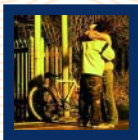
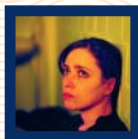


Prix UIP 04



**Short Film Nominees
for the European Film
Awards 2004**

**FLANDERS INTERNATIONAL
FILM FESTIVAL GHENT**

October 7 - 18, 2003
Director: Jacques Dubrulle
Lieuwstraat 40b
B-9000 Ghent
phone +32 9 242 80 60
fax +32 9 221 90 74
info@filmfestival.be
www.filmfestival.be

**VALLADOLID INTERNATIONAL
FILM FESTIVAL**

October 24 - November 1, 2003
Director: Fernando Lara
Teatro Caldéron
C/Leopoldo Cano, s/n, 4ª planta
E-47003 Valladolid
phone +34 983 426 460
fax +34 983 426 461
festvalladolid@seminci.com
www.seminci.com

**PREMIERS PLANS -
FESTIVAL D'ANGERS**

January 16 - 25, 2004
Director: Claude-Eric Poiroux
54, rue Beaubourg
F-75003 Paris
phone +33 1 42 71 53 70
fax +33 1 42 71 01 11
paris@premiersplans.org
www.premiersplans.org

**BERLIN INTERNATIONAL
FILM FESTIVAL**

February 5 - 15, 2004
Director: Dieter Kosslick
Potsdamer Str. 5
D-10785 Berlin
phone +49 30 259 20-0
fax +49 30 259 202 99
info@berlinale.de
www.berlinale.de

TAMPERE FILM FESTIVAL

March 3 - 7, 2004
Director: Jukka-Pekka Laakso
Tullikamarinaukio 2
FIN-33100 Tampere
phone +358 3 213 00 34
fax +358 3 223 01 21
office@tamperefilmfestival.fi
www.tamperefilmfestival.fi

CRACOW FILM FESTIVAL

May 28 - June 1, 2004
Director: Krzysztof Gierat
ul. Pychowicka 7
PL-30-364 Kraków
phone +48 12 267 13 55
fax +48 12 267 44 40
festiwalf@apollofilm.pl
www.cracowfilmfestival.pl

**NORWEGIAN SHORT FILM
FESTIVAL GRIMSTAD**

June 10 - 15, 2004
Director: Torunn Nyen
Filmsus
Dronningens Gate 16
N-0152 Oslo
phone +47 22 47 46 46
fax +47 22 47 46 90
kortfilm@kortfilmfestivalen.no
www.kortfilmfestivalen.no

**INTERNATIONAL SHORT FILM
FESTIVAL VILA DO CONDE**

July 3 - 11, 2004
Directors: Miguel Dias,
Nuno Rodrigues
Auditório Municipal,
Praça da República
P-4480-715 Vila do Conde
phone +351 252 248 469
fax +351 252 248 416
festival@curtasmetragens.pt
www.curtasmetragens.pt

SARAJEVO FILM FESTIVAL

August 20 - 28, 2004
Director: Mirsad Purivatra
Hamdije Kreševićkovića 13
BIH-71000 Sarajevo
phone +387 33 668 186
fax +387 33 668 187
info-sff@sff.ba
www.sff.ba

**EDINBURGH INTERNATIONAL
FILM FESTIVAL**

August 18 - 29, 2004
Managing Director: Ginnie Atkinson
88, Lothian Road
UK-Edinburgh EH3 9BZ
phone +44 131 228 40 51
fax +44 131 229 55 01
info@edfilmfest.org.uk
www.edfilmfest.org.uk

VENICE INTERNATIONAL FILM FESTIVAL

September 1 - 11, 2004
Director: Marco Müller
Ca Giustinian, S, Marco 1364
I-30124 Venezia
phone +39 041 52 18 711
fax +39 041 522 75 39
cinema@labiennale.com
www.labiennale.org/cinema

**INTERNATIONAL SHORT FILM
FESTIVAL IN DRAMA**

September 19 - 25, 2004
Director: Antonis Papadopoulos
9, AG. Varvaras Str.
G - 66100 Drama
phone/fax +30 210 33 02 818
kinfest@dra.forthnet.gr
www.dramafilmfestival.gr



**Short Film Nominees
for the European Film
Awards 2004**

**Prix
UIP**

HUMBERT BALSAN

Chairman, European Film Academy

In the fourth year of our initiative, the European Film Academy and United International Pictures take pride in presenting the twelve nominees for the European Film Academy Short Film 2004 - Prix UIP. At each of the twelve participating festivals, one European short film is elected to win a Prix UIP - an award which includes the automatic nomination for the European Film Academy Short Film Award.

The award has now had some time to establish itself with filmmakers and cinema-goers, and the films are screened at different additional film festivals throughout Europe. This year's selection once again illustrates the great potential of short film - from experimental to animated, from homage to feature, from the loss of a card game to the difficulties of expressing your feelings for someone else. These films demonstrate the enormous talent in European film and we are proud to offer Europe-wide attention to them and their creators.

I hope you will enjoy this booklet which allows you to meet some of the creative people who have won a Prix UIP and get an impression of their work.



