

The background is a solid green color. It features a decorative pattern of white stars and circles. The stars are arranged in a circular pattern, similar to the European Union flag, but are scattered across the entire page. There are also several overlapping white circles of varying sizes scattered throughout the background.

# **26th European Film Awards**

**European Discovery 2013 - Prix FIPRESCI  
The Nominations**

# 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



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 ongoing 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.

[www.anagram.se/projekt/eat-sleep-die/](http://www.anagram.se/projekt/eat-sleep-die/)

### 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 Giralddillo & 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 SKRAPÅR (Scratches), short

# CALL GIRL

**DIRECTED BY:** Mikael Marcimain

**WRITTEN BY:** Marietta von Hausswolff von Baumgarten

**PRODUCED BY:** Mimmi Spång

**DIRECTOR OF PHOTOGRAPHY:** Hoyte van Hoytema

**EDITOR:** Kristofer Nordin

**PRODUCTION DESIGNER:** Lina Nördqvist & Michael Higgins

**COSTUME DESIGNER:** Cilla Rörby

**SOUND DESIGNER:** Petter Fladeby & Per Nyström

**ORIGINAL SCORE:** Mattias Bärjed

**MAIN CAST:** Sofia Karemyr (Iris), Simon J Berger (John Sandberg), Pernilla August (Dagmar Glans), Josefin Asplund (Sonja), Sven Nordin (Glenn)



photos: Jukka Male

Stockholm, the late 1970s. The model utopian society. Political neutrality and atomic power march hand in hand with women's liberation and the sexual revolution. But under the polished surface, other desires are eager to be fulfilled.

Within a stone's throw of government buildings and juvenile homes lies the seductive, glittery and dirty world of sex clubs, strip shows, discotheques and apartments used for illicit and profitable rendez-vous. CALL GIRL tells the story of how young Iris is recruited from the bottom rung of society, into a ruthless world where power can get you anything.

**Production:**

Garagefilm International AB  
Kvarngatan 4  
11847 Stockholm  
SWEDEN  
tel. +46 8 684 41 300  
info@garagefilm.se

**World Sales & Press:**

Trust Nordisk ApS  
Filmbyen 22  
2650 Hvidovre  
DENMARK  
tel. +45 36 868 788  
info@trustnordisk.com

Sweden/Norway/Ireland/Finland  
133 min

www.garagefilm.se



## CALL GIRL

**Festival Participation/Awards:**

FEST Belgrade IFF  
BAFICI Buenos Aires  
CPH:PIX Copenhagen  
Edinburgh IFF  
Guadalajara IFF  
Hong Kong IFF  
Rotterdam IFF  
Istanbul IFF  
Jerusalem FF  
Melbourne IFF  
Palm Springs IFF  
Seville European FF  
Stockholm IFF: Silver Audience Award  
Taipei FF: Audience's Choice Award  
Tallinn Black Nights FF  
Torino FF: Bassan Arts & Crafts Award  
Toronto IFF: FIPRESCI Award  
Transilvania IFF Cluj  
Zagreb FF

Four Swedish Guldbagge Awards: Best Cinematography, Production Design, Sound, & Costume

**Director's Statement:**

When I started working on CALL GIRL I thought I was doing a pure conspiracy thriller, strongly flirting with some of my favourite American films of the 70s, very plot-driven and inspired by a true political scandal in Stockholm in the mid-70s. In a way, everything was in the script, but the more I got involved in the process of researching, casting and later, shooting the film, I felt I had to get into the grey zones of all the characters in the plot, trying to give them as much depth as possible, letting them be contradictory, not clearly good or bad. Visually I was looking for something rough and close to skin but also glittery and colourful, with some sort of cinematic poetry. CALL GIRL is a story of lost innocence: the young girls', the police's, the politicians'. Weaving together multiple storylines to tell a larger tale of society and of humanity, it's a personal social thriller about Sweden in a time of sexual liberation and confusion.

