells the story of an Orthodox Hassidic family from Tel Aviv. 18-year-old Shira is the youngest daughter of the family. She is about to be married off to a promising young man of the same age and background. It is a dream-come-true, and Shira feels prepared and excited.

On Purim, her 28-year-old sister, Esther, dies while giving birth to her first child. The pain and grief that overwhelm the family postpone Shira's promised match. Everything changes when an offer is proposed to match Yochay – the late Esther's husband – to a widow from Belgium. Yochay feels it's too early, although he realizes that sooner or later he must seriously consider getting married again. When the girls' mother finds out that Yochay may leave the country with her only grandchild, she proposes a match between Shira and the widower. Shira will have to choose between her heart's wish and her family duty...

Production:

Norma Production
 18th Levontin Street
 65112 Tel Aviv
 ISRAEL
 tel. +972 3 56 09 311
 info@norma.co.il

World Sales:

The Match Factory
 Balthasarstr. 79 – 81
 50670 Köln
 GERMANY
 tel. +49 221 539 709 0
 marketing@matchfactory.de

Press:

Wolfgang W. Werner
 Public Relations
 Tal 46
 80331 München
 GERMANY
 tel +49 89 38 38 67 0
 info@werner-pr.de

Israel
 90 min

www.sonyclassics.com/
 fillthevoid



FILL THE VOID

Festival Participation/Awards:

Gothenburg IFF
 Haifa IFF: Best Film
 Hong Kong IFF
 Istanbul IFF
 Karlovy Vary IFF
 BFI London FF
 Molodist Kyiv IFF
 New York FF
 Palm Springs IFF
 São Paulo IFF
 Sofia IFF
 Tallinn Black Nights FF
 Thessaloniki IFF
 Toronto IFF
 Transilvania IFF Cluj
 Venice IFF: Copa Volpi for Best Actress
 Vilnius IFF

Israeli Film Academy Awards: Best Film,
 Director & Screenplay

Director's Statement:

It began with the fact that my work has always focused on relationships between men and women. Marriages are never forced in Judaism. In the Hasidic world in which this film is set, parents do raise proposed matches with their children, but even then the young couple must agree. I was chatting with someone at the wedding of a friend's daughter, when a pretty young girl no older than 18 came up to our table. She was wearing a gold watch, diamond earrings, and a ring that highlighted the stone in its setting – a clear indication that she was recently engaged. My friend congratulated her with a warm "mazal tov", but still, there was something a little odd about their conversation. When the girl left, my friend said to me: "Did you see that pretty young thing? She got engaged a month ago to the husband of her late sister." That was all I needed to set my imagination into overdrive. All it needed was a brief time to stew within me before I came up with the outline for the story of FILL THE VOID.

Rama Burshtein

Rama Burshtein was born in New York, USA, in 1967. She graduated from the Sam Spiegel Film and Television School in Jerusalem in 1994. During those years Rama became deeply religious and upon her graduation she dedicated herself to promoting film as a tool for self-expression in the orthodox community. Rama wrote, directed and produced films for the orthodox community, some of them for women only. She was also teaching directing and scriptwriting in various film and television institutions within the orthodox community; those include Ma'ale Film School, Yad Benjamin Film School for Woman, Ulpena Arts School, Jerusalem. FILL THE VOID is her first feature film.



Rama Burshtein

מעל הגבעה (MEHAL HAGIVA)

A STRANGE COURSE OF EVENTS

DIRECTED BY: Raphaël Nadjari

WRITTEN BY: Raphaël Nadjari & Geoffrey Grison

PRODUCED BY: Caroline Bonmarchand, Marek Rozenbaum & Itai Tamir

DIRECTOR OF PHOTOGRAPHY: Laurent Brunet

EDITOR: Simon Birman

PRODUCTION DESIGNER: Maha Assal

COSTUME DESIGNER: Yam Bruzilovsky

SOUND DESIGNER: Chen Harpaz

ORIGINAL SCORE: Jocelyn Soubiran & Jean-Pierre Sleuys

MAIN CAST: Ori Pfeffer (Saul), Michaela Eshet (Bathy), Moni Moshonov (Simon)



Forty-something Saul is a melancholic dreamer, with a tendency to run whenever things go wrong. He returns to Haifa one day for a reckoning with the father he has not seen in five years. But getting along with an airy-fairy mother-in-law with a penchant for new age, a daughter on the verge of adolescence and a father who's been converted to yoga is not easy. After a fateful slip, Saul will find his place as a son, a father and more.

Production:

Transfax Film Productions
3 Yegia Kapayim
67778 Tel Aviv
ISRAEL
tel. + 972 3 687 12 02
thomas@transfax.co.il

World Sales:

MK2
55, rue Traversière
75012 Paris
FRANCE
tel. +33 1 44 67 30 30
intlfest@mk2.com

Press:

Monica Dati
MK2
55, rue Traversiere
75012 Paris
FRANCE
tel. +33 1 44 67 30 00
monica.donati@mk2.com

Israel/France

98 min

Director's Statement:

A STRANGE COURSE OF EVENTS is the story of a man who returns to his father to seek answers to his existence, to seek meaning, despite his loneliness, his subjectivity, his loss of sanctuary and his intense sense of illusion.

A STRANGE COURSE OF EVENTS was developed at length with Geoffrey Grison, my writing partner. We attempted to expose the course of life of an individual, the perspective of a man as to his existence, a sense of emotion and thought in the making.

The project is a personal epiphany that I wanted the viewer to undergo and experience, without judging the protagonist, through mental images that lead to disillusionment. Though the theme lends itself from mythology, the film is light-hearted, burlesque, satirical. The burlesque of A STRANGE COURSE OF EVENTS is a tribute to childish innocence, to the absurd surprise that calls for internal and external questions and leads to the protagonists' inevitable healing.

There is something sad and melancholic in this protagonist seeking answers. Were we to find the answers, would we accept them? Those eternal questions: Can we free ourselves of fate? What can we hope for?

Raphaël Nadjari

Raphaël Nadjari is an international filmmaker, born in France. In 1995, he formed a team with which he went on to make four consecutive feature films. His team is composed of artists and producers from countries including the United States, Europe, and Israel. Raphaël's first film, THE SHADE, was shot in English in New York City, and was selected for the 1999 Cannes IFF. For his second feature, Nadjari chose to work in Super 8, with a 15-day shooting. I AM JOSH POLONSKI'S BROTHER was a cross between a family movie and a film noir. The film premiered at the Forum of New Cinema at the Berlin IFF in 2001, and was highly acclaimed when released in France. Nadjari's New York trilogy came to completion with APARTMENT #5C, presented at Director's Fortnight at the Cannes IFF in 2002. AVANIM, shot in Tel Aviv, entirely in Hebrew, marks a new step in the unusual artistic path taken by Raphaël Nadjari – a director convinced that cinema is international and universal. TEHILIM was shot in Jerusalem and premiered in Cannes in 2007.



