

Prix UIP 05

Short Film Nominees
for the European Film
Awards 2005

Flanders International Film Festival Ghent ★ Valladolid International Film Festival ★ Premiers Plans - Festival d'Angers ★ Berlin International Film Festival ★ Tampere Film Festival ★ Cracow Film Festival ★ Venice International Film Festival ★ Norwegian Short Film Festival Grimstad ★ Sarajevo Film Festival ★ Edinburgh International Film Festival ★ Curtas Vila do Conde-International Film Festival ★ International Short Film Festival in Drama



FLANDERS INTERNATIONAL
FILM FESTIVAL GHENT
October 5-16, 2004
Director: Jacques Dubrulle
Leeuwstraat 40b
9000 Ghent, BELGIUM
phone: +32 9 242 80 60
fax: +32 9 221 90 74
info@filmfestival.be
www.filmfestival.be

VALLADOLID INTERNATIONAL
FILM FESTIVAL
October 22-30, 2004
Director: Juan Carlos Frugone
Teatro Calderón
Calle Leopoldo Cano, s/n, 4ª planta
47003 Valladolid, SPAIN
phone: +34 983 42 64 60
fax: +34 983 42 64 61
festvalladolid@seminci.com
www.seminci.com

PREMIERS PLANS -
FESTIVAL D'ANGERS
January 21-30, 2005
Director: Claude-Eric Poiroux
54, rue Beaubourg
75003 Paris, FRANCE
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 10-20, 2005
Director: Dieter Kosslick
Potsdamer Str. 5
10785 Berlin, GERMANY
phone: +49 30 259 20-0
fax: +49 30 259 202 99
info@berlinale.de
www.berlinale.de

TAMPERE FILM FESTIVAL
March 9-13, 2005
Director: Jukka-Pekka Laakso
Tullikamarinaukio 2
33100 Tampere, FINLAND
phone: +358 3 213 00 34
fax: +358 3 223 91 21
office@tamperefilmfestival.fi
www.tamperefilmfestival.fi

CRACOW FILM FESTIVAL
May 31-June 5, 2005
Director: Krzysztof Gierat
ul. Morawskiego 5, room 434
30-102 Kraków, POLAND
phone: 48 12 294 69 45
fax: 48 12 297 44 40
festiwal@apollofilm.pl
www.cracowfilmfestival.pl

NORWEGIAN SHORT
FILM FESTIVAL GRIMSTAD
June 15-20, 2005
Director: Torunn Nyen
Filmens Hus
Dronningensgt. 16
0152 Oslo, NORWAY
phone: +47 22 47 46 46
fax: +47 22 47 46 90
kortfilm@kortfilmfestivalen.no
www.kortfilmfestivalen.no

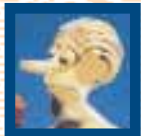
CURTAS VILA DO CONDE -
INTERNATIONAL FILM FESTIVAL
July 2-10, 2005
Directors: M. Dias, N. Rodrigues
Auditório Municipal,
Praça da República
4480-715 Vila do Conde
PORTUGAL
phone: +351 252 248 469
fax: +351 252 248 416
festival@curtasmetragens.pt
www.curtasmetragens.pt

SARAJEVO FILM FESTIVAL
August 19-27, 2005
Director: Mirsad Purivatra
Zelenih beretki 12/1
71000 Sarajevo
BOSNIA & HERZEGOVINA
phone/fax: +387 33 209 411
info-sff@sff.ba
www.sff.ba

EDINBURGH INTERNATIONAL
FILM FESTIVAL
August 17-28, 2005
Managing Director: Ginnie Atkinson
88, Lothian Road
Edinburgh EH3 9BZ, UK
phone: +44 131 228 40 51
fax: +44 131 229 55 01
info@edfilmfest.org.uk
www.edfilmfest.org.uk

VENICE INTERNATIONAL FILM FESTIVAL
August 31-September 10, 2005
Director: Marco Müller
Ca Giustinian, S. Marco 1364
30124 Venezia, ITALY
phone: +39 041 521 87 11
fax: +39 041 520 05 69
cinema@labiennale.org
www.labiennale.org

INTERNATIONAL SHORT FILM FESTIVAL
IN DRAMA
September 18-24, 2005
Director: Antonis Papadopoulos
9 Aghias Varvaras Str.
66100 Drama, GREECE
phone: +30 25 21 04 75 75
fax: +30 25 21 03 35 26
kinfest@dra.forthnet.gr
www.dramafilmfestival.gr



Short Film Nominees
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Prix
UIP

NIK POWELL

Acting Chairman, European Film Academy

The European Film Academy and United International Pictures take great pleasure in presenting the nominees for the European Film Academy Short Film 2005 - Prix UIP. At each of the participating festivals, a 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.

