



Short Film Nominees
for the European Film
Awards 2007

Prix UIP 07



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



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YVES MARMION

Chairman, European Film Academy



The thirteen short films nominated this year once again demonstrate the great creative diversity of the short film genre: A lot of the nominated films deal with a generational conflict, a situation between father and son. But they do this in completely different ways, be it through a child's perspective, concentrating on a situation of crisis, or from the point of view of an adult son. Another recurring issue is the possibilities and challenges of modern technology, be it mobile phone communication, the adventures of owning a digital camera or the possibility of filming with a hidden camera for the film itself. A remarkable fact is the amount of nominations from the UK, proving that the British structures offer great opportunities to realise creative short film projects - not only for British filmmakers.

The Prix UIP initiative has meanwhile reached its seventh year and it has become an established item on the annual short film agenda. There are now fourteen partner festivals* and at each of these, an independent international jury elects a European short film to win a Prix UIP - an award which includes a financial donation of € 2,000 as well as the automatic nomination for the European Film Academy Short Film Award. It is with great pleasure that the European Film Academy and United International Pictures present the nominees for the European Film Academy Short Film 2007 - Prix UIP.

The interest in this collection of short films is enormous, there are now two sets of 35mm prints of the nominated films travelling from festival to festival across Europe (and sometimes beyond) as a showcase of the diversity within the short film genre. 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 and I wish to thank UIP and all our partner festivals for yet another fantastic year full of surprises and discoveries. I also wish to thank the Flanders International Film Festival - Ghent which invites all the nominated directors to the festival to present their films and meet one another.

The members of the European Film Academy receive all the nominated short films on DVD and select the overall winner. And we will find out who the winner is at the 20th European Film Awards Ceremony in Berlin on December 1...

* due to a re-organisation of the annual cycle, there are only 13 nominations in 2007

JOHN HORGAN

Managing Director United International Pictures (UIP)

Our joint initiative, the European Film Academy Short Film – Prix UIP is now already in its seventh cycle. Every year we have the pleasure of discovering great films and meeting fantastic creative people: More than 80 films from over 20 countries have received a Prix UIP and thus increased international attention.

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 year's selection of Prix UIP winners demonstrates the great creative diversity in European film and we at UIP and our owning partners Paramount and Universal 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 2007. I wish you all the best with your future careers and am looking forward to meet the winner of the European Film Academy Short Film – Prix UIP 2007 in Berlin for the 20th European Film Awards.

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

**JACQUES DUBRULLE**

Delegate of the Board, Flanders International Film Festival – Ghent

The Flanders International Film Festival – Ghent takes great pride in presenting the nominees for the European Film Academy Short Film 2007–Prix UIP.

For the seventh consecutive time, we offer a platform to young talented filmmakers by inviting the nominated filmmakers and their films to the festival. Through the Prix UIP filmmaking talent is discovered. Our festival sheds a special light on these young talented filmmakers since Ghent is the first in a cycle of festivals to show the complete programme of each year's Prix UIP winners.

It is here that the nominees first meet each other and get the chance to discuss their work with each other, with the local filmmakers and the international guests. Thus the festival hopes to stimulate the networking between the different young talents and the established film world.

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: Mandarin Productions

Script: Renaud Callebaut ■ Cinematography: Claude Geens

Cast: Zoalina Demeulemeester, Georgette Stulens

Contact

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KWIZ

by Renaud Callebaut, Belgium 2006, fiction, 5 min, colour

● Synopsis

Two middle-aged women armed with mobile phones throw themselves into a merciless quiz. How far will they go to avoid losing face?

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

Two months for pre-production, two days for shooting and seven months for post-production. It was very easy because we self-financed the film until we received subsidies for post-production from the "Centre du Cinéma et de l'Audiovisuel de la Communauté française de Belgique."

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

I really love the idea of a "European cinema family", but I think art is not a question of community, of borders or belonging.

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

DEEP END by Jerzy Skolimowski, ALL ABOUT EVE by Joseph L. Mankiewicz, BARRY LYNDON by Stanley Kubrick, SUNSET BOULEVARD by Billy Wilder, TO BE OR NOT TO BE by Ernst Lubitsch, THE DEER HUNTER by Michael Cimino, L'ENFANT SAUVAGE by François Truffaut, TOUCHE PAS A LA FEMME BLANCHE by Marco Ferreri, LE SAMOURAI by Jean-Pierre Melville, WRITTEN ON THE WIND by Douglas Sirk, FAUST-RECHT DER FREIHEIT by Rainer Werner Fassbinder, THE MIRACLE OF MORGAN'S CREEK by Preston Sturges.

● What is your next project?

Maybe a four-hour science fiction odyssey.