A STRANGE COURSE OF EVENTS

Festival Participation/Awards:

Cannes IFF: Directors' Fortnight
Melbourne IFF
São Paulo IFF



Raphaël Nadjari

Filmography:

1999 THE SHADE
2001 I AM JOSH POLONSKI'S BROTHER
2002 APARTMENT #5C
2004 AVANIM
2007 TEHILIM

MÔJ PES KILLER

MY DOG KILLER

WRITTEN & DIRECTED BY: Mira Fornay

PRODUCED BY: Juraj Buzalka, Viktor Schwarcz & Mira Fornay

DIRECTOR OF PHOTOGRAPHY: Tomáš Sysel

EDITOR: Hedvika Hansalová

PRODUCTION DESIGNER: Adam Pitra

COSTUME DESIGNER: Erika Gadus

SOUND DESIGNER: Jan Ravasz

MAIN CAST: Adam Mihál (Marek), Irena Bendová (mother), Marián Kuruc (father), Libor Filo (Lukáš)



18-year-old Marek lives near the Slovak-Moravian border with his dad and his hooligan pals, however, Marek's best friend is his dog. Alienated from everyone, he is on his own in the racist circle that surrounds him – and suddenly the cause of an incident...

Production:

Mirafox
Majakovského 19
90201 Pezinok
SLOVAKIA
tel. +421 904 881 384
juraj.buzalka@mirafox.sk

World Sales:

m-appeal world sales
Prinzessinnenstr. 16
10969 Berlin
GERMANY
tel. +49 30 615 07 505
films@m-appeal.com

Slovakia/Czech Republic
90 min

Director's Statement: EMOTIONS AND RACISM

Shame is the most powerful, painful and potentially dangerous emotion – especially if you don't understand its origins or how to manage it. This is Marek's case, who starts to act anxiously after he finds out the secret of his lost mother. His feeling of shame comes from the absurd idea of racism. In Marek's opinion, the revelation of this secret might not just damage his family dignity in the eyes of others, but mainly his own self-respect and his position in the group of skinheads.

WORKING WITH NON-ACTORS

I worked with non-actors chosen from among the local vagabonds. They knew from the beginning that I didn't agree with any ideas of collective intolerance and hate. We talked a lot about their childhood and dreams. I tried to look at the world from their point of view and suppressed my negative emotions vis-à-vis their hate of difference.

CONCEPT

I decided that the camera should follow the main character, focusing on his bald head and observing him close up. Into this strict and radical way of framing I put wide and weird compositions of my own objective point of view. I call them "waiting break compositions" because we wait for Marek to enter the scene without following him.

DRAMA and MY AUTHORIAL AIM

This is NOT a story in which the main sympathetic evil character changes through his 'experience'. I believe a colder, distant approach without a commentary raises more questions and makes the story more ambiguous. Marek's world and the world around him influence each other, but where did this circle start? What was first and what was last? What is the cause and what is the effect? Without being judgmental, I still make it very clear what is right and what is wrong. By showing ordinary moments of reality I ask our society how its ignorance can support tragedies like the one of Marek.

Mira Fornay

Her first feature *LÍŠTIČKY* (Little Foxes) premiered in the International Critic's Week at the 2009 Venice IFF and went on to festivals around the world. Mira received several awards for the film in Slovakia, for example the award for Best Young Filmmaker in 2008–2009, presented by the Slovak Film and TV Academy and the 2010 Slovak Film Critics' Award.

www.mirafox.sk/
project_my_dog_killer.php



MY DOG KILLER

Festival Participation/Awards:

Titanic IFF Budapest: Special Jury Award
Edinburgh IFF
Jerusalem FF
Karlovy Vary IFF
Munich FF: CineVision Award
FestFest Prague IFF
Pusan IFF
Rotterdam IFF: Hivos Tiger Award
São Paulo IFF
Thessaloniki IFF
Cinema Jove Valencia IFF
Vienna IFF
Vilnius IFF: Best Director



Mira Fornay

Filmography:
2009 *LÍŠTIČKY*

OH BOY!

WRITTEN & DIRECTED BY: Jan Ole Gerster

PRODUCED BY: Marcos Kantis & Alexander Wadouh

DIRECTOR OF PHOTOGRAPHY: Philipp Kirsamer

EDITOR: Anja Siemens

PRODUCTION DESIGNER: Juliane Friedrich

COSTUME DESIGNER: Juliane Maier & Ildiko Okolicsanyi

SOUND DESIGNER: Fabian Schmidt

ORIGINAL SCORE: Florian Menzel, together with Christopher Colaço, Tom Berkmann and Philipp Schaeper as "The Major Minors" feat. Cheryl MacNeal

MAIN CAST: Tom Schilling (Niko Fischer), Marc Hosemann (Matze), Friederike Kempfer (Julika Hoffmann), Michael Gwisdek (Friedrich)



Niko is in his late 20s and recently dropped out of college. He lives for the moment, drifting through the streets of his city, observing the people around him with curiosity as they manage their daily lives, oblivious to his own growing status as an outsider.

One day everything changes, and Niko is forced to confront the consequences of his inaction. His girlfriend ends their relationship, his father cuts off his allowance and a psychiatrist confirms his 'emotional imbalance'. Meanwhile, his new neighbour tries to get to know him and a peculiar beauty from his past confronts him with the emotional wounds he inflicted. And all Niko wants is a decent cup of coffee.

"Do you know the feeling when people around you seem to behave in a strange way?" Niko wonders. "And the longer you think about it, the more it dawns on you that it's not other people who are strange, but yourself?" But no sooner has Niko articulated this epiphany than the day takes a tragic turn.

Production:

Marcos Kantis
Schiwago Film GmbH
Gneisenaustr. 66
10961 Berlin
GERMANY
tel. +49 30 6953 980
info@schiwagofilm.de

Alexander Wadouh
Chromosom Filmproduktion
Chodowieckistraße 11
10405 Berlin
GERMANY
tel. +49 30 8937 8081
info@chromosom-film.de

World Sales:

Beta Cinema
Gruenwalder Weg 28d
82041 Oberhaching
GERMANY
tel. +49 89 673 469 828
beta@betacinema.com

Germany
83 min

www.ohboy.x-verleih.de



OH BOY!