Already in its fifth year, the award has by now become established and the films were screened this year at a series of additional film festivals throughout Europe. The interest in this collection of short films is enormous and if you look at this year's films it is instantly clear why that is: there is an experimental film about positioning yourself in society, a documentary about inner-family-relations, a clay animation film, and so much more. While the issues of interhuman relationships and the harshness of geopolitical realities surface in most of these short films, they do so in completely different ways. What these films illustrate more than anything else is the fantastic new talent in European film.



We are proud to offer Europe-wide attention to the nominated short films and their creators. And I invite you to leaf through this booklet and meet the nominees - creative people from all over Europe.

This great short film initiative, the Prix UIP, wouldn't be possible without our allies in the world of short films. 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.

The members of the European Film Academy receive all the nominated films on DVD and select the overall winner of the European Film Academy Short Film 2005 - Prix UIP. And we will find out who the winner is at the European Film Awards Ceremony in Berlin on December 3...

Bis bald in Berlin!

PHILIP SOLOMONS

Executive Vice President & General Counsel United International Pictures (UIP)

It is hard to believe that this is already the fifth cycle of the European Film Academy Short Film – Prix UIP. Our alliance for European short film has grown rapidly and is by now an established item on the international festival agenda: More than 50 films from over 20 different countries have received a Prix UIP.

Short film is a fascinating medium, a microcosm of the world of film. Whether it is fiction or documentary, animation or experimental – the short film captures everything that draws people to the movies. And while short film is a great starting point for a lot of filmmakers, it is much more than just a springboard. Short film allows creative experiments, telling different stories in a different way (and with a smaller budget). This selection of Prix UIP winners demonstrates the great creative diversity in European film 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 Prix UIP winners of 2005. I wish you all the best with your future careers and am looking forward to meeting the winner of the European Film Academy Short Film – Prix UIP 2005 in Berlin.

This ambitious initiative is only possible with the help and support from our twelve partner festivals and the European Film Academy and I would like to thank all those who are collaborating with us!

**JACQUES DUBRULLE**

Secretary General and CEO, Flanders International Film Festival – Ghent

In the fifth consecutive year of this initiative, the Flanders International Film Festival – Ghent takes great pride in presenting a new Prix UIP Ghent as well as the (this year exceptionally) thirteen nominees for the European Film Academy Short Film 2005.

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 this Prix UIP competition.

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 and UIP in this joint effort of promoting European film talent.





PRIX UIP GHENT

Credits

Production: Alipur Films, Ritika Productions
Script: Ashvin Kumar ■ Photography: Markus Hürsch
Main Cast: Salim, Sushil Sharma, Megnaa Mehtaa

Contact

ALIPUR FILMS
69 Campden Hill Court ■ Campden Hill Road ■ London W8 7HL ■ UK
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LITTLE TERRORIST

by Ashvin Kumar, UK, Fiction, 15 min

Synopsis

Jamal, a 10-year-old Muslim Pakistani, mistakenly crosses the border between India and Pakistan, finding an unusual ally in a Hindu Brahmin, Bhola.

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

A week to write. Four weeks in prep and four days shooting. Four weeks editing. And one/two weeks for labs/final mix. The film was written in October 2003, shot in January 2004, and finished in September 2004, in time for Montreal International Film Festival. I financed the film myself, so - in a sense no, it wasn't difficult but it was a big decision.

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

Geographical boundaries don't make sense in cinema when films from all over the world being made by multi-ethnic, multi-lingual crews are watched by audiences across the world. There's tremendous potential in self-sustaining cinematic business models like China and to a lesser

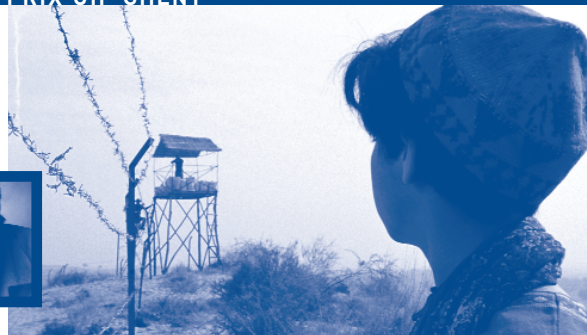
extent India. China is going to be the next film centre in the world, they might even make a dent in the Hollywood market. Where will Europe find its next audience? After all, Europe has much more in common with both Africa and Asia than the US. Any challenge to the hegemony of Hollywood is welcome and will lead to better films being made. My thoughts about a European cinema community is to look outside and become more in tune with the globalising world both in terms of producing and exhibiting.