Renaud Callebaut

Born in Brussels, Renaud Callebaut studied Photography and Art History. He lives in Paris. KWIZ is his first short film and won awards in France, Belgium, Germany, Brazil, Italy and Hungary.





PRIX UIP VALLADOLID

Credits

Production: LA BOITE ■ Script: Cécile Vernant

Cinematography: Yohann Charrin

Cast: Julie Dray, Guillaume Cramois

Contact

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LE DINER

by Cécile Vernant, France 2006, fiction, 13 min, colour

Synopsis

Clara and Julien have their first date. She, a charming secretary, hopes that a relationship will develop and tries to seduce him in a setting where she's not at all comfortable. He, a young diplomat, is restless and seems to do everything to cut the evening short.

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

The script was finished in 2002 but all production companies I sent it to declined. I really wanted to do the film so I went to Cannes, thinking that it's "the place to go". I nicked a pass from a woman who looked similar to me and went to producer meetings. I didn't get a word of what they said, but I nodded, and wrote down what they said. One of them seemed the right one. He asked for my pitch and I had NO CLUE what that was! So I said, "Stay here." I asked a man for his pitch because I needed to give it to a producer - he just looked at me weirdly. Then I was told that it's a synopsis. I felt so bad! When I returned, the producer had left... Later a friend of mine introduced me to La Boîte, and two and a half years after the signature the movie was made.

Which thoughts come to mind concerning a European cinema community?

Diversity!!!!

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

THE RED SHOES by Michael Powell, LA JETEE by Chris Marker, OMARET YAKOBEAN by Marwan Hamed, BULLY by Larry Clark, HAPPINESS by Todd Solondz, KESS by Ken Loach, RESPIRO by Emanuele Crialese, RUE CASES NEGRES by Euzhan Palcy, ROSEMARY'S BABY by Roman Polanski, IT'S A WONDERFUL LIFE by Frank Capra and then THE RED SHOES again in case somebody arrived late.

What is your next project?

Six months after LE DINER, I shot another short in France and Martinique, IL ETAIT UNE FOIS ... SASHA ET DESIRE. The script won an award at the Cannes Critics' Week 2005 which helped the financing process. The film was screened at 20 festivals and won six awards. Now I have two shorts in development and I'm beginning to write my first feature.

Cécile Vernant

Born in 1973, Cécile Vernant grew up in Martinique. After a degree in English and American Literature, she entered acting school but decided to work on both sides of the camera. Her comedy SPIN THE BOTTLE (2004) won a contest on Canal+ and went to a dozen film festivals. LE DINER was screened at more than 80 festivals in France and abroad.





Credits

Production: Royal College of Art ■ Script: Ian Mackinnon
Editing: Rob Woiwood ■ Sound: Chris Pow ■ Music: Krister Holmes
Cast: Sally Scott, Matthew Lyon

Contact

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ADJUSTMENT

by Ian Mackinnon, UK 2006, animation, 7 min, colour

- Synopsis
A diarist searches for flickers of hope in a drama of technical and emotional obsession.
- How long did it take to make your short? Was it difficult to get financing?
ADJUSTMENT took four months to write and three to produce. Each animator at the Royal College of Art receives a grant of £700 for their graduation film, and ADJUSTMENT was made within this budget.
- Which thoughts come to mind concerning a “European cinema community”?
It is vastly more open, free and independent than most communities, and I hope it will work to offer these privileges to others who cannot currently enjoy them.



- If you owned a theatre for one night, which films would you screen?
RAPACE by João Nicolau, ORFEU NEGRO by Marcel Camus, COPENHAGEN CYCLES by Eric Dyer, RUN GRANNY RUN by Marlo Poras, and DREAM GRAMMAR by Jun Seo Hahm.
- What is your next project?
TWO FLIES ON A WALL, an intricate story about gambling addiction. It’s inspired by the mathematics of Ken Perlin, the zen of John Cage and the obstructiveness of Lars von Trier.

Ian Mackinnon
Born in Bristol, Ian Mackinnon graduated in Animation at the Royal College of Art with his film ADJUSTMENT. He is now working in an animation studio in London.



PRIX UIP ROTTERDAM

Credits

Production: Realise, Kinomaton München, Titanic Productions
Script: David Dusa ■ Cinematography: Armin Franzen
Editing: Nathalie Alonso Casale ■ Sound: Alex Booy
Cast: Ramzi Bouaia, Tariq Bettahar, Romain Berger, Vincent Deslandres

Contact

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AMIN

by David Dusa, France/Germany/Netherlands 2006, fiction, 9 min, colour

● Synopsis

Abdel is driving his son, Amin, through the Parisian suburbs. The radio broadcasts the news of the day, while Amin is playing with the world floating by the window. Suddenly, they are stopped by the police. Apparently one of Abdel's headlights is broken. AMIN tells the story of a boy discovering new perspectives onto a world made for adults, but also about his energy and violence, giving strength and overwhelming liberty.