Of course, the Prix UIP initiative wouldn't be possible without our allies in the world of short film. I wish to thank UIP and all our partner festivals for yet another fantastic year full of surprises and discoveries. And I wish to thank the Flanders International Film Festival which invites all the nominated directors to Ghent to present their films at the festival and meet one another.

Out of the twelve nominated films, the members of the European Film Academy will select the overall winner of the European Film Academy Short Film 2004 - Prix UIP. And at the European Film Awards Ceremony in Barcelona on December 11 we will see who the winner is...

See you in Barcelona. ¡Nos vemos en Barcelona!

PHILIP SOLOMONS

Executive Vice President, Business Affairs, United International Pictures (UIP)

This is the fourth round of the European Film Academy Short Film – Prix UIP and our alliance for European short film is constantly growing – more than 40 films from 20 different countries have by now received a Prix UIP. I would like to use this opportunity to welcome the twelve latest additions to our initiative, this year's Prix UIP winners.

What the Prix UIP has shown over the past four years is that there is no rule. There isn't one particular country with the best short films; they come from everywhere, from Russia to Portugal, from Finland to Romania. There isn't one preferred genre – we've seen everything from disillusioned cartoon characters to political statements, from love stories to documentaries portraying tough realities. The short film shows the entire spectrum of film put under a microscope and we at UIP are proud to be part of this initiative spreading extra light and attention on these films and their makers.

On behalf of UIP I should very much like to congratulate all the winners of a local Prix UIP 2004. I wish you all the best with your future careers and I am looking forward to meet the winner of the European Film Academy Short Film 2004 – Prix UIP in Barcelona.

This ambitious project is only possible with the help and support from our twelve festivals and the EFA and I would like to thank all those who are collaborating with us in this fascinating initiative.

**JACQUES DUBRULLE**

Secretary General and CEO, Flanders International Film Festival – Ghent

Each year again the Flanders International Film Festival – Ghent tries to offer a platform to young talented filmmakers.

One of the initiatives by which we hope to achieve this goal is the organisation of the Prix UIP Competition, this year organised for a fourth consecutive time. Through the Prix UIP filmmaking talent is discovered. Our festival makes it possible for these young talented filmmakers to step into the limelight since Ghent is the first in a cycle of festivals to show the complete programme of each year's Prix UIP nominated shorts. Furthermore, the festival organises meetings where the different competitors get together and discuss their work. In Ghent they will get the opportunity to meet each other and the local filmmakers in an informal way. Thus the festival hopes to stimulate the networking between the different young talents and the local filmmakers. On top of all this, the festival each year invites the winning director of the previous edition to be a member of its international jury.

It is essential for young directors that an international festival offers full scope to them to develop their talent. We hope that Flanders can contribute to this international dimension of the Prix UIP. We are proud to be associated with the European Film Academy in this joint effort of promoting European film talent.



contact

LA BOITE

200, rue de la Croix Nivert ■ 75015 Paris ■ France

phone: +33 1 53 98 75 75 ■ fax: +33 1 53 98 75 79

ecrire@laboite.fr ■ www.laboite.fr



PRIX UIP GHENT



J'ATTENDRAI LE SUIVANT... / I'LL WAIT FOR THE NEXT ONE...

by Philippe Orreindy, France, 4 min 30

• Synopsis

Subway - Lyon - 18 hrs 36. »Ladies and Gentlemen, ever so sorry to bother you... Don't worry, I'm not here to beg for money... Let me introduce myself. My name's Antoine, I'm 29... I recently read in a magazine that there are about 5 million single women in France... Where are they? I'm looking for a lady aged between 18 and 55 who also had trouble meeting someone in a conventional way and who wouldn't mind giving an honest relationship with someone a shot...«

• How long did it take to make your short?

Was it difficult to get financing?

The making of the film took only four months: In October I brought the script to LA BOITE, in December we received the funding, we shot in February and the post-production was finalised in April.

• Which thoughts come to mind concerning a »European cinema community«?

There is not one European cinema, but a variety of them. The mistake is that the European Commission does not finance anything but films defending the European idea or talking about European history.

• If you owned a theatre for one night, which films would you screen?

BREAKING THE WAVES by Lars von Trier, LA MEGLIO GIOVENTÙ by Marco Tullio Giordana, LE MÉPRIS by Jean-Luc Godard, FANNY OCH ALEXANDER by Ingmar Bergman, LIFE OF BRIAN by Terry Gilliams, OCI CIORNIE by Nikita Mikhalkov, M - EINE STADT SUCHT EINEN MÖRDER by Fritz Lang, STAR WARS by George Lucas, TO BE OR NOT TO BE by Ernst Lubitsch, LA FÉLINE by Jacques Tourneur, IL VANGELO SECONDO MATTEO by Pier Paolo Pasolini.

• What is your next project?

A feature film with Laetitia Casta, François Berléand, Vincent Martinez, Jérémie Rénier and Robinson Stevenin.