- If you owned a theatre for one night, which films would you screen? Alfred Hitchcock's SHADOW OF A DOUBT followed by Sergio Leone's ONCE UPON A TIME IN AMERICA. And if people still have appetite I would show them Elia Kazan's EAST OF EDEN.
What is your next project?

I am making a thriller set in the Indian jungle - a compelling human story around a couple in a troubled marriage caught in a night of terror. It's sort of a first of its kind picture to come out of India - and no, there are no songs or dances.

Ashvin Kumar

Began working as an actor and director in theatre. With a degree in Media and Communications he began working in films as an editor. 1996-2001, Ashvin edited, produced, acted in and directed plays, short films, commercials and music videos, whilst setting up his own digital post-production business in New Delhi, India. He currently lives and works as a director, producer, scriptwriter and editor between London, New Delhi and Los Angeles.





PRIX UIP VALLADOLID

Credits

Production: Idealfilm in co-operation with HFF Konrad Wolf

Script: Mahtab Ebrahimzadeh, Holger Ernst ■ Photography: Stefan Grandinetti

Main Cast: Fadma Ettagoum, Zehra Ettagoum, Abdellah Ettagoum

Contact

IDEALFILM

Jablonskistraße 28 ■ 10405 Berlin ■ GERMANY

phone/fax: +49 30 48 62 33 00 ■ holger.ernst@idealfilm.de

RAIN IS FALLING

by Holger Ernst, Germany, Fiction, 15 min

● Synopsis

A girl is trying to save her mother. She might be saving much more. In a time in which all borders of ethnic, religious and cultural differences are being questioned, RAIN IS FALLING makes a connection, takes a look into a foreign world and encourages a dialogue between the worlds of strangers. RAIN IS FALLING tells the story of a solution that comparatively abstracts the big in the small. Love and humanity lifts up the most simple action to redemption, that may bridge human as well as cultural gaps.

- How long did it take to make your short? Was it difficult to get financing? Short film doesn't mean it will go fast. Wanting to film RAIN IS FALLING outside of Germany made it difficult and raised the budget. In the end it was the exceptional support of various film funds (Hessische Filmförderung, Medienboard Berlin-Brandenburg, FFA) and the support of the HFF Konrad Wolf that made this film possible. It took about two years, from writing the script, filming in Morocco, to the premiere in Venice 2004. My thanks go to Mahtab Ebrahimzadeh, Fadma Ettagoum,

my cast and crew, the film funds that believed in the poetic metaphor of the story and the festival makers and audiences, that gave this little film such unbelievable attention and success. THANKS TO ALL OF YOU.

- Which thoughts come to mind concerning a »European cinema community«? I like diversity. It's a beautiful and inspiring element in understanding and growing »together«. As far as I can say from my experience and perspective... there is a great community out there, with a lot of talent. Let's grow.
- If you owned a theatre for one night, which films would you screen? That's a tough one... there are too many films I love to pick.
- What is your next project?

I am happy right now to be in the middle of filming my first feature THE HOUSE IS BURNING, shot in the USA; starring Melissa Leo, John Diehl, Nicole Vicius, Robin Taylor and a great cast of young talent. Thanks to my producers Peter Schwartzkopff, Wim Wenders and Alex Gibney who believe in my script and talent. It is such a gift to have people like them supporting a vision.

Holger Ernst

Born in Germany in 1972. After spending two years in the United States (Language School AEC West Palm Beach, internships at Newspaper »Palm Beach Post« in Florida and at Independent Films in New York), Holger Ernst studied Visual Communications with the focus on Writing and Directing at the Department of Film at the Academy of Arts in Kassel, Germany.