- How long did it take to make your short? Was it difficult to get financing?
It took a little over a year, from the writing process to the final 35mm print. The film was made with a great sense of urgency, so there was no time for any kind of fundraising. The film is completely auto-financed by the producers and me.
- Which thoughts come to mind concerning a "European cinema community"?
The history of cinema organically intertwines the European countries and their filmmakers, but I think that we have more in common than history. It is our experience as humans, in this time and place, and how we convey it that excites me. The prime objective of a "European Cinema Community"

would be to discover the contemporary films from each of our countries, and to help them to travel and to be seen by other Europeans.

- If you owned a theatre for one night, which films would you screen?
Difficult question. I think I would create a kind of panorama of the recent works of young filmmakers, watch films, short and long, the whole night and then, in the morning, buy breakfast for everyone.
- What is your next project?
I have started the pre-production of a new short film called POLITIK. It recounts the roaming journey of illegal refugees. It is the story of a father and his daughter whose relationship is reversed by the hardships on the road. I have also finished the writing of my first feature film, FRANCE. It is the story about Amadou and Amin, two friends who are drifting apart. The moment of separation reveals the fragility of their lifelong friendship. Amin, incapable to live without Amadou, tries to replace him at first and then enters a destructive path leading to their reuniting.

David Dusa

Born in Budapest, David Dusa (28) was brought up in Sweden and South Africa, studied Film at Göteborg University, travelled in Asia and worked in a fish cannery in Norway. Since 2001, he lives in Paris. In 2005, David assisted filmmaker Peter Friedman, completed his first short MACHINE (IFF Rotterdam 2006), and was invited to the Berlinale Talent Campus. In 2007, he directed AMIN, a fragment of FRANCE, David's first feature, developed at the Binger Filmlab in Amsterdam and at Script & Pitch (MEDIA), currently in pre-production.





PRIX UIP BERLIN

Credits

Production: Picture on the Wall ■ Script, Editing: Ralitzza Petrova
Cinematography: Nemone Mercer ■ Cast: Nathaniel Gleed, Glenn Conroy, Tania Kereishi

Contact

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ROTTEN APPLE

by Ralitzza Petrova, UK 2006, fiction, 14 min, colour



Synopsis

Growing up on a deserted farm, a precocious boy spends his days contemplating the ironies of his austere life with his father. Lost in despair and frustration his father has no time for affection and the two hardly ever speak. One day a mysterious woman visits the farm and the men's estrangement spirals into a rivalry for mother's love. Her transient passing makes them realise something about themselves.

- How long did it take to make your short? Was it difficult to get financing? From the initial idea to the completion of the film it took about a year. The script received half of its funding from the Tower Hamlets and Hackney Film Fund, a regional fund, which helps young filmmakers. The rest of the finance consisted of our own money, mainly of the two producers of the film, Zara Balfour and Paul Zabihi.
Which thoughts come to mind concerning a "European cinema community"? It is an exciting time, kind of a new chapter for European cinema - where the ideas feel even more universal. It is like being a fish in the Mediterranean or the Black Sea, you have your favourite spots but you

know you can swim anywhere, with anyone. It is also wonderful to see filmmaking which dares to express ideas in a personal way, without spoon-feeding, or worrying about book-conventions and resolved endings.

- If you owned a theatre for one night, which films would you screen? Depends on the night. Recently, I have become a big admirer of the Berlin School filmmakers. I enjoyed very much IN DEN TAG HINEIN by Maria Speth, SEHNSUCHT by Valeska Grisebach, BUNGALOW by Ulrich Köhler. Otherwise some of my favourite films are STRANGER THAN PARADISE by Jim Jarmusch, CHETYRE (4) by Ilya Khrzhanovsky, JULIEN DONKEY-BOY by Harmony Korine, FATE by Fred Kelemen, THE IDIOTS by Lars von Trier, STROSZEK by Werner Herzog.
What is your next project?

A feature film; then to get a driving license, and to find a few old friends I haven't seen for years. Possibly in between all this I could start learning German. I am in love with the language and the culture, my secret obsession.

Ralitzza Petrova

grew up in Sofia, Bulgaria, in the wild time of Perestroika. In her teens she studied Sculpture and Synchronised Swimming. Her later passion for photography led her travelling around the world and to filmmaking. She graduated in film from the London College of Printing. She has worked as an assistant director for Michael Radford, Simon McBurney, and Roy Andersson. Her films have been screened at many international festivals. At present, she is completing a master in Directing at the National Film and Television School, Beaconsfield, UK.