Festival Participation/Awards:

AFI Fest: LA IFF
Berlin IFF
Bratislava IFF: Best Director
Edinburgh IFF
Guadalajara IFF
Istanbul IFF
Karlovy Vary IFF
Marrakech IFF
Miami IFF
Midnight Sun FF Sodankylä
Odessa IFF
Premiers Plans Angers: Audience Award,
Special Jury Prize
Rotterdam IFF
São Paulo IFF
Shanghai IFF
Sofia IFF: Focusfox
Sydney FF
Tallinn Black Nights FF: Red Herring
Zurich FF

Six German Film Awards (Lola):
Best Film, Director, Screenplay, Actor,
Actor in a Supporting Role, Score



Jan Ole Gerster

Director's Statement:

The anti-heroes of film and literature were always the characters to which I felt closest. The main protagonist in my film is certainly greatly inspired by characters like Holden Caulfield, Benjamin Braddock and Antoine Doinel, but most of all they gave me the opportunity to tell a very personal story in both an ironic and serious way. Meaning and the search for identity in an alienated world are the central issues in OH BOY! Niko, the main character, is on a passive quest, drifting aimlessly through his city. His conflict first becomes apparent through his encounters with the people around him. Over the course of a long day, however, Niko learns that the solution to his conflict lies in these very encounters. With its dark past and vibrant present, Berlin plays the second key role in this mini-odyssey.

Jan Ole Gerster

Following his civil service, including training as a paramedic, Jan Ole Gerster completed an internship at X Filme Creative Pool GmbH, where he worked as Wolfgang Becker's personal assistant and took on the role of co-ordinator during the preparation, filming, editing and post-production of GOOD BYE, LENIN! In 2003, Jan Ole Gerster began his studies in the fields of directing and screenwriting at the German Film and Television Academy in Berlin. From 2003 to 2009, he completed several projects, including the documentary DER SCHMERZ GEHT, DER FILM BLEIBT – The Making Of Good Bye, Lenin!, and he wrote the script for SICK HOUSE, part of the short film series GERMANY 09-13 SHORT FILMS ON THE STATE OF THE NATION (which also featured directors Tom Tykwer, Wolfgang Becker, Fatih Akin and Dani Levy, amongst others). OH BOY! is Jan Ole Gerster's feature film debut.

OIKOPEDO 12

BLOCK 12

DIRECTED BY: Kyriacos Tofarides

WRITTEN BY: Panos Stathoyannis & Kyriacos Tofarides

PRODUCED BY: Kyriacos Tofarides

DIRECTOR OF PHOTOGRAPHY: Yorgos Frentzos

EDITOR: Stylianos Constantinou

PRODUCTION DESIGNER: Liza Tsouloupa

COSTUME DESIGNER: Cryste Polydorou

SOUND DESIGNER: Marco Lopez

ORIGINAL SCORE: Marios Takoushis

MAIN CAST: Costas Demetriou (Costantas), Carmen Ruggeri (Ellou), Michalis Marinou (Michalakis), Yannis Tsimitselis (Savakis), Neetu Chandra (Haniya)



English research satellites discover large oil deposits in the area of the old mines in Cyprus. A big part of the area belongs to Costantas Rizites (he has bought half of it from his Turkish Cypriot colleague Ahmet Beyoglu) who has retired there with his wife Ellou. The outbreak of a big economic crisis leads the two sons of the family to bankruptcy forcing them to move their families to the house. This whole situation is made worse when the Cyprus government keeps asking to buy the house, and Costantas stubbornly refuses. Moreover, two English agents and Hasan Beyoglu (son of Ahmet) camp outside the house. The house is in a state of internal and external siege.

Production:

Avra Productions
5, 1st April street, Ap.401
2006 Nicosia
CYPRUS
tel. +357 99 550 514
avrafilm@gmail.com

World Sales:

Tanweer Alliances Ltd
11 Dramas street
16674 Athens
GREECE
tel. +30 210 894 11 17
dionyssid@tanweer.info

Cyprus/Greece
94 min

www.block12movie.com

Director's Statement:

A political, allegorical comedy with plenty of surrealism, social satire and magical realism. A film driven by the human need to dream, and also the need to see the dark side of power – of "big" interests, political games, of the high level contraband – revealed for a moment with a smile by the light of comedy. But I also wanted to play on a personal level, with human flaws and passions: arrogance, greed, jealousy, love. The driving force of love will lead to catharsis in combination with the cunningness of the small, the weak, and the eternally underprivileged. This is what is demanded from comedy. The viewers must leave satisfied and happy that justice has finally been done to the small, the poor, the weak.

Kyriacos Tofarides

Born on 7 April 1968 in Cyprus, Kyriacos Tofarides studied Theatre Direction and Acting and did a post-graduate in Film and Television Directing at the Sofia Academy of Theatre and Film Art in Bulgaria. He returned to Cyprus where he took part as an actor and director in a considerable number of theatre performances both at the Cyprus National Theatre as well as with other independent theatre groups. He also worked as a television director at the Cyprus Broadcasting Corporation, directing entertainment programs and drama productions.

In 1999, he set up the independent film company AVRA Productions, aiming to create, develop and produce promising film and television projects that can reach the Greek, Cypriot as well as the European audiences of today. The company has produced three award-winning short films, already has a background in television series direction and scriptwriting. In 2008, the company completed its first feature with the title THE LAST HOMECOMING. In 2013, Kyriacos produced and directed his first feature film BLOCK 12.



BLOCK 12

Festival Participation/Awards:

Cyprus Film Days: Special Jury Award



Kyriacos Tofarides

Filmography:

1996 NO MAN'S LAND, short
2002 THE SECRET OF THE FIRST DAY
short (prod.)
2002 ARTEMIS, short
2008 THE LAST HOMECOMING (prod.)

ONLY GOD FORGIVES

WRITTEN & DIRECTED BY: Nicolas Winding Refn

PRODUCED BY: Lene Borglum, Sidonie Dumas & Vincent Maraval

DIRECTOR OF PHOTOGRAPHY: Larry Smith

EDITOR: Matthew Newman

PRODUCTION DESIGNER: Beth Mickle

COSTUME DESIGNER: Wasitchaya "Nampeung" Mochanakul

SOUND DESIGNER: Kristian Selin Eidnes Andersen

ORIGINAL SCORE: Cliff Martinez

MAIN CAST: Ryan Gosling (Julian), Kristin Scott Thomas (Crystal), Vitthaya Pansringarm (Chang)



Julian, an Englishman living in Bangkok, is a respected figure in the criminal underworld. He and his brother Billy run a Thai boxing club which is in fact a front for smuggling drugs to London. When Billy is murdered, their mother Crystal arrives from London to bring back the body. Crystal is herself the head of a powerful criminal organisation and is used to getting exactly what she wants. She sets out to settle the score along a bloody path of rage, betrayal and vengeance, hurtling toward an ultimate confrontation and the possibility of redemption.

Production:

Space Rocket Nation
Frederiksborggade 31, 3. tv.
1360 Copenhagen K
DENMARK

World Sales:

Wild Bunch
99, rue de la Verrerie
75004 Paris
FRANCE
tel. +33 1 53 01 50 20
obarbier@wildbunch.eu

Press:

Gaumont
30, avenue Charles de Gaulle
92200 Neuilly-sur-Seine
FRANCE
tel. +33 1 46 43 20 60
assistant_sales@gaumont.fr

Denmark/France
90 min

Director's Statement:

The original concept for the film was to make a movie about a man who wants to fight God. That is, of course, a very vast obstacle but when I was writing the film, I was going through some very existential times in my life – we were expecting our second child and it was a difficult pregnancy – and the idea of having a character who wants to fight God without knowing why very much appealed to me.