Philippe Orreindy

As writer and director, Philippe Orreindy has realised the two short films J'ATTENDRAI LE SUIVANT... and LUMIÈRES NOIRES as well as the television documentaries E COMME ÉNERGIE, VOYAGE DANS UNE TOILE and HARMONIQUES. Apart from that, he also directed approximately 50 corporate films for companies such as L'Oréal, Alcatel, France Télécom, EDF, La Poste, La Lyonnaise des Eaux, Schlumberger etc.

contact

Carine Tardieu
 56 bis, rue Santos Dumont ■ 75015 Paris ■ France
 phone / fax: +33 1 44 19 89 39
 ctardieu@noos.fr



LES BAISERS DES AUTRES / OTHER PEOPLE'S KISSES

by Carine Tardieu, France, 14 min

• Synopsis

Greasy hair, small breasts, pimples and a make-believe boyfriend. And everywhere you look, people are snogging... Growing up is not easy...

- How long did it take to make your short?
 Was it difficult to get financing?

One day to write it, one year to make it. In fact we waited about seven months to get some financing. Luckily we were helped by the French Centre of Cinematography for 65% of the budget and the other 35% were given by the Auvergne district council. Then we had five wonderful days of shooting in the centre of France, and some few months to finish the film.

- Which thoughts come to mind concerning a »European cinema community«?

I like the idea of European co-productions standing up against (bad) American blockbusters... I think it's possible.

- If you owned a theatre for one night, which films would you screen?

Spielberg's next film and Polanski's next film, and Ken Loach's next film, and ALIEN, episode 5, and... Couldn't it be for more than one night?

- What is your next project?

I finished my second short film, THE MOST OF MY WORRIES, in January, and I'm now writing a screenplay which I hope is gonna be for my first feature film. Que sera, sera...

Carine Tardieu

After cinema studies in Paris, Carine Tardieu worked as assistant director on many features and TV films. Since the year 2000 she has worked as a screenwriter for TV fiction and directed shorts programmes for television. LES BAISERS DES AUTRES is her first short film. Often awarded at festivals, it was turned into a novel published by »Actes Sud«. With 30 years, she just finished her second short THE MOST OF MY WORRIES.

contact

Cristian Nemescu
Universitatea de Arta Teatrala si Cinematografica
Str. Matei Voievod 75-77/2 ■ 73224 Bucharest ■ Romania
phone/fax: +40 1 252 58 81 ■ ri@unatc.ro



PRIX UIP ANGERS



POVESTE LA SCARA 'C' / 'C' BLOCK STORY

by Cristian Nemescu, Romania, 14 min

● Synopsis

(Madly in love with Monica, a neighbour of his, Andrei, a shy teenager, calls an erotic phone line to find out how he could seduce a girl in the elevator.) Elevator love stories in the outskirts of Bucharest...

- How long did it take to make your short?
Was it difficult to get financing?

'C' BLOCK STORY was my final year film and my license diploma work at the University of Film in Bucharest, so a part of the money came from the school. Besides the film print, the laboratory processing and some post-production facilities, the school does not offer much. You have to manage to find the money for the rest of the production, so in the end I got much help from my parents, from friends and from the members of my crew.

- Which thoughts come to mind concerning a »European cinema community«?

The possibility to bring together different type of cultures, histories, backgrounds, sensibilities and thoughts, and an opportunity for small films from small countries to get known by audiences everywhere.

- If you owned a theatre for one night, which films would you screen?

I would choose ten of my favourite films: IN THE MOOD FOR LOVE by Wong Kar Wai; LADRI DI BICICLETTA by Vittorio De Sica; HABLE CON ELLA by Pedro Almodóvar; SEVEN by David Fincher; BREAKING THE WAVES by Lars von Trier; NO MAN'S LAND by Danis Tanovic; LE FABULEUX DESTIN D'AMELIE POULAIN by Jean-Pierre Jeunet; AFTER HOURS by Martin Scorsese; THE LOVES OF A BLONDE by Milos Forman; L'ECLISSE by Michelangelo Antonioni.

- What is your next project?

It's going to be a feature film which I'm going to shoot next year, and it's a love story based on real life facts. In the meantime I'm preparing another short film which is a social drama.

Cristian Nemescu

Born on March 31, 1979, he graduated from the Romanian National University of Film »I.L. Caragiale« in 2003 ('C' BLOCK STORY is his graduation and license film). At present he prepares another short film, and has won a script contest at the National Centre of Cinematography (CNC), to finance a feature film project which is scheduled for shooting in 2005.

contact

Alina Salcuđeanu ■ Romanian Film Centre
4-6, Dem Dobrescu Str ■ Bucharest ■ Romania
phone / fax: +40 21 31 00 672 ■ asalcudeanu@yahoo.com



PRIX UIP BERLIN



UN CARTUŞ DE KENT ŞI UN PACHET DE CAFEA/CIGARETTES AND COFFEE

by Cristi Puiu, Romania, 13 min

• Synopsis

The bus leaves Mr. Tomescu in downtown Bucharest, in front of the Graceland restaurant. He enters and sits down at the table where Vlad is seated. Mr. Tomescu is in his early 60ies. During his lunch break Vlad listens to his problems. Having just lost his job, two years before his retirement, Mr. Tomescu asks for Vlad's help to find him a new employment...

• How long did it take to make your short?