Credits

Production: Beryl Productions Int. Ltd. ■ Script, Production, Sound: Les Mills
 Animation: Joanna Quinn/Andy McPherson ■ Cinematography: Michael Tang
 Editing: Paul Hibbs ■ Music: Constantino Martinez Orts

Contact

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DREAMS AND DESIRES - FAMILY TIES

by Joanna Quinn, UK 2006, animation, 10 min, colour

● Synopsis

On acquiring a new digital video camera, Beryl becomes obsessed with the filmmaking process, using it to articulate her dreams and desires in a video diary. As "cinéaste par excellence" she agrees to video her friend Mandy's wedding, seizing the opportunity to imitate her film-making idols with disastrous and hilarious results.

- How long did it take to make your short? Was it difficult to get financing? The actual production period was 18 months. It was very difficult to get finance and in the end Beryl Productions, our own company, co-produced it with S4C, the Welsh-language TV channel.
- Which thoughts come to mind concerning a "European cinema community"? We feel very proud to be part of a distinct European film community and to be part of the great traditions of European cinema, which we made reference to in our film. Having spent the last year at many major European film festivals we feel privileged to be able to present our film to audiences alongside so many other great creative and unique talents.

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

This would be a mixture of my choice and Les Mills' choice therefore VIRIDIANA by Luis Buñuel, ROAD by Alan Clarke, ENTRE DEUX SOEURS by Caroline Leaf, YOUR FACE by Bill Plympton, MAGNOLIA by P.T. Anderson. A fun night for all!

- What is your next project?

BEVERLY THRILLS is a continuation of the DREAMS AND DESIRES concept featuring Beryl in new adventures in cinema discovery and forages into the world of art - particularly surrealism.

Joanna Quinn

has made seven films and countless commercials through her company Beryl Productions International Ltd. receiving more than 70 awards including two Oscar nominations, three Emmys and four BAFTAs. In 1996 she was awarded the European "Leonardo Da Vinci Award" for her contribution to the Art of Animation. DREAMS AND DESIRES has won 40 major awards including five Grand Prix awards and the European "Cartoon D'Or". Joanna Quinn teaches widely at colleges throughout Europe and holds fellowships & doctorates at the Universities of Wales, Wolverhampton and the Royal College of Art.





Credits

Production: Sister Film ■ Script: Daniel Mulloy
Cinematography: Jakob Ihre ■ Editing: Dan Robinson
Cast: Michael Gabe, Joy McBrinn, Alex MacQueen

Contact

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DAD

by Daniel Mulloy, UK 2006, fiction, 7 min, colour

Synopsis

An elderly couple are loving in bed. Their adult son is listening to their sounds from his bedroom next door while he watches a porno on the net. Maybe he is jealous of his parents' closeness. Hopelessly lonely, he tries to destroy their moments of happiness.

- How long did it take to make your short? Was it difficult to get financing?
I wrote this film quickly after a chat with my friend knowing that he could DoP it that week if it was simple. A few days later we cast it and then shot the film in a day. The budget was £600, from a festival award for my previous film ANTONIO'S BREAKFAST. Once DAD was edited we screened the off-line cut and got the UK Completion Award to finish the post.
- Which thoughts come to mind concerning a "European cinema community"?
A community with many strong and individual voices. A community with the festival circuit at its core. Making films that critique and shed light on the shape of the world we live in. This community, from my experience, is very good at supporting each other with networks for

young non-funded filmmakers helping one another, crewing and offering advice on each other's shorts and features. There are lots of strong young teams growing across Europe.

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

I would screen Vera Neubauer's powerful new animated short THE LAST CIRCUS, Roy Andersson's SONGS FROM THE SECOND FLOOR, ROPE by Alfred Hitchcock, FESTEN by Lars von Trier, KES by Ken Loach, BEFORE DAWN by Bálint Kenyeres and the new film by Gaspar Noé when it's finished. I'd also like to see a print of LA JETEE by Chris Marker as I've only seen it on video and Lucy Mulloy's first feature UNE NOCHE currently shooting in Cuba when it comes out.

What is your next project?

It's a feature film set in London about a troubled teen-aged boy. The thematic question is: If changing your personality meant the person closest to you would stay alive - could you do it?

Daniel Mulloy

Born in Brixton, South London in 1977, Daniel Mulloy studied Fine Arts in London and New York graduating in 2001. He has made four short films and won over 45 international festival awards including three BAFTA Awards.