With that as the concept, I elaborated by adding a character who believes he is God (Chang), obviously the antagonist, with the protagonist being a gangster who is looking for religion to believe in (Julian). This itself is, of course, very existential because faith is based on the need for a higher answer but most of the time, we don't know what the question is. When the answer comes, then, we must backtrack our lives in order to find the question. In this way, the film is conceived as an answer, with the question revealed at the end.

With hindsight, I am able to see the similarities between Chang and One Eye in VALHALLA RISING, and Driver in DRIVE – all are rooted in fairytale mythology and have difficulties living in the everyday world. I can see that technically, there is a resemblance in their stoic behaviour, silence, and fetishistic portraits even though they live in different times and are portrayed by different actors. In VALHALLA RISING, One Eye is enigmatic – we don't know his past but he is defined by his name. In DRIVE, Driver is defined by his function. And in ONLY GOD FORGIVES, Chang is first of all defined by his enigmatic behaviour, to such an extent that he becomes a disembodied character, an 'it', defined not by his name but solely by his image.

In a way, ONLY GOD FORGIVES is like an accumulation of all the films I've made so far. I think I was heading toward a creative collision, full speed ahead, in order to change everything around me and to see what would come after. I have always said that I set out to make films about women but I end up making films about violent men. Now that everything is colliding, it may end up turning things upside-down for me. This collision is exciting because everything around me becomes so uncertain and we must not forget that the second enemy of creativity, after having 'good taste', is being safe.



ONLY GOD FORGIVES

Festival Participation/Awards:

Cannes IFF
Durban IFF
Sydney FF: Best Film



Nicolas Winding Refn

Filmography:

1996 PUSHER
1999 BLEEDER
2003 FEAR X
2004 PUSHER II
2005 PUSHER 3
2008 BRONSON
2009 VALHALLA RISING
2011 DRIVE

PARADIES: GLAUBE PARADISE: FAITH

DIRECTED & PRODUCED BY: Ulrich Seidl

WRITTEN BY: Ulrich Seidl & Veronika Franz

DIRECTOR OF PHOTOGRAPHY: Wolfgang Thaler & Ed Lachman

EDITOR: Christof Schertenleib

PRODUCTION DESIGNER: Renate Martin & Andreas Donhauser

COSTUME DESIGNER: Tanja Hausner

MAIN CAST: Maria Hofstätter (Anna Maria), Nabil Saleh (Nabil)



For Anna Maria, a single woman in her 50s, paradise lies with Jesus. She devotes her summer vacation to doing missionary work, so that Austria may be brought back to the path of virtue. On her daily pilgrimage through Vienna, she goes from door to door, carrying a foot-high statue of the Virgin Mary. One day, when after years of absence, her husband, an Egyptian Muslim confined to a wheelchair, comes home, her life goes off its rails. Hymns and prayers are now joined by fighting. PARADISE: FAITH recounts the stations of the cross of a marriage and the longing for love. The film is the second part of Ulrich Seidl's PARADISE trilogy. PARADISE: LOVE, the first part, is about Anna Maria's sister Teresa, whose paradise lies with more earthly love – with beach boys in Kenya.

Production:

Ulrich Seidl Film Produktion
GmbH
Wasserburgergasse 5/7
1090 Vienna
AUSTRIA
tel. +43 1 3102824
office@ulrichseidl.com

World Sales:

Coproduction Office
24, rue Lamartine
75009 Paris
FRANCE
tel. +33 1 56 02 60 00
sales@coproductionoffice.eu

Press:

mm filmpresse
Sylvia Müller
Schliemannstraße 5
10437 Berlin
GERMANY
tel. +49 30 417 15 722
mueller@mm-filmpresse.de

Austria/Germany/France
113 min

www.paradies-trilogie.at



PARADISE: FAITH

Festival Participation/Awards:

Haifa IFF
Helsinki IFF
Hong Kong IFF
Melbourne IFF
Sarajevo FF
Seville European FF
Sofia IFF
Sydney FF
Taipei FF
Venice IFF: Special Jury Prize
Yerevan IFF

Ulrich Seidl

Born in 1952, Ulrich Seidl is the Austrian director of numerous award-winning documentaries such as JESUS, YOU KNOW, ANIMAL LOVE and GOOD NEWS. Eleven years ago, Seidl's first feature film DOG DAYS received the Special Jury Prize at the Venice IFF. Werner Herzog named Ulrich Seidl one of his ten favourite filmmakers and said: "Never before in cinema have I been able to look straight into hell." In 2003, Seidl founded Ulrich Seidl Filmproduktion in Vienna, where he produced IMPORT EXPORT. He followed it with his PARADISE trilogy (2012): three films about three women made in four years. He is now completing a documentary feature that explores people and their relationship to basements. IN THE BASEMENT will premiere in 2013.



Ulrich Seidl

Filmography:

1980 ONE FORTY, short
1982 THE PROM, short
1990 GOOD NEWS
1992 LOSSES TO BE EXPECTED
1995 ANIMAL LOVE
1998 MODELS
2001 DOG DAYS
2001 STATE OF THE NATION
2003 JESUS, YOU KNOW
2004 OUR FATHER
2006 BROTHERS, LET US BE MERRY, short
2007 IMPORT EXPORT
2012 PARADISE: LOVE
PARADISE: HOPE

POZITIA COPILULUI

CHILD'S POSE

DIRECTED BY: Călin Peter Netzer

WRITTEN BY: Razvan Radulescu & Călin Peter Netzer

PRODUCED BY: Călin Peter Netzer & Ada Solomon

DIRECTOR OF PHOTOGRAPHY: Andrei Butica

EDITOR: Dana Lucretia Bunescu

PRODUCTION DESIGNER: Malina Ionescu

COSTUME DESIGNER: Irina Marinescu

SOUND DESIGNER: Dana Lucretia Bunescu

MAIN CAST: Luminita Gheorghiu (Cornelia), Bogdan Dumitrache (Barbu), Florin Zamfirescu (Fagarasanu), Natasa Raab (Olga Cherchez), Ilinca Goia (Carmen)



film stills: Cos Aelenei

CHILD'S POSE presents the relationship between a ruling mother and her grown-up child. CHILD'S POSE is a touching film on traumatizing children while suffocating them with love and on the marks that parents leave on their children's personalities. The movie is also a depiction of the Romanian contemporary high-class, speaking about low-level corruption and trading of influence in the midst of the core social institutions and their extensions over the whole socio-economic system in Romania nowadays.