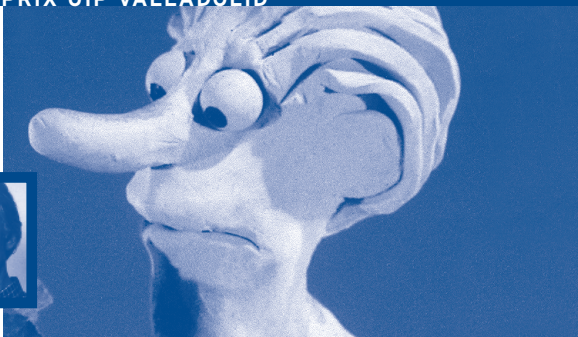
PRIX UIP VALLADOLID

Credits

Production: C.A.K.Ó. Stúdió ■ Script: Ferenc Cakó
Photography: Antal Kazi ■ Animation: János Szabolcsi

Contact

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filmunio@filmunio.hu ■ www.filmunio.hu



RENDEVŰ

by Ferenc Cakó, Hungary, Animation, 7 min

- **Synopsis**
Our hero is going to have a date, so, like all of us, he is very excited...
- How long did it take to make your short?
Was it difficult to get financing?
It takes half a year to make a short film like this with clay and puppets. I got the financing from the Hungarian Motion Picture Foundation by winning a scholarship.
- Which thoughts come to mind concerning a »European cinema community«?
I think it is great that the different cultures can meet and the directors can discuss their ideas and exchange new ideas between each other.

- If you owned a theatre for one night, which films would you screen?
I would screen the famous animation films made by Hard Tricks. And I would screen short animation films, because otherwise the audience never sees them.
- What is your next project?
My next project is a clay and puppet animation film which I will make for a year with lots of puppets.

Ferenc Cakó

Born in Budapest in 1950. Graduated from the College for Creative Arts in 1973. Still at college, he won several prizes as an amateur animation filmmaker. It was therefore obvious for him to follow the road of Pannonia Film Studio where he worked as an animator/designer/director from 1973 to 1991. The first significant international success was at the Annecy Film Festival with AD ASTRA (1982). From then on he has made films from his own scripts, used puppets, clay, and paper-cut techniques, and developed a very individual style. His films have won the grand prizes of nearly each significant film festival: Cannes, Berlin, San Francisco, Annecy, Oberhausen, Cracow, etc.



Credits

Production: Kask - Hogeschool Ghent ■ Script: Jonas Geirnaert

Contact

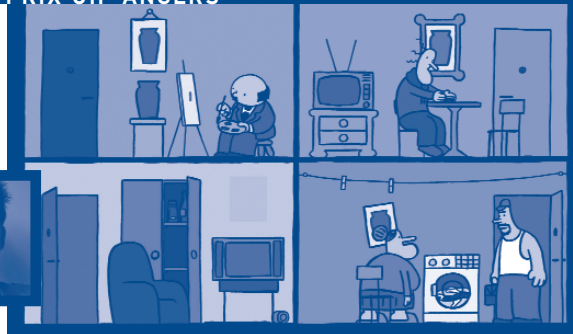
LA BIG FAMILY ■ Nathalie Meyer

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phone/fax: +32 2 538 31 58

distribution@flatlife.be ■ www.labigfamily.com

PRIX UIP ANGRERS



FLATLIFE

by Jonas Geirnaert, Belgium, Animation, 11 min

● Synopsis

Hanging a painting on the wall, building a house of cards, doing the laundry, and watching television: utmost innocent and harmless actions in the lives of four ordinary people. But of all the bad luck, these people have to live next to each other...

● How long did it take to make your short?

Was it difficult to get financing?

From the very first idea to the final print it took me two years. Since FLATLIFE is a student film, and because my parents like me, it wasn't very hard to find funds...

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

If there will ever be one, I hope it will be a mirror of European diversity instead of a mirror of Hollywood...

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

THE SHOE by Laila Pakalnina, THE IRON GIANT by Brad Bird, all of the PANIQUE AU VILLAGE episodes by Vincent Patar and Stéphane Aubier, some Aardman shorts, and AU BOUT DU MONDE by Konstantin Bronzit.

● What is your next project?

I'm working with some friends on a TV series for Belgian television.

Jonas Geirnaert

Jonas Geirnaert (born 1982) studied animation at the KASK - Hogeschool Ghent. His first short film THE ALL-AMERICAN ALPHABET (2002) was very well received at numerous international film festivals. FLATLIFE is his graduation project and won several short film awards.