**Mikael Marcimain**

Mikael Marcimain's profile stems from directing Sweden's highly acclaimed television series THE LASER MAN in 2005, a true story about a racist criminal, and HOW SOON IS NOW in 2007, a fictional chronicle about four young friends' lives in the 60s and 70s.

Mikael started as an assistant director for SVT, where he later got the chance to extend his scope. His breakthrough with the thriller TV-series THE GRAVE got him the television award IKAROS for best drama 2004.



**Mikael Marcimain**

portrait: Hoyte van Hoytema

# MIELE

**DIRECTED BY:** Valeria Golino

**WRITTEN BY:** Francesca Marciano, Valia Santella & Valeria Golino

**PRODUCED BY:** Riccardo Scamarcio, Viola Prestieri, Anne-Dominique Toussaint & Raphaël Berdugo

**DIRECTOR OF PHOTOGRAPHY:** Gergely Pohárnok

**EDITOR:** Giogio Franchini

**PRODUCTION DESIGNER:** Paola Bonfini

**COSTUME DESIGNER:** Mariarita Barbera

**SOUND DESIGNER:** Emanuele Cecere

**MAIN CAST:** Jasmine Trinca (Irene), Carlo Cecchi (Carlo Grimaldi), Libero De Rienzo (Rocco), Vinicio Marchioni (Stefano), Iaia Forte (Clelia)



Irene lives alone on the coastline outside Rome. To her father and her married lover, she's a student. In reality, she often travels to Mexico where she can legally buy a powerful barbiturate. Working under the name of "Miele" (Honey), her clandestine job is to help terminally-ill people to die with dignity by giving them the drug. One day she supplies a new "client" with a fatal dose, only to find out he's perfectly healthy but tired of life. Irene is determined not to be responsible for his suicide. From this point on, Irene and Grimaldi are unwillingly locked in an intense and moving relationship which will change Irene's life forever.

**Production:**

Buena Onda Srl  
Piazza del Colosseo, 4  
00184 Roma  
ITALY  
tel. +39 06 77 25 02 55  
info@buenaondafilm.com

**World Sales:**

Cité Films  
26, rue Montrosier  
92200 Neuilly sur Seine  
FRANCE  
tel. +33 18 26 45 298  
contact@citefilms.com

Italy/France  
90 min

[www.mymovies.it/miele/](http://www.mymovies.it/miele/)



## MIELE

**Festival Participation/Awards:**

Almaty IFF Eurasia  
Bratislava IFF  
Brussels FF: Euromillion Prize  
Cannes IFF: Ecumenical Jury Prize  
Haifa IFF  
Helsinki IFF  
Kartory Very IFF  
BFI London FF  
Odessa IFF  
Thessaloniki IFF  
Venice IFF  
Warsaw FF  
Zurich FF

**Director's Statement:**

Almost three years ago I read a very interesting review of the novel, the theme attracted me enormously. The subject of mercy killing is taboo in Italy, much more so than in any other European country, because of the Vatican influence and of our catholic imprint. But I feel that whereas the Italian people are ready to address this and other ethical issues, the politicians are not.

Also, I wanted to make the film because the novel has a very cinematic feeling to it. Despite the gravity of the subject, the book has a lot of visual potential. The protagonist, Miele, has a powerful vitality, even more pronounced because of her dealing with pain and death. That contrast attracted me.

I believe every human being should have the right to choose over their body, their life, and how to end it. Having said that, I don't mean the film to be a manifesto. In fact, it doesn't give answers, it only poses questions. I would like to think that the film is about shifting convictions, prejudices and the fears that we all have.