Was it difficult to get financing?

I wrote the screenplay in 1999 and I made some changes during the winter of 2002-2003. We shot the film in three days (October 2003) and it took about one month for editing and for the sound stuff. All the money for this short came from the Romanian National Centre of Cinema.

• Which thoughts come to mind concerning a »European cinema community«?

Positive thoughts or, to say so, hopeful... A very specific image of a cultural melting pot in which I conceive cinema (the seventh art) as an art of dialogue. Cinema as the common language of all those who are part of the »European cinema community«.

• If you owned a theatre for one night, which films would you screen?

John Cassavetes' A WOMAN UNDER THE INFLUENCE; Jean Eustache's LA MAMAN ET LA PUTAIN; Jean-Luc Godard's A BOUT DE SOUFFLE; Raymond Depardon's FAITS DIVERS; Richard Dindo's L'EXECUTION DU TRAITRE A LA PATRIE, ERNST S.; Eric Rohmer's MA NUIT CHEZ MAUD; Paul Morrissey's TRASH; Rainer Werner Fassbinder's ANGST ESSEN SEELE AUF.

• What is your next project?

A two-hour film called MISTER LAZARESCU'S DEATH. It is a fiction film and a cinematographic commentary, if I may say so, of the chapter 11; 9-11 from the gospel of St John's and it is very hard to do. But I'm gonna do it. And I hope not to overlook the essential.

Cristi Puiu

From 1992 to 1996

Cristi Puiu studied film (directing) at the École Supérieure d'Art Visuel in Geneva. He has directed different videos and films, both fiction and documentary. His film MARFA showed at the »Director's Fortnight« in Cannes and collected various awards. UN CARTUŞ DE KENT ŞI UN PACHET DE CAFEA won a Golden Bear at the Berlin International Film Festival. Cristi Puiu also writes his own scripts. He is married and has two daughters.

contact

Patrick Collerton ■ Yipp Films

Gear House Salt meadows Road ■ NE8 3AH Gateshead ■ United Kingdom

phone: +44 191 281 22 56 ■ yipp@btinternet.com



FENDER BENDER

by Daniel Elliott, Estonia, 10 min

● Synopsis

A young boy tries to discharge his stress and anger caused by the death of his little sister in a car accident. But all to no avail. The only solution is to meet the person who unintentionally caused the accident. A film about guilt and frustration.

● How long did it take to make your short?

Was it difficult to get financing?

It was made in twelve days although the script took about two months. The finance was raised in Estonia and the United Kingdom and it was part of a co-production for six films.

● Which thoughts come to mind concerning a »European cinema community«?

It sounds great. If diverse, interesting, and challenging films continue to be made and distributed, making them accessible to larger audiences.

● If you owned a theatre for one night, which films would you screen?

FEAR EATS THE SOUL by Rainer Werner Fassbinder, DOG DAYS by Ulrich Seidl, CLOSE UP by Abbas Kiarostami, SONGS FROM THE SECOND FLOOR by Roy Andersson, ELEPHANT by Gus Van Sant, PERFORMANCE by Nicolas Roeg & Donald Cammell, JAPÓN by Carlos Reygadas, BLOW UP by Michelangelo Antonioni, 2001 by Stanley Kubrick. I'd like a long weekend.

● What is your next project?

I aim to shoot another short early next year called JADE. I'm also developing my first feature script.



Daniel Elliott

After school Daniel Elliott worked in sales. He always had an avid interest in films and after watching Hal Hartley's TRUST, he left his job and studied film at the University of Northumbria in Newcastle. Daniel Elliott is interested in films with a European sensibility and films that do not always follow traditional classical film grammar and structure.

contact

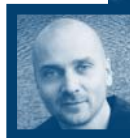
Toril Simonsen ■ Norwegian Film Institute
Dronningens gate 16 ■ 0105 Oslo ■ Norway
phone: +47 22 47 45 00 ■ fax: +47 22 47 45 99
nfi@nfi.no ■ www.nfi.no



TRAVELER + FESTIVAL



PRIX UIP CRACOW



ALT I ALT / ALL IN ALL

by Torbjørn Skårild, Norway, 4 min

- Synopsis
... when all is said and done, conclusions are not so important after all.
- How long did it take to make your short?
Was it difficult to get financing?
The shooting took 4 days, the editing took a little longer... The film was low budget, small crew and easy set-up, and the Norwegian Film Fund paid for the whole affair.

- Which thoughts come to mind concerning a »European cinema community«?
None.
- If you owned a theatre for one night, which films would you screen?
The films of Jean Cocteau: ORPHEUS, THE TESTAMENT OF ORPHEUS and THE BLOOD OF A POET. THE IDIOTS by von Trier, half an hour of Harold Lloyd and then a Peter Greenaway film, any one of them. Then SHORT CUTS by Robert Altman, PROVIDENCE by Alain Resnais and MULHOLLAND DRIVE by David Lynch, followed by STOP MAKING SENSE by Jonathan Demme as the bar opens. Drinks, no popcorn.
- What is your next project?
Another short, but first a public art commission in Trondheim, Norway.