Production & World Sales:

Parada Film
7, Sfântul Stefan Street, 1st floor
023996 Bucharest
ROMANIA
tel. +40 21 252 48 67
office@paradafilmm.ro

World Sales:

Beta Cinema
Gruenwalder Weg 28D
82041 Oberhaching
GERMANY
tel. +49 89 673 469 828
beta@betacinema.com

Romania
112 min

www.pozitiacopilului.ro



CHILD'S POSE

Festival Participation/Awards:

Berlin IFF 2013: Golden Bear & FIPRESCI Award
Espoo Ciné 2013
Haifa IFF 2013
Istanbul IFF
Karlovy Vary IFF
Sydney FF
Toronto IFF
Transylvania IFF Cluj
Warsaw FF

Director's Statement:

CHILD'S POSE is a film about a pretty pathological mother-and-son relationship, about the children's position relative to their parents and vice versa, about parents losing their children one way or another. A camera dependent film I might say, that will attempt to convey states of mind, feelings, smouldering conflicts, desperate outbursts, i.e. a slice of life with an almost documentary authenticity. The characters are analysed or rather psychoanalysed, trying to get a feeling of understanding or even compassion towards this weird family.

Călin Peter Netzer

Born in Romania in 1975, Călin Peter Netzer immigrated to Germany together with his parents in 1983. In 1994, he started attending the courses of The National Theatre and Film University in Bucharest, Film Direction Department, and in 1999 he obtained his diploma as film director. His short & feature debuts, both entitled MARIA were screened and given awards at prestigious festivals around the world.

His debut feature film MARIA received the Locarno IFF's Grand Prize of the Jury and the Silver Leopards for the two leading actors; it was also nominated for the European Film Awards.

His next feature, MEDAL OF HONOUR, was selected for screening at more than 30 festivals and awarded the Silver Alexander and four other prizes at the Thessaloniki IFF 2009 as well as two Romanian GOPO Awards (Romanian equivalent of Academy Awards) for Best Leading Actor (Victor Rebengiuc) and Best Script (Tudor Voican). CHILD'S POSE is Netzer's third feature film and a premiere both as Berlinale participant and producer.



Călin Peter Netzer

Filmography:

1997 MARIA, short
2003 MARIA
2009 MEDAL OF HONOUR

ROSIE

DIRECTED BY: Marcel Gisler

WRITTEN BY: Marcel Gisler & Rudolf Nadler

PRODUCED BY: Susann Rüdlinger

DIRECTOR OF PHOTOGRAPHY: Sophie Maintigneux

EDITOR: Bettina Böhler

PRODUCTION DESIGNER: Karin Giezendanner

COSTUME DESIGNER: Karl Goelkl

SOUND DESIGNER: Felix Bussmann & Reto Stamm

MAIN CAST: Sibylle Brunner (Rosie), Fabian Krüger (Lorenz), Sebastian Ledesma (Mario), Judith Hofmann (Sophie)



film stills: Björn Allemann

Rosie is fighting for her dignity, Sophie for her mother's approval, Mario for Lorenz's heart. And Lorenz? He's just struggling to cope with it all ...

Lorenz Meran (40), a successful, gay author suffering from acute writer's block, has to leave Berlin and return to east Switzerland when his elderly mother Rosie ends up in hospital after a fall. He finds himself stuck in the backwater of Altstätten, his small hometown, faced with the fact that fun-loving Rosie refuses to accept any help or go into a care home. Caught up in the chaos of Rosie's battle to preserve her independence and sense of dignity, family feuds and long-kept secrets, Lorenz almost fails to notice that love has come knocking on his door.

Production & Press:

Cobra Film AG
Carmenstrasse 25
8032 Zürich
SWITZERLAND
tel. +41 44 252 05 76
c.eichholzer@cobrafilm.ch

World Sales:

Film Republic
Xavier Rashid
91 Great Russell Street
London WC1B 3PS
UK
tel. +44 7835 999 112
info@filmrepublic.biz

Switzerland
106 min

www.looknow.ch

Director's Statement:

Every screenwriter and director probably toys with the idea at some stage of dealing with the story of their own family in a film. For me, family is a universal subject and I think that in every family – however mundane its story may appear at first sight – we can find all the relevant themes that make up the human condition.

My first jottings for ROSIE date back to 1995. I recounted tales about my mother at that time to the Hungarian filmmaker Béla Tarr who thought I absolutely had to make a film about her. Twelve years on when the opportunity came up to collaborate with Cobra Film AG in Zurich, I had the courage to do so. Of the three projects on the table, producer Susann Rüdlinger chose ROSIE and together with my co-writer Rudolf Nadler we developed the version which is now the film.

My hometown of Altstätten in the east of Switzerland, a small family with two children, a daughter and a son, the father who died prematurely, and had been a professional boxer, the speculation about his homosexuality, the mother's isolation – all this autobiographical material provides the framework for the film's narrative. But within this framework I have been quite free. As it was not my intention to give a faithful account of my family's story. It is only in the character of Rosie that I strove for maximum authenticity. Of course, the female lead, Sibylle Brunner, brought her own personality and touches to the role. But in the screenplay the character is created as closely as possible in my mother's image. She died ten years ago. The film is a tribute to her.

Marcel Gisler

Born in 1960 in Altstätten (St Gallen), Marcel Gisler studied theatre and philosophy at Berlin Free University. In 1985 he produced his first feature-length film, TAGEDIEBE (Day Thieves), which was awarded the Silver Leopard at the Locarno IFF. His subsequent films, FOGI IS A BASTARD, THE BLUE HOUR and SLEEPLESS NIGHTS all won a host of prizes and enjoyed considerable success at the box office. From 2003 to 2007 he focused on screenwriting for the Swiss television series LUTHI & BLANC, writing a total of 35 episodes. From 1999 to 2008 he was a visiting lecturer at the universities of ESAV (Geneva), ecal (Lausanne) and F+F (Zurich). Since 2009 he has lectured on direction of actors, screenwriting and directing at the German Film and Television Academy in Berlin.



ROSIE

Festival Participation/Awards:

Moscow IFF
San Francisco IFF



Marcel Gisler

Filmography:

1985 DAY THIEVES
1988 SLEEPLESS NIGHTS
1993 THE BLUE HOUR
1999 FOGI IS A BASTARD

THE SELFISH GIANT

WRITTEN & DIRECTED BY: Clio Barnard
PRODUCED BY: Tracy O'Riordan
DIRECTOR OF PHOTOGRAPHY: Mike Eley
EDITOR: Nick Fenton
PRODUCTION DESIGNER: Helen Scott
COSTUME DESIGNER: Matthew Price

SOUND DESIGNER: Tim Barker
ORIGINAL SCORE: Harry Escott
MAIN CAST: Conner Chapman (Arbor), Shaun Thomas (Swiftly), Sean Gilder (Kitten), Lorraine Ashbourne (Mary), Steve Evets (Price Drop), Siobhan Finneran (Mrs. Swift)



film stills: Agatha A. Nitecka

THE SELFISH GIANT is a contemporary fable about 13-year-old Arbor and his best friend Swiftly. Excluded from school and outsiders in their own neighbourhood, the two boys meet Kitten, a local scrapdealer – the selfish giant. They begin collecting scrap metal for him using a horse and cart. Swiftly has a natural gift with horses while Arbor emulates Kitten – keen to impress him and make some money. However, Kitten favours Swiftly, leaving Arbor feeling hurt and excluded, driving a wedge between the boys. Arbor becomes increasingly greedy and exploitative, becoming more like Kitten. Tensions build, leading to a tragic event, which transforms them all.