## Valeria Golino

# 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 & Philipp Schaeper as "The Major Minors" feat. Cherilyn 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  
Chodowieckistr. 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 Rotterdam 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

### 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).



Jan Ole Gerster

# LA PLAGA

## THE PLAGUE

**WRITTEN & DIRECTED BY:** Neus Ballús

**PRODUCED BY:** Pau Subirós

**DIRECTOR OF PHOTOGRAPHY:** Diego Dussuel

**EDITOR:** Neus Ballús & Domi Parra

**PRODUCTION DESIGNER:** Judit Quintana

**SOUND DESIGNER:** Pau Subirós, Marisol Nievas & Juan Sánchez

**ORIGINAL SCORE:** David Crespo

**MAIN CAST:** Raul Molist (himself), Iurie Timbur (himself), Maria Ros (herself), Rosemarie Abella (herself), Maribel Martí (herself)



Raul, a farmer who wants to grow organic food, hires Iurie to help him in the fields. Iurie is a Moldavian wrestling fighter, who earns a living in whatever comes his way. Slowly, their personal stories intertwine with those of three solitary women: Maria, an elderly lady forced to leave her country house for a retirement home; Rose, a nurse from the Philippines who just arrived in the country; and Maribel, a prostitute who has less and less clients. The destinies of all these characters become entwined as the summer goes on.

THE PLAGUE is a film of intertwining stories that offers a moving portrait of life in the outskirts of Barcelona. The main characters are not actors. They play themselves after four years of working with the director. This long process has permitted Neus Ballús to reveal the uncertainty and rebel spirit that underlies contemporary crisis-hit Spain.

### Production & World Sales:

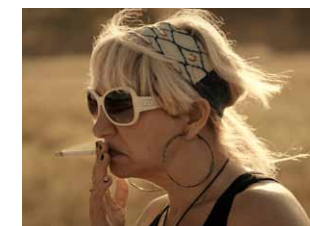
El Kinògraf s.l.  
C/Bonavista 3, 1r 2a  
08012 Barcelona  
SPAIN  
tel. +34 637 596 396  
info@elkinograf.com

### Press:

Working At Weekend (WAW)  
Núria Costa  
C/Diputació 286, 2n 3a  
08009 Barcelona  
SPAIN  
tel. +34 93 295 5970  
ncosta@workingatweekend.com

Spain  
85 min

www.laplaga.cat



### Director's Statement:

At first I thought that THE PLAGUE would be the portrait of a place, and in fact it ended up being a portrait of a group of characters who devoted themselves wholeheartedly to the film. This does not mean that as a filmmaker I have not taken a very active role in selecting all the elements that make up the film. Far from being an observational document, we filmed it as a fiction: we made things happen, we set up the collision between characters and their collision with their own dramas. The entire construct of the film is created to serve the characters: a kind of elevated platform where they can express themselves and from where their most authentic emotions and gestures may arise. Paradoxically enough, this construct is the way I felt that the truly unique reality of these people could emerge with all their humility and strength most forcefully.

### Neus Ballús

Born in Mollet del Vallès (Barcelona) in 1980, Neus Ballús graduated in editing and filmmaking from Barcelona's Pompeu Fabra University. Her first short films, LA GABI (2004) and THE GRANDDAD WITH THE MOVIE CAMERA (2005), were documentary portraits of two captivating characters: a transsexual living in a traditional community in Nicaragua; and an old man with a recently discovered passion for making films. Both works received wide acclaim in the international short film festival circuit. Then she moved on to a radically original way of filming with IMMERSION (2009), a documentary shot entirely underwater in a public swimming-pool. The film received the Alcine's Best Movie Award, one of the most prestigious Spanish short film prizes.

### THE PLAGUE

#### Festival Participation/Awards:

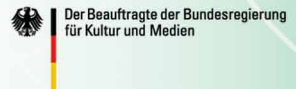
Berlin IFF  
BAFICI Buenos Aires  
CPH:PIX Copenhagen  
Donostia San Sebastian IFF  
BFI London FF  
Motovun FF: Best Film  
Mumbai FF  
São Paulo IFF  
Seattle IFF  
Valladolid IFF  
Vienna IFF



Neus Ballús



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.



Jägermeister