PRIX UIP GRIMSTAD

Credits

Production: Ferdinand Films ■ Script: Ole Giæver
Cinematography: John-Erling Holmenes Fredriksen
Cast: Anders Baasmo Christiansen, Bjørn Sundquist

Contact

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TOMMY

by Ole Giæver, Norway 2007, fiction, 12 min, colour

• Synopsis

Arild runs into Kjell, the father of a former class mate, by accident. They haven't met in twenty years and now they're alone in the mountains. Controversies surface as Kjell confronts Arild with issues from the past.

- How long did it take to make your short? Was it difficult to get financing? It took two weeks from the idea being born till the screenplay was written. The film was shot in only one day shortly after. Luckily I was able to transfer a small amount of funding from another project that had stranded.

- Which thoughts come to mind concerning a "European cinema community"? The Norwegian film society is very small and sometimes a bit introverted. I think every filmmaker in Norway would appreciate a bigger platform to work from and be inspired by.

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

THE SACRIFICE and SOLARIS by Andrei Tarkovsky, TRUST and THE UNBELIEVABLE TRUTH by Hal Hartley, HAPPINESS by Todd Solondz, MAGNOLIA by P.T. Anderson, THE HOURS by Stephen Daldry and all films by Alejandro González Iñárritu/Guillermo Arriaga.

- What is your next project?

A thirty-minute short film about two sisters who are drifting apart when they react differently to their mother's recent death.

Ole Giæver

Born in 1977, Ole Giæver studied Film at the Nordland Art and Film College from 1999 to 2001. He graduated from Konstfack Art Academy in Stockholm with a Bachelor of Fine Arts in 2005. His previous films are THE PLEDGE (2003), VS (2004), FOREPLAY (2004), THE TEST (2005) and B BLOCK (2006). He now lives and works as a writer and director in Oslo, Norway.





PRIX UJP VILA DO CONDE

Credits

Production, Script, Cinematography, Editing, Sound: Nicolas Provost

Contact

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PLOT POINT

by Nicolas Provost, Belgium 2007, experimental, 15 min, colour

• Synopsis

PLOT POINT questions the boundaries of reality and fiction and our common filmic memory. In PLOT POINT all the actions and characters are real people in real life, filmed with a hidden camera through the cinematic eye of the filmmaker and without any set-ups or instructions. New York City, American cop land and its crowded streets soon turn into a fictive filmic scenery of a nation in fear.

- How long did it take to make your short? Was it difficult to get financing?
I shot it alone with my HDV camera, during five nights around Times Square and without any financial support. I was staying in New York as an artist in residence through the Belgian Higher Institute for Fine Arts (HISK).
- Which thoughts come to mind concerning a "European cinema community"?
I am nostalgic towards the generations of great European masters with whom I was raised at home. I hope one day I will be able to make a film that will contribute to this great tradition.

- If you owned a theatre for one night, which films would you screen?
INLAND EMPIRE by David Lynch, BARRY LYNDON by Stanley Kubrick, TAXI DRIVER by Martin Scorsese and VERTIGO by Alfred Hitchcock.
- What is your next project?
The shooting of my first feature film THE INVADER in summer 2008. THE INVADER is a social thriller about our fears as a Western society of the immigrants, told through a story of an illegal African immigrant whose journey sets off in Brussels as he searches, like many other immigrants, for a better place in the world. Through the confrontation with the harsh society he slowly but irreversibly starts to incarnate our worst fears and becomes the monster we have created.

Nicolas Provost

is a visual artist living and working in Brussels. His work is a reflection on the grammar of cinema and the relation between visual art and the cinematic experience. His films are screened world-wide on both film and visual art platforms and have earned a long list of awards at prestigious film festivals, among them the Sundance Film Festival.





Credits

Producer: Jane Hooks ■ Script/Editing: Simon Ellis
Photography: Chris Ross ■ Sound: Susan Pennington ■ Music: Tom Bailey
Cast: Johnny Phillips, Matthew O'Shea, Michael Socha

Contact

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SOFT

by Simon Ellis, UK 2006, fiction, 14 min, colour

- Synopsis
A father re-discovers his fear of confrontation, at the worst possible time.
• How long did it take to make your short? Was it difficult to get financing?
I wrote the script in early 2004 but other projects kept me busy for a year or so until I submitted it to the UK Film Council/Film4 Cinema Extreme scheme in late 2005. It was shot over five days in summer 2006 and post-production took longer than intended as it overlapped with another project. It was completed properly in February 2007.
• Which thoughts come to mind concerning a "European cinema community"?
Well, the most honest answer would be... lots of Europeans going to the cinema.

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

I would compile lots of short films because they aren't available to see any other way. It's all too common that you see a great short at a festival and then it slips away forever. If I had to choose features then I would opt for all of the Alan Clarke films that I can't find and still haven't seen.