Production:

Moonspun Films
 82 Wakeman Road
 London NW10 5DH
 UK
 tel. +44 208 960 2035
 tracy@moonspunfilms.com

World Sales:

Protagonist Pictures
 42-48 Great Portland Street
 London W1W 7NB
 UK
 tel. +44 207 734 9000
 david@protagonistpictures.com

UK
 90 min

Director's Statement:

The film is based on stories I was told and people that I met whilst making my previous film, THE ARBOUR. I got to know a group of boys between the ages of 10 and 16 who used horses and carts to collect scrap metal.

One boy in particular stood out. When I first met Matty he and his best friend Michael, were 14. Excluded from school and diagnosed with ADHD, Matty has had many struggles. Everyone thought he would end up in prison but working with horses and collecting scrap metal has given him a strong sense of self-worth. He found something he was good at and became very skilled and knowledgeable. The film follows Arbor (the character based on Matty) and his best friend Swiftly. Arbor begins to emulate Kitten, a greedy and exploitative scrap man.

Arbor and Swiftly are out of step with their generation, using horse drawn vehicles to scavenge for scrap. Yet in harking back they represent the future. In a declining economy the vision for the future is one of foraging and reusing, making the most of diminishing resources as the post-industrial cities green over and children scavenge through the debris to fuel expanding economies elsewhere. There has been no manufacturing in Bradford since the 1980s and paradoxically the global shift of economic power gives Arbor and Swiftly a future, makes their coming of age a possibility.

Arbor's rite of passage corresponds with a broader rite of passage as we enter a liminal phase as the global balance of power shifts, leading to the possibility of social change. By the end of the film, following a tragic loss, Arbor and Kitten gain understanding of what is of real value and turn away from an ideology of selfishness and greed.

Clio Barnard

THE SELFISH GIANT is Clio Barnard's second feature, her first was THE ARBOR, an experimental documentary about Bradford playwright Andrea Dunbar. It achieved huge critical success on its release in 2010 and received numerous awards including The Douglas Hickox Award at the British Independent Film Awards (BIFAs), Best Screenplay at the Evening Standard British Film Awards, Best British Newcomer at the BFI London FF, Best New Documentary Film-maker at Tribeca and The Grierson Award for Best Cinema Documentary.



THE SELFISH GIANT

Festival Participation/Awards:

Cannes IFF: Europa Cinema Label
 Jerusalem IFF
 Karlovy Vary IFF



portrait: Nick Wall

Clio Barnard

Filmography:

2010 THE ARBOR, doc.

SOM DU SER MEG I BELONG

WRITTEN & DIRECTED BY: Dag Johan Haugerud

PRODUCED BY: Yngve Sæther

DIRECTOR OF PHOTOGRAPHY: Kim Hiorthøy

EDITOR: Jens Christian Fodstad

PRODUCTION DESIGNER: Tuva Hølmebak

COSTUME DESIGNER: Bente Ulvik

SOUND DESIGNER: Gunn Tove Grønsberg

ORIGINAL SCORE: Peder Kjellsby

MAIN CAST: Laila Goody (Lise Gundersen), Ragnhild Hilt (Grete Maigret), Andrea Bræin Hovig (Anne Hagen), Henriette Steenstrup (Ann-Kristin), Anne Marit Jacobsen (Inger)



What happens to us when people stop acting like they're supposed to?

A nurse gets into a dispute at work because she switches to speaking English when she gets nervous. A translator compromises her integrity when persuaded to translate a book she doesn't believe in. An elderly woman and her daughter are humiliated when offered a present of one million kroner from a relative.

I BELONG is a warm and nuanced film about people who all mean well, but end up hurting one another. About how people who act on integrity and feelings are seen as troublesome in a society where the ideal is to behave rationally.

A playful drama-comedy about how what seems like something of little importance to one person, can seem like a grand disaster to another.

Production:

Motlys AS
Sagveien 18
0459 Oslo
NORWAY
tel. + 47 22 80 83 70
yngve@motlys.com

Norway
112 min

Director's Statement:

I BELONG is a film where seemingly trivial issues form the grounds for boundless drama.

The frame story is a book, which consists of three different stories with one common theme, which then is illuminated in three different ways. The theme is supposed to accelerate so that what feels pretty trivial and trifling at the beginning will be perceived as a matter of life and death by the end.

All the stories are about people who are forced to make decisions that compromise their integrity. Each of the three stories focus on one or several women, and the stories get going through seemingly benign everyday conflicts that occur either at work or in family life, brought out by differences in their idea of work ethic, artistic integrity or class affiliation.

The three main characters each represent a kind of person who functions totally normally, who's intelligent and independent, but who, in a tight situation, can react in ways that make others see them as "difficult." This response pattern can be perceived as a weakness because it's not what's expected of them, setting them apart from what's normal.

It's meant to start small, for the problems to become increasingly general as the stories develop. While you could be left with the feeling that the problems are due to the character's personal attributes after the first story, after the last you think that it's not about the weakness of individuals, but rather a larger societal problem.

Dag Johan Haugerud

The film career of writer/filmmaker Dag Johan Haugerud (born 1964) began in 1998 with the 4-min short film 16 LIVING CLICHÉS, and in 2000 his FORNICATION (Utukt) was one of the films in the thematically connected short film anthology THE 7 DEADLY SINS (De 7 dødssyndene) which was distributed in Norwegian cinemas. The following year FORNICATION won the award for Best Short Film at the Norwegian Short FF in Grimstad. In 2005, Haugerud's THE PROFESSOR AND THE HISTORY OF THE ORIGAMI GIRL, a 51-min tragicomedy, also received cinema distribution. In 2006, he received an honourable mention for his short film TROUBLE at the Nordic Panorama.

I BELONG is Haugerud's feature film debut.