PRIX UIP BERLIN

Credits

Production: HGK ZÜRICH ■ Script: Claudia Lorenz & Steven Hayes
Photography: Jutta Tränkle ■ Main Cast: Heidi Diggelmann, Monica Gubser

Contact

HGK ZÜRICH, Studienbereich Film ■ Laura Zimmermann
Limmatstrasse 65 ■ 8031 Zürich ■ SWITZERLAND
phone: +41 43 446 31 14 ■ fax: +41 43 446 45 65
film.video@hgkz.ch ■ www.hoimaya.ch



by Claudia Lorenz, Switzerland, Fiction, 12 min

• Synopsis

After decades, two old ladies run into each other at the hairdresser's. Even after so many years, the recognition is instant. So why do they deny knowing each other? Their unexpected encounter re-awakens memories of their youth together and their shared past, of which they are unsure they want to be reminded.

• How long did it take to make your short?

Was it difficult to get financing?

It took about 10 months, including the writing of the script and post-production. This short was a low budget production and could only be made with the support of my crew, which worked for hardly any money. The equipment was supplied by Zurich University of Art and Design, which also contributed some money. The rest of the money came from Swiss Television, Zurich Film Funds and from several private foundations.

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

It's important that European cinema represents the cultural variety of its countries. Our strength is the diversity of backgrounds and identities.

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

CODE INCONNU by Michael Haneke, UNA GIORNATA PARTICOLARE by Ettore Scola, Godard's PIERROT LE FOU, FESTEN by Thomas Vinterberg, Wong Kar Wai's HAPPY TOGETHER, MABOROSHI NO HIKARI by Hirokazu Koreeda, NO TE MUERAS SIN DECIRME A DONDE VAS by Eliseo Subiela, HIROSHIMA MON AMOUR by Alain Resnais and 8 FEMMES by François Ozon.

• What is your next project?

I am writing on the script for my first feature film and I am also preparing another short which will be shot in the Swiss mountains.

Claudia Lorenz

Claudia Lorenz was born in 1975 and grew up in Argentina and Switzerland. She studied photography and film at Zurich University of Art and Design. She has written, directed and edited several short films.





PRIX UIP TAMPERE

Credits

Production: Kristin Brook Larsen, Andrew Freedman

Photography: Michael Lavelle, Kate McCullough

Contact

VENOM ■ Ken Wardrop

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wardrop@venom.ie ■ www.venom.ie



UNDRESSING MY MOTHER

by Ken Wardrop, Ireland, Documentary, 5 min

● Synopsis

A woman reveals her aging body and a self assured approach to life.

● How long did it take to make your short?

Was it difficult to get financing?

This short took six months to make from its initial conception to post-production. It was very low budget and self financed until it received funding from the Irish Film Board for a 35 mm print.

● Which thoughts come to mind concerning

a »European cinema community«?

As European filmmakers we require collaborations in order to maintain an economically viable industry. These realities should not destroy our individual identities but help us share in a common goal to keep European cinema as diverse and exciting as ever.

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

I wouldn't get too serious with my choices. I'd hate to alienate my non-filmmaking friends and end up sitting alone in a big theatre. I'd show SCREAM by Wes Craven, TILLSAMMANS by Lukas Moodysson and MOMMIE DEAREST by Frank Perry (just for the laughs).

● What is your next project?

I'm developing my first feature script which will be a dark comedy set somewhere in the Irish Midlands.

Ken Wardrop

Following Ken Wardrop's graduation from the National Film School, Ireland, the Cork International Film Festival screened a retrospective of his student work. His short films include USELESS DOG, OUCH!, RAVING and DAMPENED SPIRITS. He has co-founded the production company Venom with his producer / editor Andrew Freedman. Together they are developing both short and feature projects.



Credits

Production: Halit Fatih Kizilgok ■ Script: Halit Fatih Kizilgok
Photography: Robbie Ryan ■ Main Cast: Tatjana Mul & Güçlü Yalçiner

Contact

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TOZ / Dust

by Halit Fatih Kizilgok, Turkey, Fiction, 14 min

• Synopsis

TOZ presents vignettes from an extraordinary but imperfect life of a couple seen through the same dust cloud that they struggle in. For a few small and chosen moments we come into their dust home as guests and inevitably, we are let in on the indecisiveness and anonymity of their life as a modern couple.

• How long did it take to make your short?

Was it difficult to get financing?

It took us about a month to prepare the shooting and the apartment. The shoot lasted three days. Post-production took six months. Everybody donated their services for practically free except the post-production facilities who discounted their fees. The Turkish Cultural Ministry thought the film didn't have any »cinematic value« (their own words) so the film didn't get any funding. I funded the film through my commercial work in the form of extended debt.

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

Most importantly beautiful and personal films. Many micro-systems of economic and artistic activities and behaviours instead of one grand scheme. The most little of gems and the audiences for these to meet.