- What is your next project?

I'm currently trying to finish my debut feature film about a UK phenomenon called "dogging." Beyond that, there are more shorts I want to make, and another feature with the cast of SOFT.

Simon Ellis

graduated from Nottingham Trent University (Fine Art BA Hons) in 1995, specialising in stills photography. He has written and directed many short films and music videos since then, resulting in hundreds of screenings on the international festival circuit, many awards, various invitations to festival juries, and a number of retrospective programmes world-wide. International sales include both terrestrial and non-terrestrial broadcasts, from airline acquisitions to MTV rotations. Simon Ellis is currently in post-production on his first feature film.





Credits

Producers: Jamie Rafn, Doug Wade ■ Script: Jamie Rafn
Photography: Federico Alfonso ■ Editing: Kate Owen
Cast: Jim Howick, Eiji Kusuhara, Kinue Kato, You-Ri Yamanaka

Contact

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TOKYO JIM

by Jamie Rafn, UK 2006, fiction, 7 min, colour

Synopsis

Jim is an English lawyer in Tokyo finalising a very important deal with Mr. Yakamoto - a Japanese businessman. Unfortunately, Jim's not feeling that well. On top of that Mr. Yakamoto has taken an instant dislike to him. The last thing in the world Jim wants to do is to go for a celebratory post-deal drink. Being a good lawyer, however, Jim agrees - although there is just one thing he needs to do before they go.

- How long did it take to make your short? Was it difficult to get financing? One day shoot, two week edit. Self-financed and very low budget.
Which thoughts come to mind concerning a "European cinema community"? Something that should be actively encouraged and anything that supports the community is a great help to young or new filmmakers.

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

RAGING BULL by Martin Scorsese, 8 1/2 by Federico Fellini, THE GODFATHER by Francis Ford Coppola, THE THIRD MAN by Carol Reed and CLOCKWORK ORANGE by Stanley Kubrick

- What is your next project?

Feature film based on the character in TOKYO JIM.

Jamie Rafn

Born in Spain to British and Danish parents, Jamie spent much of his youth travelling around the world with his family (living in Holland, Denmark, Korea, Japan, Venezuela, and Estonia). He completed his education in England and went to Oxford to read Law. After university Jamie attended bar school and qualified as a barrister before turning his attention to his life-long obsession - film. With no formal film education Jamie went on to write, direct and produce two well-received short films. His first feature, SOHO SQUARE, produced for a total budget of £5,000, was acquired by the Sundance Channel in the US. In 2003, Jamie wrote and directed SHE LOVES ME SHE LOVES ME NOT which was also acquired by the Sundance Channel.





PRIX UIP VENICE

Credits

Production: Prosopopeya Producciones ■ Script: Eduardo Chaperó-Jackson

Photography: Juan Carlos Gómez ■ Editing: Iván Aledo

Cast: Mariví Bilbao, Cristina Plazas, Manolo Solo, Marta Belenquer, Sara Párbole

Contact

Prosopopeya Producciones ■ c/Génova 7, 1er patio, local dcha. ■ 28004 Madrid ■ SPAIN

phone +34 91 308 28 10 ■ fax +34 91 308 42 83

info@prosopopeya.com ■ www.prosopopeya.com

ALUMBRAMIENTO

by Eduardo Chaperó-Jackson, Spain 2007, fiction, 15 min, colour

• Synopsis

A family faces the last night of its eldest member, showing their different ways of dealing with a life's ending. In a surprising manner, overcoming fear and taboo, one of them will guide the passing.

- How long did it take to make your short? Was it difficult to get financing? It took us about a year to put all the elements together, mostly because of a very meticulous casting, I wanted to be very sure about every single role, and then those actors had to be available... this process took time and patience. We had to advance the financing because had we waited for the subsidies and other possible pre-sales, the shooting would have gotten delayed. But two weeks before the shooting we received great news: we had been awarded the first prize by the Bancaja Foundation to a short film project based on the screenplay. It was an immense relief and help!

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

The idea of cinema as an art, as culture, is something that is very much part of the European identity, and hence, of its community. It nourishes its filmmaking with values far beyond mere profit-making. It gathers an astonishing and magical richness of languages, cultures and sensibilities.

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

Only one night! How difficult! Well, I choose four films that were very important for me not only as a filmmaker: THE SPIRIT OF THE BEEHIVE by Victor Erice, DER HIMMEL ÜBER BERLIN by Wim Wenders, and MON ONCLE by Jacques Tati, MULHOLLAND DRIVE by David Lynch. Can't we make the night longer?!

- What is your next project?

We are preparing another short film, hopefully to be shot at the end of the year. I am also finishing my first long screenplay.