I BELONG

Festival Participation/Awards:

Gothenburg IFF
The Norwegian IFF Haugesund
Helsinki IFF
Palm Springs IFF
Vancouver IFF



Dag Johan Haugerud

Filmography:

1998 16 LIVING CLICHÉS, short
2000 FORNICATION, short
2005 THE PROFESSOR AND THE HISTORY OF THE ORIGAMI GIRL, short
2006 TROUBLE, short

SVEĆENIKOVA DJECA

THE PRIEST'S CHILDREN

DIRECTED BY: Vinko Brešan

WRITTEN BY: Mate Matišić & Vinko Brešan

PRODUCED BY: Ivan Maloča

DIRECTOR OF PHOTOGRAPHY: Mirko Pivčević

EDITOR: Sandra Botica Brešan

PRODUCTION DESIGNER: Damir Gabelica

COSTUME DESIGNER: Željka Franulović

SOUND DESIGNER: Frano Homen

ORIGINAL SCORE: Mate Matišić

MAIN CAST: Krešimir Mikić (don Fabijan), Nikša Butijer (Petar), Marija Škaričić (Marta), Dražen Kühn (Marin), Lazar Ristovski (bishop)



Motivated by desire for demographic renewal, Don Fabijan, a young priest on a Dalmatian island starts secretly puncturing all the packaged condoms before they are sold. He is soon joined by the local god-fearing newsstand salesman and the mad pharmacist, and they practically abolish all contraception on the island. However, after initial success, numerous weddings and new births, things become complicated. Finally, the bishop arrives to the island and the situation gets out of control.

Production:

Interfilm
Nova ves 45/2
10000 Zagreb
CROATIA
tel. +385 1 4667 290
interfilm@interfilm.hr

World Sales:

Wide
9, rue Bleue
75009 Paris
FRANCE
tel. +33 1 53 95 24 44
wide@widemanagement.fr

Croatia/Serbia

93 min

Director's Statement:

The fact that Croatia is a predominantly Catholic country and the fact that the Catholic church in Croatia is a dominant, governing institution, left me, as a director, with no other option but to make a film about it. The initiative of the pope Benedict XVI partially allowing the use of condoms has put me, completely blameless, in a position in which the local story I wanted to tell suddenly became a global one. Personally, I don't believe that there could be a better setting for such a story than the Balkan Mediterranean I know best because I myself am a Balkan Mediterranean man who grew up in Sibenik, a small town on the Adriatic coast. The Balkanic-Mediterranean carries in itself a kind of fabular, emotional, visual madness which is equally convincing and real on one side, and extremely surreal on the other, while the Catholic church and its dogmas carry conflicts of veracity and manipulation, celibacy and sexuality, love for your fellow being and pedophilia, religion and hypocrisy ... I am sure that the spectator can recognize all these elements together in one movie and accept them as real only through the genre of comedy, folk-comedy, comedy full of film gags, comedy with vulgarity of the kind we find in a "commedia dell'arte". (Hasn't Buñuel used humour discourse for his surrealistic narration?)

However, the reality we are living in does not allow me to remain exclusively on comedy and that is why, in the second part of the movie, I had to add the elements of drama into the comical structure, at first imperceptibly and then more and more obviously. These little dramatic elements are the sign that the end of the movie will be marked by seriousness and tragedy. Simply because life is something without a strictly defined genre, the interlacing of comedy and tragedy.

Vinko Brešan

Vinko Bresan was born in 1964 in Zagreb. He studied philosophy and comparative literature as well as film and TV directing. His debut, the low-budget feature film HOW THE WAR STARTED ON MY ISLAND became, after TITANIC, the biggest box-office success in Croatian cinemas in the last 20 years. He is also active as a theatre director.



THE PRIEST'S CHILDREN

Festival Participation/Awards:

Helsinki IFF
Karlovy Vary IFF
Stockholm IFF
Vancouver IFF



Vinko Brešan

Filmography:

1996 HOW THE WAR STARTED ON MY ISLAND
1999 MARSHAL TITO'S SPIRIT
2004 WITNESSES
2008 WILL NOT STOP THERE

SYNGUÉ SABOUR, PIERRE DE PATIENCE

THE PATIENCE STONE

DIRECTED BY: Atiq Rahimi

WRITTEN BY: Atiq Rahimi & Jean-Claude Carrière

PRODUCED BY: Michaël Gentile

DIRECTOR OF PHOTOGRAPHY: Thierry Arbogast

EDITOR: Hervé de Luze

PRODUCTION DESIGNER: Erwin Prib

COSTUME DESIGNER: Malek Djahan Khazai

SOUND DESIGNER: Dana Farzanehpour

ORIGINAL SCORE: Max Richter

MAIN CAST: Golshifteh Farahani (the woman),
Hamidreza Javdan (the man), Hassina Burgan (the aunt),
Massi Mrowat (the young soldier)



Somewhere, in Afghanistan or elsewhere, in a country torn apart by a war ... A beautiful woman in her 30s watches over her husband in a decrepit room. He is reduced to the state of a vegetable because of a bullet in the neck, and not only is he abandoned by his companions of the Jihad, but also by his brothers. One day, the woman starts a solitary confession to her silent husband. She talks about her childhood, her suffering, her frustrations, her loneliness, her dreams, her desires ... She touches him, kisses him, things she could never have done before, even though they have been married for the past ten years. Therefore, this paralysed man unconsciously becomes 'syngué sabour', a magic stone which, according to Persian mythology, when placed in front of a person shields him from unhappiness, suffering, pains and miseries. In this wait for her husband to come back to life, the woman struggles to survive and live. She finds refuge in her aunt's place, who is a prostitute, and the only relative who understands her. The woman seeks to free herself from suffering through the words she delivers audaciously to her husband. But after weeks of looking after him, she will actually reveal herself in the relationship she starts with a young soldier ...

Production:

THE FILM
Michaël Gentile
9, rue Charlot
75003 Paris
FRANCE
tel. +33 1 44 78 85 45
office@thefilm.fr

World Sales:

Le Pacte
Camille Neel
5, rue Darcet
75017 Paris
FRANCE
tel. +33 6 84 37 37 03
c.neel@le-pacte.com

France/Germany/Afghanistan
102 min

www.thefilm.fr/syngue-sabour

Director's Statement:

The book's central idea is the myth of "Syngue Sabour", a 'patience stone' on which you can shed your misfortunes, your complaints, your secrets until it's so full it bursts. In this story, the stone is the husband, a warrior paralysed by a bullet in the neck. To bring him back to life, the woman has to pray for him during 99 days. But that prayer soon turns into confession. She whispers in his ears all the things she has kept locked inside for so many years.

The first work to be made on the adaptation was to deconstruct the Romanesque narrative to reach a purely cinematographic dramaturgy. To get this effect, the narrative point of view was changed. Thus, the camera follows the woman out of the house, into the streets of Kabul, into the heart of the war. Outside, the camera is mobile, light, capturing situations on the spur of the moment. On the contrary, the interior scenes where sensuality, intimacy, phantasms, regrets, and remorse prevail, the camera focuses on characters' feelings. Gracious and sensual, the camera slides through the woman's intimate world, like a close friend.

The film is also structured around flashback sequences making the narrative non-linear. However, the woman's memories are not depicted by systematic and arbitrary flashbacks. It is always the present elements that bring the viewer back into the past. This is how the characters in the book – which only exist in the story told by the woman – come to life.