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

THE TEXT OF LIGHT by Stan Brakhage to open, JACOB'S LADDER by James Otis, GO! GO! GO! by Marie Menken, WINDOW WATER BABY MOVING and LOVESONG series by Stan Brakhage to follow. I would also screen A HOLE IN MY HEART by Lukas Moodysson to contrast the above with what's going on today.

• What is your next project?

I am working on two more short films now. One of them is about the illusion of the modern family and the possibility to escape from it for kids, and the other one is about the collective sexual assault and rape that happened on New Year's eve 2004 in Istanbul. I certainly wish these to have »cinematic value«.

Halit Fatih Kizilgok

Born in Istanbul. Studied Economics at the University of Colorado. While in school, he also took an interest in experimental film. Lately he has been writing scripts with very small narrative structure. TOZ is his first narrative film.



PRIX UIP GRIMSTAD

Credits

Production: 4 1/2 ■ Script: Hisham Zaman

Photography: Marius Matzow Guldbrandsen ■ Main Cast: Broa Rasol, Sedar Ahmad Saleh

Contact

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BAWKE

by Hisham Zaman, Norway, Fiction, 15 min

● Synopsis

They have been on the run for a long time, a man and his son. They climb the chassis of a truck to travel the last distance and arrive secretly. Reaching their destination, they realise they are still in trouble. In the end the father is forced to choose between two evils to provide for his son's future.

- How long did it take to make your short? Was it difficult to get financing?
I wrote the script in a few weeks. We had five days of shooting and one day for pick up shots. Pre-production was done in a few weeks and then post-production took us a few months. In total, we spent six months for the whole project, from the initial writing of the script to the finished master, but at the same time I was also writing another script. Financing a film is always difficult, no matter where you are based. With this film I felt things went a lot easier because the story was easy to sell. I quickly teamed up with a consultant from the Norwegian Film Fund who believed in both me and the project from the very beginning. We also got funding from The Freedom of Expression Foundation.

Because the state funding did not cover the total budget, the production company 4 1/2 covered about 15%. I also put some of my salary into the project. We did this because we all believed strongly in the film.

- Which thoughts come to mind concerning a »European cinema community«?
It's fantastic and a great honour to be nominated for the European Film Awards. It's a community that I both respect and admire. I watch films regardless of their origins. Although I have to admit that my heart lies closer to European films. They have a certain magic and soul.
- If you owned a theatre for one night, which films would you screen?
Definitely Jirí Menzel's CLOSELY WATCHED TRAINS, Martin Scorsese's TAXI DRIVER, Robert Bresson's PICKPOCKET, Vittorio De Sica's BICYCLE THIEVES, Anh Hung Tran's CYCLO and round up the night with Andrei Tarkovsky's STALKER.
- What is your next project?
I'm currently developing a feature length project with Spillefilmselskapet 4 1/2.

Hisham Zaman

Hisham Zaman (born 1975), graduated from the Norwegian Film-school at Lillehammer in 2004. His diploma film THE ROOF (2004) has been invited to several international film festivals. His shortfilm THE BRIDGE (2003) won the Norwegian Playwright's Association's Award for Best Screenplay at the Norwegian Short Film Festival 2003.





Credits

Production: O Som E A Fúria ■ Script: Sandro Aguilar
Photography: Sandro Aguilar ■ Main Cast: Eva Aguilar, Djanira Oliveira

Contact

O SOM E A FÚRIA ■ Sandro Aguilar / Luis Urbano
Rua da Sociedade Farmacéutica n° 40 3° ESQ. ■ 1150-340 Lisboa ■ PORTUGAL
phone: +351 213 58 25 18 ■ fax: +351 213 58 25 20
furia@netcabo.pt



A SERPENTE / The Serpent

by Sandro Aguilar, Portugal, Fiction, 15 min

• Synopsis

I'm what persists. I shall transform myself into the serpent which no man knows and no god can see. The garden of Eden and the temptation of flesh. Village of the damned, children from outer space with a common plan. Pinocchio, a wooden toy trying to become a child and grow up like one. Alice brought the looking glass. Please step inside.

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

This film was self produced in about one week. After a long period devoted to the production of other projects I got quite anxious to film again so I took my camera and just did it.