Torbjørn Skårild

Torbjørn Skårild (born in 1964) studied at the Trondheim Academy of Art and the Academy of Performing Arts in Düsseldorf. He has previously made one short film, ALL AS NOTHING AT ALL (1994). He received the Terje Vigen Award at the Norwegian Short Film Festival in Grimstad for ALL AS NOTHING AT ALL, and was also nominated for an Amanda Award for Best Short Film.

contact

Adriana Piasek-Wanski ■ La Parti Production
 15 rue Alfred Cluysenaar ■ 1060 Bruxelles ■ Belgium
 phone: +32 2 534 68 08 ■ fax: +32 2 534 78 18
 info@laparti.com ■ www.laparti.com



PANIQUE AU VILLAGE: LES VOLEURS DE CARTES / THE CARD THIEVES

by Vincent Patar and Stéphane Aubier, Belgium/France, 5 min

• Synopsis

First, imagine a box full of little plastic toys like the ones we all played with as kids: cowboys, Indians, farm animals, cyclists, knights in armour, etc... Next, imagine two childlike author-animators taking hold of these rigid figurines and bringing them to life by making them act out the craziest of adventures with no regard to sense or logic. The result are the 20 episodes of PANIQUE AU VILLAGE. In THE CARD THIEVES, Cowboy, Indian, Steven and Janine are in the middle of a card game when suddenly a gang of Atlantes from the lake rush in and steal the cards. The friends are determined to get their cards back...



- How long did it take to make your short?
Was it difficult to get financing?

It took more or less 15 months to make the whole series. We didn't have much difficulty finding funds to make the animation series. Indeed, we first made a first episode THE CAKE as a pilot to introduce our project. As it proved very popular and won the Grand Prize at the Annecy Animation Festival, our request for funds to make the remaining 19 episodes was easily met.

- Which thoughts come to mind concerning a »European cinema community«?
-
- If you owned a theatre for one night, which films would you screen?
All of Sergio Leone's films and the first and second of the PINK PANTHER films as well as THE PARTY by Blake Edwards.
- What is your next project?
PANIQUE AU VILLAGE, longer and with more music!

Vincent Patar and Stéphane Aubier

After graduation, they set up the PicPic André animation workshop characterised by the team's ability to master a wide range of animation techniques as well as a quirky «off the wall» Belgian style humour. They produced a series of animation shorts like the famous PIC PIC ANDRÉ SHOWS and a number of commissioned works. Their latest creation: the award-winning 20 episodes of PANIQUE AU VILLAGE, a 3D stop motion object animation series.

contact

Samm Haillay ■ THIRD FILMS

3 Heaton Grove ■ Newcastle upon Tyne NE6 5NN ■ United Kingdom

phone/fax: +44 191 240 45 90 ■ sammhaillay@hotmail.com



LABALIA • FESTIVAL



PRIX UIP VILA DO CONDE



LOVE ME OR LEAVE ME ALONE

by Duane Hopkins, United Kingdom, 15 min

● Synopsis

A young boy, a young girl. Against the backdrop of the countryside they try to understand and express their feelings for each other. A study in the articulations and limitations of first love.

● How long did it take to make your short?

Was it difficult to get financing?

LOVE ME... was written in 2000, at the same time as I wrote my previous short FIELD. We made FIELD in 2001, but it took another 12 months before a scheme was introduced in the UK that offered enough budget for LOVE ME... The film was one of the first four films commissioned through Cinema Extreme. We started casting in September 2002 and began the shoot in February 2003, edited through the summer and finished the film two days before its premiere.

● Which thoughts come to mind concerning a »European cinema community«?

For »European cinema« it is the diversity, every country making films that demonstrate their individual identities. For »community« it is the shared themes these films explore and the economic realities of film-making, which call on us to collaborate across Europe in order to help create these films.

● If you owned a theatre for one night, which films would you screen?

The MY CHILDHOOD trilogy by Bill Douglas and FLOATING WEEDS by Yasujiro Ozu.

● What is your next project?

A feature length ensemble piece, entitled BETTER THINGS, based around similar ideas and set in the same rural area as FIELD and LOVE ME... but with its concerns broadened to include the parents' and grandparents' generations. Put simply, its themes are life, love, loss, and intoxication.

Duane Hopkins

At Art School he studied mainly as a painter and photographer. The experience of making his first film on video made him rethink and he left painting to study film. His graduation short ROUTINE was well received and won several awards. Since then he has made two short films, FIELD and LOVE ME OR LEAVE ME ALONE which has allowed him to investigate the style of cinematic grammar he finds interesting and that develops his approach to storytelling.

contact

Marcelo Busse ■ busse & halberschmidt filmproduction
Kurze Strasse 2 ■ 40213 Düsseldorf ■ Germany
phone: + 49 211 862 85 98 ■ fax: + 49 211 862 85 95
info@bussehalberschmidt.de ■ www.bussehalberschmidt.de



SARAJEVO FILMFESTIVAL



PRIX UIP SARAJEVO



ICH UND DAS UNIVERSUM/ME, MYSELF AND THE UNIVERSE

by Hajo Schomerus, Germany, 14 min

● Synopsis

Man and gravity: A classical tragedy. The individual's struggle with his self and the overwhelmingly complex structure of the universe. A stewardess, the driver of an excavator, a furniture salesman and a millionaire speak about a cherished object. What are the precautions they take so that the events of life don't turn into accidents? Seat bags, belt buckles, remote controls, copy enlargements and a grave for a million: They all carry the complexities of the universe.