Eduardo Chaperó-Jackson

Born in Madrid in 1971, of a Spanish father and an American mother, Eduardo Chaperó-Jackson studied Fine Arts and Filmmaking in New York. In 1996, he returned to Spain and started exhibiting his work. From 1997 to 2004 he worked for one of Spain's leading production companies, Sogecine, while also doing acting studies for four years. At present, he is getting a degree in psychology while doing free-lance work and is preparing his next film project.





PRIX UIP DRAMA

Credits

Production: Eneko Lizarraga ■ Script: Abdelatif Hwidar
Photography: Gabriel Guerra ■ Editing: Eloy González, Goyo Villasevil
Cast: Nacho Fresneda, Orlín Morán, Carlos Merchán

Contact

Eneko Lizarraga ■ Madrid en Corto ■ Oficina de Promoción ■ c/Juan de Orduña nº 3
Ciudad de la Imagen ■ 28223 Pozuelo de Alarcón - Madrid ■ SPAIN
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promocion@ecam.es ■ www.madridencorto.es

SALVADOR

by Abdelatif Hwidar, Spain 2007, fiction, 11 min, colour

● Synopsis

One morning in March. A train wagon. A boy plays hide and seek with his father.

- How long did it take to make your short? Was it difficult to get financing?
One year between the writing of the script and the shooting. Two weeks of preps, four days of shooting and two months for post-production. Financing was very difficult. RENFE, the Spanish railway company, denied access to their trains. So we had to shoot in a big hangar with a blue screen. That made the short film's post-production very expensive.
- Which thoughts come to mind concerning a "European cinema community"?
A territory for big and small stories, where risk and honesty are considered important assets.

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

1. THE BICYCLE THIEF by Vittorio De Sica - I learnt with this movie you can experience painfully beautiful stories.
2. JOHNNY GOT HIS GUN by Dalton Trumbo - the most powerful claim against war.
3. SECRETS AND LIES by Mike Leigh - for its sublime acting direction.
4. LES AMANTS DU PONT-NEUF by Leos Carax - an extraordinary universe that is born out of the small things of everyday.

What is your next project?

I am currently writing the script for my first feature film. It is a story about the so-called "clash of cultures" told from a band of multi-cultural small thieves.

Abdelatif Hwidar

Born in Ceuta, of Arabic parents and with half his academic path in Arab and half in Spanish. He started studying Acting and later Advertising and Cinema. But after a year of classes at an offensive price, he left it to claim that it's possible to learn to do cinema but it is impossible to teach. That is when his passion for short films began. For the last few years he has worked as a technician for television, directed programs and documentaries and worked as an actor.



... **KEN WARDROP**

winner of the European Film Academy Short Film 2005 -
 Prix UIP for **UNDRESSING MY MOTHER**



When he won the Prix UIP Tampere, Ken Wardrop was automatically nominated for the European Film Awards 2005 and eventually was elected by the EFA members as the overall winner. On 3 December 2005, at the Awards Ceremony in Berlin, **UNDRESSING MY MOTHER** was presented with the European Film Academy Short Film 2005 - Prix UIP and a financial donation of Euro 10,000.

Two years later, we are curious to find out what became of a previous winner of the European Film Academy Short Film 2005. Ken Wardrop is looking back...

- What does it mean for a filmmaker to win the Prix UIP? And what did it mean to you when you won the European Short Film Award 2005 in Berlin?
 We were very excited to hear that our film **UNDRESSING MY MOTHER** had won the Prix UIP award at the Tampere Film Festival in Finland. This was the first international award that our film won, and following this the film was invited to many other international festivals. I also had the opportunity to meet all the other Prix UIP nominees at the Flanders International Festival in Ghent. We screened all of the films and exchanged many stories of our filmmaking experiences. When the film

eventually won the European Film Academy's short film award in Berlin we were shocked and delighted. The award has given both the film and us great exposure on a national and international level. It also came with a substantial bursary that we have invested in our production company.

- Has it helped your work/career? What happened in the meantime?
UNDRESSING MY MOTHER was a graduation project from film school and these awards have helped greatly in our transition from students to full-time filmmakers. Andrew Freedman, the film's producer, and I have established a production company in Dublin. We have been working on TV projects, commercials and developing feature films.
- Are you still in touch with some of the other nominees?
 I have met quite a few of my fellow nominees over the last year, crossing paths at numerous festivals. I've also been trying to collaborate with one of the filmmakers on a project in Ireland, but nothing has happened to-date.
- What are you working on at the moment?
 I'm currently directing commercials and aiming to make my first feature very soon!