- Which thoughts come to mind concerning a »European cinema community«?
It can only make sense if we consider and keep the diversity of approaches to filmmaking within.
- If you owned a theatre for one night, which films would you screen?
THE WIZARD OF OZ by Victor Flemming, LA RÈGLE DU JEU by Jean Renoir, THE HUSTLER by Robert Rossen, NEMA-YE NAZDIK / CLOSE-UP by Abbas Kiarostami, THE CONVERSATION by Francis Ford Coppola, and PEEPING TOM by Michael Powell.
- What is your next project?
I'm currently trying to get financing for my first feature film THE ZONE. Meanwhile I'm working on my next short film ARCHIVE.

Sandro Aguilar

Born in 1974, graduated from E.S.T.C film school in Lisbon in 1998. After that he directed, wrote and edited his short films: ESTOU PERTO / Close (1998), SEM MOVIMENTO / Motionless (2000), CORPO E MEIO / In Between (2001), REMAINS (2002) and A SERPENTE / The Serpent (2005). Awarded for his films at festivals including Venice, Locarno, Bahia and Vila do Conde. In 1999 he started the production company O Som E A Fúria and since then produced more than 15 short films and one feature film.



Credits

Production: Refresh Production ■ Script: Alen Drljević

Photography: Milenko Uherka ■ Main Cast: Alban Ukaj, Emir Hadžihafizbegović

Contact

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PRIX UIP SARAJEVO



PRVA PLATA / Paycheck

by Alen Drljević, Bosnia and Herzegovina, Fiction, 13 min

• Synopsis

Bosnia and Herzegovina, eight years after the war. An illegal betting office has been organised – people bet on riding a motorbike through the minefield – Russian roulette the Bosnian way. In a country where the majority of people live below the poverty line, it is really easy to find “a death driver”.

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

It took two years. It was a nightmare.

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

Working together could enable us to produce a lot more films.

- If you owned a theatre for one night, which films would you screen?
OTAC NA SLUZBENOM PUTU / When Father was away on Business by Emir Kusturica, BREAKING THE WAVES by Lars von Trier, REQUIEM FOR A DREAM by Darren Aronofsky and BLADE RUNNER by Ridley Scott.
- What is your next project?

Right now, I'm working on a documentary film with the title KRVAVA SLOBODA / Bloody Freedom.

Alen Drljević

Born 1968 in Sarajevo, he enrolled in the department of directing at the Academy of Performing Arts in Sarajevo in 1999. During his studies, he directed a few theatrical plays and several short films. With his short video film DOLCE VITA he won at the Festival of Amateur Film Bosnia and Herzegovina and participated at various festivals throughout the world. The short film PRVA PLATA is his diploma work.



Credits

Production: Plattform Produktion ■ Script: Ruben Östlund, Erik Hemmendorf
Photography: Ruben Östlund ■ Main Cast: Anette Andersson, Ingela Borgström,
Martin Byrström, Elin Gradin, Mats Lekander

Contact

PLATTFORM PRODUKTION ■ Erik Hemmendorf
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SCEN NR: 6882 UR MITT LIV /
Autobiographical Scene Number 6882

by Ruben Östlund, Sweden, Fiction, 9 min



• Synopsis

Martin, a 30-year-old man, and his friends are celebrating Midsummer's Eve in Smögen on the Swedish west coast. From the camp site they can see a high bridge. After gaining courage Martin makes his friends follow him up on the bridge as he is going to jump.

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

I got the idea for this film a long time ago but I didn't know until last year what it should look like. After finishing THE GUITAR MONGOLOID, Film i Väst, the Swedish Film Institute and the Swedish Television announced a project called "max 8". Luckily SCEN NR: 6882 UR MITT LIV fit that length and by being accepted it was fully financed.

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

I don't feel like a part of a "European cinema community" and if there is one I have never heard of it. I try to create a "bubble" around myself and work with people who I believe share the same vision.

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

SLAGSMÅL I OXIE, a short doc sequence by an unknown amateur. HÄMTA EN CYKEL, a short film by Roy Andersson. And the two short films FIELD and LOVE ME OR LEAVE ME ALONE by Duane Hopkins.

- What is your next project?

My second feature film which I will start shooting in spring next year.

Ruben Östlund

Born in 1974 on Styrösö, a solitary and strongly religious island on the Swedish west coast where film and TV still are banned. He saw his first film at the age of 19. Three years later he made the groundbreaking skifilms FREE RADICALS 1 & 2 before studying film directing at the University in Göteborg. In 2004 he made his feature debut THE GUITAR MONGOLOID.