● How long did it take to make your short? Was it difficult to get financing?

It took quite a while - almost two years, although actual shooting was just a few days. Since it is a documentary, finding the characters took the longest. And, like good wine, during these years I also let the film rest and ripen. Financing went very smoothly; film funding (Filmbüro NRW), diploma money (FH Dortmund) and an additional bit from a production company (Colonia Media) for the postproduction - plus the efforts of the producers (Busse und Halberschmidt) - it was not rich but sufficiently financed.

● Which thoughts come to mind concerning a »European cinema community«?

From my own experience, I found it extremely surprising that my film, which I consider very German, has found its audience in other European countries so I can say that I found my own European cinema community. I don't know if this mirrors a general situation, but I hope it does.

● If you owned a theatre for one night, which films would you screen?

Grand Opening: Short Film REDD BARNA by Terje Rangnes from Norway. Or a short wildlife documentary. A good break with drinks. First feature might be: LA HAINE by Mathieu Kassovitz. Or Sergio Leone. Or THE BATTLE OF ALGIER by Gillo Pontecorvo. Another good break (I usually get sleepy if it's getting late). Second feature: NAKED GUN. Or NIL BY MOUTH. Honestly, I cannot say, but I promise it will be a surprising and wonderful evening.

● What is your next project?

I am working as a cameraman again but I have a few ideas in mind for a new film.

Hajo Schomerus

Born in 1970, he studied camera at the University of Applied Sciences, learning from the well-known German filmmaker Adolf Winkelmann and DOP Axel Block. After more than a year in Tokyo, Japan, he studied in several other countries, e.g. at the Film and Television Institute of India and the Anthology Film Archive New York. His work as a DOP lead him to China, Russia, Chile, North America, India and across Europe. ME, MYSELF AND THE UNIVERSE is his directing debut.

contact

Richard Jordan ■ Redsur Producciones S.L.
C/ Martínez Montañés, 3 ■ Portal 1, Bajo A ■ 41002 Sevilla ■ Spain
phone: +34 954 90 73 78 ■ rjordan_redsur@hotmail.com



PRIX UIP EDINBURGH



LA NARIZ DE CLEOPATRA/CLEOPATRA'S NOSE

by Richard Jordan, Spain, 11 min 36

● Synopsis

On May 6, 1943, the Spanish dictator Francisco Franco visits Seville. Inside a tavern a young partisan waits. On his lap lies a briefcase containing a loaded pistol, and hidden from the eyes of everyone, his hand trembles. On the bar, beneath his eyes sits a glass of wine, filled to the brim. The dilemma is clear: if the young partisan cannot raise the glass without spilling it, he can forget about raising the pistol against Franco. Can he control his fear enough to change the course of history?

- How long did it take to make your short?
Was it difficult to get financing?

I wrote the first draft of the script in 1996, but it wasn't until 2002 that I found myself in a financial position to make the film. It took four days to shoot, but then I had to wait another year and a half until I had enough money for the post-production. I financed the film entirely myself.

- Which thoughts come to mind concerning a »European cinema community«?

A community of filmmakers with a clear cultural identity.

- If you owned a theatre for one night, which films would you screen?
ONCE UPON A TIME IN THE WEST by Sergio Leone, **ANDREI RUBLEV** by Andrei Tarkovsky and **LAWRENCE OF ARABIA** by David Lean.
- What is your next project?

In November we're filming the second part of this trilogy of shorts concerning the Spanish 20th century social and political scene. It's titled **THE LAST BULLET** and is initially set during the Spanish Civil War, but then passes to the present. After that, in 2005, we plan to finish the trilogy, with the final film dealing with Spain's transition to democracy. I am also developing various feature projects.

Richard Jordan

Born in England in 1965, he began making short films at the age of 30, after starring in one for a friend. In 1999 he shot a Spanish feature film in the mini DV format. That same year he relocated to Spain and since then has made a further three short films. His next project, **THE LAST BULLET**, is to be filmed in November 2004. **CLEOPATRA'S NOSE** is the first in a trilogy of short films by Jordan concerning the Spanish 20th century political scene.

contact

Benjamina Mirnik ■ Rosebud Films

Gereonswall 66 ■ 50670 Cologne ■ Germany

phone +49 177 878 8560 ■ fax +49 221 231 2937

goodbye@rosebud-films.com ■ www.rosebud-films.com



SARAJEVO FILM FESTIVAL



GOODBYE

by Steve Hudson, Germany, 15 min

● Synopsis

GOODBYE tells the story of Maria, who leaves her two-year old daughter at home while she slips out to buy drugs. She's arrested during the deal and taken into custody for violating parole. Terrified that social services will take her daughter into care, Maria lies to the social worker, telling her someone is with the child. Desperate, she uses her one call a day from within jail to try to reach her friends and family - but she only gets through to answering machines.