At the end of each year's cycle, the short film nominees meet for the first time in the framework of the Flanders International Film Festival - Ghent on invitation by the European Film Academy, UIP and the festival. Their nominated short films are shown in a special screening in their presence and the directors have the opportunity to meet one another, watch and discuss the other films, exchange ideas for future projects and mingle with the festival guests. One of the nominees will then win the European Film Academy Short Film - Prix UIP but all of their films will embark on a festival tour in the coming year.



Pictures: EFA

The 2006 nominees in Ghent

THE 2006 WINNER

"Thank you. It's been
a great year for me,
but receiving this prize
just tops it off."

BÁLINT KENYERES

upon receiving the European Film Academy
Short Film 2006 - Prix UIP in Warsaw
on December 2, 2006

Picture: Andreas Böhmig



**FLANDERS INTERNATIONAL
FILM FESTIVAL - GHENT**
October 10 - 21, 2006
Director: Jacques Dubrulle
Leeuwstraat 40b
9000 Ghent
BELGIUM
phone +32 92 42 80 60
fax +32 92 21 90 74
info@filmfestival.be
www.filmfestival.be

**VALLADOLID INTERNATIONAL
FILM FESTIVAL**
October 20 - 28, 2006
Director: Juan Carlos Frugone
Teatro Caldéron
Calle Leopoldo Cano, s/n,
4ª planta
47003 Valladolid
SPAIN
phone +34 98 34 26 46 0
fax +34 98 34 26 46 1
festvalladolid@seminci.com
www.seminci.com

**PREMIERS PLANS -
FESTIVAL D'ANGERS**
January 19 - 28, 2007
Director: Claude-Eric Poiroux
54, rue Beaubourg
75003 Paris
FRANCE
phone +33 14 27 15 370
fax +33 14 27 10 111
paris@premiersplans.org
www.premiersplans.org

**INTERNATIONAL FILM FESTIVAL
ROTTERDAM**
January 24 - February 4, 2007
Director: Sandra den Hamer
PO Box 21696
3001 AR Rotterdam
THE NETHERLANDS
phone +31 10 890 90 90
fax +31 10 890 90 91
tiger@filmfestivalrotterdam.com
www.filmfestivalrotterdam.com

**BERLIN INTERNATIONAL
FILM FESTIVAL**
February 8 - 18, 2007
Director: Dieter Kosslick
Potsdamer Str. 5, 10785 Berlin
GERMANY
phone +49 30 259 200
fax +49 30 259 20 299
info@berlinale.de
www.berlinale.de

**TAMPERE INTERNATIONAL
FILM FESTIVAL**
March 7 - 11, 2007
Director: Jukka-Pekka Laakso
Tullikamarinaukio 2
33100 Tampere
FINLAND
phone +358 3 223 56 81
fax +358 3 223 91 21
office@tamperefilmfestival.fi
www.tamperefilmfestival.fi

KRAKOW FILM FESTIVAL
May 31 - June 5, 2007
Director: Krzysztof Gierat
ul. Morawskiego 5, room 434
30 - 102 Kraków
POLAND
phone +48 12 294 69 45
fax +48 12 294 69 45
info@cff.pl
www.cracowfilmfestival.pl

**NORWEGIAN SHORT FILM
FESTIVAL GRIMSTAD**
June 14 - 19, 2007
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

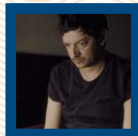
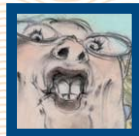
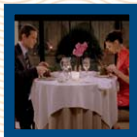
**CURTAS VILA DO CONDE -
INTERNATIONAL FILM FESTIVAL**
July 7 - 15, 2007
Directors: Miguel Dias,
Nuno Rodrigues
Auditório Municipal,
Praça da Republica
4480-715 Vila do Conde
PORTUGAL
phone +351 252 248 469
fax +351 252 248 416
festival@curtasmetragens.pt
www.curtasmetragens.pt

**EDINBURGH INTERNATIONAL
FILM FESTIVAL**
August 15 - 26, 2007
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

SARAJEVO FILM FESTIVAL
August 17 - 25, 2007
Director: Mirsad Purivatra
Zelenih beretki 12/1
71000 Sarajevo
BOSNIA & HERZEGOVINA
phone +387 33 20 94 11
fax +387 33 26 33 81
info-sff@sff.ba
www.sff.ba

**VENICE INTERNATIONAL
FILM FESTIVAL**
August 29 - September 8, 2007
Director: Marco Müller
Palazzo del Cinema
Lungomare Marconi
30126 Venezia
ITALY
phone +39 041 272 65 01
fax +39 041 522 95 39
cinema@labiennale.org
www.labiennale.org

**INTERNATIONAL SHORT FILM
FESTIVAL IN DRAMA**
September 16 - 22, 2007
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.org



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