Atiq Rahimi

The writer/director Atiq Rahimi is a famous representative of the Afghan culture in France. After fleeing Afghanistan in 1984, he arrived in France where he studied cinema. He became well known in 2000 after he wrote "Earth and Ashes", a moving novel about his native country. Brought to screen in 2001 by Atiq Rahimi himself, EARTH AND ASHES won the Regard Original Award at the Cannes IFF. Since then, Atiq Rahimi's work has continued in cinema, through documentaries, and in literature. In 2008, Atiq Rahimi won the prestigious Prix Goncourt for "Syngué Sabour".



THE PATIENCE STONE

Festival Participation/Awards:

Abu Dhabi IFF: Best Actress
Hong Kong IFF
Istanbul IFF
Saint Jean-de-Luz FF: Best Director
BFI London FF
Melbourne IFF
Moscow IFF
Pusan IFF
Rotterdam IFF
San Francisco IFF
Sydney FF
Toronto IFF
Tribeca FF



Atiq Rahimi

Filmography:

2004 EARTH AND ASHES
(Terre et Cendres)

W IMIĘ IN THE NAME OF

DIRECTED BY: Małgośka Szumowska

WRITTEN BY: Małgośka Szumowska & Michał Englert

PRODUCED BY: Agnieszka Kurzydło

DIRECTOR OF PHOTOGRAPHY: Michał Englert

EDITOR: Jacek Drosio

PRODUCTION DESIGNER: Marek Zawierucha

COSTUME DESIGNER: Katarzyna Lewinska & Julia Jarza-Bratiniec

SOUND DESIGNER: Maria Chilarecka & Krzysztof Stasiak

ORIGINAL SCORE: Paweł Mykietyn & Adam Walicki

MAIN CAST: Andrzej Chyra (father Adam), Mateusz Kościukiewicz (Humpty), Maja Ostaszewska (Ewa), Łukasz Simlat (teacher Michał)



Father Adam takes over a small parish in the middle of nowhere. He organises a community centre for boys with a troubled past. His energy is appreciated, the locals accept him as one of their own. Everybody wants to be close to him, feeding off of his vitality and power, but no one knows he harbours his own secret. After meeting an eccentric and silent young man, a local pariah, Father Adam is forced to confront a long forgotten burden and passion. As the villagers' worst suspicions are validated, Father Adam becomes an obvious enemy.

Production:

MD4 Sp. z o.o.
ul. Narbutta 25 A
02-536 Warszawa
POLAND
tel. +48 22 646 55 93
md4@md4.eu

World Sales:

Memento Films International
9, cité Paradis
75010 Paris
FRANCE
tel. +33 1 5334 90 20
sales@memento-films.com

Poland
96 min



IN THE NAME OF

Festival Participation/Awards:

Almaty IFF Eurasia
Berlin IFF: Teddy Award
Hong Kong IFF
Istanbul IFF
Melbourne IFF
Mix Milano IFF: Best Film
Taipei FF

Director's Statement:

It's strange, but I wanted to make a film about this kind of yearning for love, affection, closeness. It sounds trivial, but this feeling of somehow being torn from the inside, a feeling of being unfulfilled in contacts with other people, this great longing for something strong and powerful, was the starting point for me. I found a short note in a newspaper, about a boy, a young man really, who killed a priest in a very brutal way. Even though this story was completely different I suddenly got an idea, to tell a story about a priest who dares to love.



Małgośka Szumowska

Filmography:

2000 HAPPY MAN
2004 ONO
2008 33 SCENES FROM LIFE
2011 ELLES

Małgośka Szumowska

Born in 1973 in Cracow, Małgośka Szumowska graduated from the Lodz Film School. She began her career making short feature films. ASCENSION was presented in Cannes at Cinefondation. Her first feature film HAPPY MAN and the second one, ONO (Stranger), were nominated for the European Film Academy's Discovery award. STRANGER was also presented at the Berlinale Panorama 2005. Her 33 SCENES FROM LIFE won the Silver Leopard at the Locarno IFF 2008. ELLES, starring Juliette Binoche, opened the Berlinale Panorama 2012 and was sold to more than 40 countries around the world.

WHAT RICHARD DID

DIRECTED BY: Lenny Abrahamson

WRITTEN BY: Malcolm Campbell

PRODUCED BY: Ed Guiney

DIRECTOR OF PHOTOGRAPHY: David Grennan

EDITOR: Nathan Nugent

PRODUCTION DESIGNER: Stephanie Clerkin

COSTUME DESIGNER: Leonie Pendergast

SOUND DESIGNER: Paddy Hanlon

ORIGINAL SCORE: Stephen Rennicks

MAIN CAST: Jack Reynor (Richard Karlsen), Róisín Murphy (Lara Hogan), Sam Keeley (Conor Harris), Lars Mikkelsen (Peter Karlsen)



WHAT RICHARD DID follows Richard Karlsen, golden-boy athlete and undisputed alpha-male of his privileged set of South Dublin teenagers, through the summer between the end of school and the beginning of university. The world is bright and everything seems possible, until in one summer night Richard does something that destroys it all and shatters the lives of the people closest to him. Featuring extraordinary performances from its mainly young cast, WHAT RICHARD DID is a quietly devastating study of a boy confronting the gap between who he thought he was and who he proves to be.

Production:

Element Pictures

21 Mespil Road

Dublin 4

IRELAND

tel. +353 1 618 5032

paula@elementpictures.ie

World Sales:

Protagonist Pictures

42-48 Great Portland Street

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UK

tel. +44 207 734 9000

david@protagonistpictures.com

Ireland
87 min

www.whatricharddid.ie



WHAT RICHARD DID

Festival Participation/Awards:

Les Arcs European FF

Hong Kong IFF

Istanbul IFF: Best Film

BFI London FF

Sydney FF

Torino FF

Toronto IFF

Tribeca FF

Five Irish Film and Television Awards:
Best Film, Director, Script, Editing &
Actor



Director's Statement:

We are used to seeing films about teenagers that tell the outsider's story, because, conventionally, that's where the dramatic intensity is supposed to be and where empathy is most comfortably evoked, in WHAT RICHARD DID I was interested in making a film about the boy at the centre of his group, the one who is loved, who is blessed. This is the film I've made which grew most in the making. Every project is part execution and part discovery, but in this case, the process of working with the young cast over many months, transformed my ideas of what the film could be. Along with myself and my collaborator, Malcolm Campbell, this is very much their film.

Lenny Abrahamson

Born in Ireland, Lenny Abrahamson started shooting shorts while studying Philosophy at Trinity College, Dublin. After a period of post-graduate study in philosophy at Stanford University in California, he returned home to concentrate on filmmaking. WHAT RICHARD DID is his third feature; his previous award-winning films were GARAGE, which was the recipient of the CICA Art Cinema Prize in the Director's Fortnight at the 2007 Cannes IFF and ADAM & PAUL, which was part of the official selection at the Berlin IFF 2005; both were written by Mark O'Halloran.

Lenny Abrahamson

Filmography:

2005 ADAM & PAUL

2007 GARAGE

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Founded in 1988, the European Film Academy (EFA) now unites 2,900 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.