- How long did it take to make your short?
Was it difficult to get financing?

The shoot took five days, with a great team and was a real pleasure. Post-production, on the other hand, was a never-ending nightmare. The lowest point was when the negative cutter told me to forget the film altogether because the edit list was wrong - and this after we had an invitation to Venice! Financing came from the wonderful Filmstiftung NRW, the rest out of my (now pretty empty) pocket.

- Which thoughts come to mind concerning a »European cinema community«?

Perhaps we just need to stop worrying so much. We have such fantastic opportunities here in Europe compared to so many other parts of the world. In the end, which continent a film comes from just doesn't matter. The important thing is whether the film moves or touches an audience.

- If you owned a theatre for one night, which films would you screen?
THE SEVEN SAMURAI by Akira Kurosawa, DET SJUNDE INSEGLET / THE SEVENTH SEAL by Ingmar Bergman and HERBIE GOES TO MONTE CARLO by Vincent McEveety, I guess. Also - I'd make sure there was a short before each feature! Even I can remember shorts being shown before the main film as a child. Where have they all gone?
- What is your next project?
DRAGNET, a feature about a Scottish fishing trawler smuggling Chinese migrants across the North Sea to Britain. If all goes right, I'll be shooting it in 2005.

Steve Hudson

Born in London 1969, he began writing, acting and directing at Cambridge University. After drama school he worked in theatre in Britain, Cuba and Italy. He has lived in Germany since 1995, writing, acting and directing for German TV. His first feature, DRAGNET, is also being produced by Rosebud Films. Steve is currently writing IMMORTAL, a screenplay on Bram Stoker and Dracula.

contact

Nacho Vigalondo
C/ Espiritu Santo, 32 ■ 28004 Madrid ■ Spain
phone: +34 91 523 00 65
sonikari@hotmail.com



PRIX UIP DRAMA



7:35 DE LA MAÑANA / AT 7:35 IN THE MORNING

by Nacho Vigalondo, Spain, 8 min

• Synopsis

One morning a woman notices something strange at the café where she has breakfast every morning: all of the other customers and the waiters are in total silence. They all look down. Nobody touches their breakfast. All of a sudden, a song can be heard.

• How long did it take to make your short?

Was it difficult to get financing?

The filming lasted two nights and a half, and 50% of the budget (12.000 €) was granted by the Basque Government (I had to dance and sing in front of the committee). It's less than a usual budget, but our big challenge was to be able to go very far with the minimum elements.

• Which thoughts come to mind concerning a »European cinema community«?

The construction of a cinema free enough to look at the past and the future at the same time.

• If you owned a theatre for one night, which films would you screen?

I would screen a marathon with the complete filmography of Richard Lester and I would pull out all the seats so people could jump at their convenience.

• What is your next project?

I'm developing a feature film titled THE CHRONOMURDERS, a film about voyeurism and time travels. "Plan B" is a short film in which I face 14 children in a metaphysical duel... and I win.

Nacho Vigalondo

Born in 1977 he has been awarded with 16 national short film prizes as actor, screenwriter and director for films like SNUFF MOVIE and TOMAR ALGO POR AHÍ Y ESO. He has also worked as scriptwriter for GRAN HERMANO (Spanish version of BIG BROTHER), and has acted in horror films. He often appears in commercials for major optical lab firms and fast food companies and has just written two further screenplays.

WHAT BECAME OF...



winner of the European Short Film Award 2002 -
Prix UIP for 10 MINUTA / 10 MINUTES



... AHMED IMAMOVIC

When he won the Prix UIP Sarajevo, Ahmed Imamovic was automatically nominated for the European Film Awards 2002 and eventually was elected by the EFA members as the overall winner. On December 7, 2002, at the Awards Ceremony in Rome, 10 MINUTA / 10 MINUTES was presented with the European Short Film Award 2002 - Prix UIP and a financial donation of Euro 10,000. The story of 10 MINUTA follows ten minutes in 1994, in Rome and Sarajevo: To be at two different places at the same time doesn't mean the same thing.

Two years later, we are curious to find out what became of a previous winner of the European Short Film Award - Prix UIP. Ahmed Imamovic looks back...

- What does it mean for a young filmmaker to win the Prix UIP? And what did it mean to you when you won the European Short Film Award 2002 in Rome?

It's been a remarkable adventure for myself, my future and my career. When I shot my short film 10 MINUTA I had only one aim - to graduate from the Academy of Performing Arts in Sarajevo. Everything that happened later was like a dream.

- Has it helped your work/career? What happened in the meantime?
It helped me a lot. Suddenly, many doors have been opened, many people have wanted to help and everything became possible... In the meantime, I completed the shooting of my feature GO WEST and the raw material is currently being edited, the montage process.
- Are you still in touch with some of the other nominees?
Unfortunately not. But I'm in touch with the great people from the European Film Academy.
- What are you working on at the moment?

I hope to complete the montage of my feature until the end of this year. And then... we'll see.