PRIX UIP VENEZIA

Credits

Producer: Anne Schroeder ■ Script: Max Jacoby ■ Cinematography: Fredrik Bäcker

Main Cast: Glyn Pritchard, Joanna Scanlan, Federay Holmes, Jules Werner

Contact

SAMSA FILM ■ Anne Schroeder

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BUTTERFLIES

by Max Jacoby, Luxembourg, Fiction, 12 min

• Synopsis

A man gets interrogated by the police about the drowning of a little girl that he claims he witnessed.

• How long did it take to make your short?

Was it difficult to get financing?

Writing the script is always the hardest to me. This one took over a year, but once it was finished it all went remarkably fast. We immediately got very generous funding from the Film Fund of Luxembourg and started production straight away. Four months later the film was finished.

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

A cinema that promotes individuality and supports the filmmaker's vision.

• If you owned a theatre for one night, which films would you screen?
MEMORIES OF MURDER by Robert Michael Lewis, STALKER by Andrei Tarkovsky, DR. STRANGELOVE and FULL METAL JACKET by Stanley Kubrick, PERL ODER PICA by Pol Cruchten, ELEPHANT by Gus Van Sant, MAGNOLIA by Paul Thomas Anderson.

• What is your next project?

I am developing a script for a feature film.

Max Jacoby

Born in 1977 in Luxembourg, Max Jacoby studied at the London Film School. He graduated in 2001 with his first film, BABYSITTING. In 2004, he made THE LODGE with Eve Best in the lead. BUTTERFLIES, based on a story by Ian McEwan, is his third film. He lives and works in London and Luxembourg.





PRIX UIP DRAMA

Credits

Production: Ignacio Benedeti ■ Script/Animation: Juan Pablo Etcheverry

Editing: Eduardo Gabin

Contact

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MINOTAUROMAQUIA, PABLO EN EL LABERINTO / Minotauromaquia, Pablo in the Labyrinth

by Juan Pablo Etcheverry, Spain, Animation, 10 min



• Synopsis

Inspired by Pablo Picasso's work and the myth of the labyrinth and the minotaur, the film is a journey to the ins and outs of artistic creation.

• How long did it take to make your short?

Was it difficult to get financing?

I had the story in my head for about five years until one day IB Cinema offered me the production of the project and it took us one year to do the pre-production, shooting and post-production. The producer financed the project from the beginning and later on we received two government subsidies.

• Which thoughts come to mind concerning

a »European cinema community«?

Diverse quality films which are difficult to find in theatres and which are in many cases very distant from the public.

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

A fantastic film marathon. Among other films, I would screen KING KONG by Merian C. Cooper and Ernest B. Schoedsack and ALIEN by Ridley Scott.

• What is your next project?

A stop motion feature geared towards young adolescents and adults.

Juan Pablo Etcheverry

Having studied at the Fine Arts University of Barcelona, Juan Pablo Etcheverry's career is in constant progress with the financial support and infrastructure of Ignacio Benedeti Cinema, and he has been able to take on a task of great ambition and cost. MINOTAUROMAQUIA, PABLO EN EL LABERINTO is the animation director's debut in the cinematographic short film field.

WHAT BECAME OF...

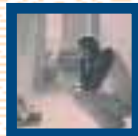
... STEFAN ARSENIJEVIĆ

winner of the European Short Film Award 2003 -
Prix UIP for (A) TORZIJA / (A) Torsion



- 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 2003 in Berlin?
It meant entering the big film world. It meant that somebody important liked my work and thought I should be making films in the future. In one word – it meant a great encouragement.
- Has it helped your work/career? What happened in the meantime?
Of course, it's a great reference. It helps to get people interested in your next project and believe in you. So, one of the results of this award was the offer to join five other young East-European directors in a feature omnibus called LOST & FOUND. It was a great opportunity to share the movie with other directors (usually as a director you're alone), to join forces and exchange experiences. The film premiered at the Berlinale 2005 as the opening film of the International Forum and has a nice festival life since.
- Are you still in touch with some of the other nominees?
One of the precious things about the Prix UIP is the gathering of the nominees at the festival in Ghent. We had an amazing time during these three days and got to know each other well. We even planned to repeat the experience by setting dates for the whole group at various festivals. Of course, it failed on the very first date, since we were all messed up with schedules. However, I believe all of us feel a great connection whenever we run into each other.
- What are you working on at the moment?
I'm preparing my first feature LOVE AND OTHER CRIMES. It is a twisted melancholic story about criminals in love, set in New Belgrade, the neighbourhood I grew up in.

CREDITS & CONTACT



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.

Contact

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