THE 2003 WINNER

»This is a really great honour and I would like to thank all the people who worked on this film - sometimes more than hard - and who believed in this story. Thank you!«

Stefan Arsenijevic upon receiving the European Film Academy Short Film 2003 - Prix UIP in Berlin.

● CREDITS

Editors

Marion Döring, Pascal Edelmann, Bettina Schwarz

Graphic Design / Production

Steenbrink Vormgeving, Berlin

Photos

All film stills appear courtesy of the respective production companies.

Exclusive Producer of the European Film Awards

**DDA Productions Ltd., 192-198 Vauxhall Bridge Road, London SW1 V1DX, United Kingdom
phone: +44 20 79 32 98 00, fax: +44 20 79 32 49 50, info@ddapr.com, www.ddapr.com**

● CONTACT

**EUROPEAN FILM ACADEMY, Kurfürstendamm 225, 10719 Berlin, Germany
phone: +49 30 887 16 70, fax: +49 30 88 71 67 77
efa@europeanfilmacademy.org, www.europeanfilmacademy.org**

**UNITED INTERNATIONAL PICTURES, UIP House
45 Beadon Road, Hammersmith, London W6 OEG, United Kingdom
phone: +44 20 87 41 90 41, fax: +44 20 87 48 89 90
www.uip.com**



**FLANDERS INTERNATIONAL
FILM FESTIVAL GHENT**

October 7 - 18, 2003
Director: Jacques Dubrulle
Leeuwstraat 40b
B-9000 Ghent
phone +32 9 242 80 60
fax +32 9 221 90 74
info@filmfestival.be
www.filmfestival.be

**VALLADOLID INTERNATIONAL
FILM FESTIVAL**

October 24 - November 1, 2003
Director: Fernando Lara
Teatro Caldéron
C/Leopoldo Cano, s/n, 4ª planta
E-47003 Valladolid
phone +34 983 426 460
fax +34 983 426 461
festvalladolid@seminci.com
www.seminci.com

**PREMIERS PLANS -
FESTIVAL D'ANGERS**

January 16 - 25, 2004
Director: Claude-Eric Poiroux
54, rue Beaubourg
F-75003 Paris
phone +33 1 42 71 53 70
fax +33 1 42 71 01 11
paris@premiersplans.org
www.premiersplans.org

**BERLIN INTERNATIONAL
FILM FESTIVAL**

February 5 - 15, 2004
Director: Dieter Kosslick
Potsdamer Str. 5
D-10785 Berlin
phone +49 30 259 20-0
fax +49 30 259 202 99
info@berlinale.de
www.berlinale.de

TAMPERE FILM FESTIVAL

March 3 - 7, 2004
Director: Jukka-Pekka Laakso
Tullikamarinaukio 2
FIN-33100 Tampere
phone +358 3 213 00 34
fax +358 3 223 01 21
office@tamperefilmfestival.fi
www.tamperefilmfestival.fi

CRACOW FILM FESTIVAL

May 28 - June 1, 2004
Director: Krzysztof Gierat
ul. Pychowicka 7
PL-30-364 Kraków
phone +48 12 267 13 55
fax +48 12 267 44 40
festiwalf@apollofilm.pl
www.cracowfilmfestival.pl

**NORWEGIAN SHORT FILM
FESTIVAL GRIMSTAD**

June 10 - 15, 2004
Director: Torunn Nyen
Filmens Hus
Dronningens Gate 16
N-0152 Oslo
phone +47 22 27 46 46
fax +47 22 47 46 90
kortfilm@kortfilmfestivalen.no
www.kortfilmfestivalen.no

**INTERNATIONAL SHORT FILM
FESTIVAL VILA DO CONDE**

July 3 - 11, 2004
Directors: Miguel Dias,
Nuno Rodrigues
Auditório Municipal,
Praça da República
P-4480-715 Vila do Conde
phone +351 252 248 469
fax +351 252 248 416
festival@curtasmtragens.pt
www.curtasmtragens.pt

SARAJEVO FILM FESTIVAL

August 20 - 28, 2004
Director: Mirsad Purivatra
Hamdije Kreševićkovića 13
BIH-71000 Sarajevo
phone +387 33 668 186
fax +387 33 668 187
info-sff@sff.ba
www.sff.ba

**EDINBURGH INTERNATIONAL
FILM FESTIVAL**

August 18 - 29, 2004
Managing Director: Ginnie Atkinson
88, Lothian Road
UK-Edinburgh EH3 9BZ
phone +44 131 228 40 51
fax +44 131 229 55 01
info@edfilmfest.org.uk
www.edfilmfest.org.uk

VENICE INTERNATIONAL FILM FESTIVAL

September 1 - 11, 2004
Director: Marco Müller
Ca Giustinian, S, Marco 1364
I-30124 Venezia
phone +39 041 52 18 711
fax +39 041 522 75 39
cinema@labiennale.com
www.labiennale.org/cinema

**INTERNATIONAL SHORT FILM
FESTIVAL IN DRAMA**

September 19 - 25, 2004
Director: Antonis Papadopoulos
9, AG. Varvaras Str.
G - 66100 Drama
phone/fax +30 210 33 02 818
kinfest@dra.forthnet.gr
www.dramafilmfestival.gr

