



Flanders
International
Film Festival



Valladolid
International
Film Festival



Regus
LONDON
FILM
FESTIVAL



PREMIERS PLANS
FESTIVAL D'ANGERS
Premiers Plans
Festival
D'Angers



Berlin
International
Film Festival



Tampere
Short Film
Festival



Norwegian
Short Film
Festival



Vila do Conde
Short Film
Festival



Edinburgh
Short Film
Festival

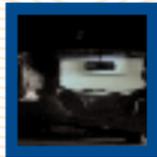


Venice
International
Film Festival

SARAJEVO FILM FESTIVAL

Sarajevo
Film
Festival

Prix UIP



Short Film Nominee
for the European Film
Awards 2001



NIK POWELL

Chairman, European Film Academy

The European Film Academy and UIP are pleased to present the eleven nominees for the **European Short Film 2001 - Prix UIP**. They were selected in co-operation with eleven festivals throughout Europe: the Flanders International Film Festival Ghent, La Semana Internacional de Cine de Valladolid, the Regus London Film Festival, Premier Plans - Festival d'Angers, the International Film Festival of Berlin, the Tampere Short Film Festival, the Norwegian Short Film Festival Grimstad, the Vila do Conde Short Film Festival, the Sarajevo Film Festival, Edinburgh International Film Festival and La Mostra Internazionale d'Arte Cinematografica di Venezia. At each of these festivals a new prize was established, the **Prix UIP**, and each winner automatically received a nomination for the European Film Awards.

Looking at the films, I can only state: it was a good decision. We have a fantastic range of short films which reflects the quality and diversity of the genre and demonstrates how worthwhile it is to support and to promote the art of short film making. The network of festivals and the European Film Awards offer the right platform for drawing Europe-wide attention to short films. I wish to thank UIP and the festivals for being our allies in this venture. And I wish to thank the Flanders International Film Festival for inviting the nominated films and their directors to present their work to the festival's audience.

See you in Berlin on December, 1st at the European Film Awards!



PHILIP SOLOMONS

Executive Vice President & General Counsel UIP

The European Film Awards are a superb showcase for filmmakers across Europe, and we at UIP have long been associated with them. They highlight to audiences across Europe – and beyond – a vibrant European industry, from mainstream commercial blockbusters to more specialised films.

Of course, the Awards should and do provide a platform for the established stars of European cinema: Benigni, Almodóvar, Binoche and the like. But they are also a unique arena for filmmakers who are learning their trade by working in short films.

Last year, we created the Prix UIP for the Best Short Film at the European Film Awards. No-one is better placed than the Academy to offer this prize. Not only does a nominee have the chance of a prestigious award, but, in the process they will have their work screened to some of the most eminent industry figures in Europe.

Everyone needs a helping hand early in their careers, and the EFA's Short Film Award provides it. Therefore, UIP and the EFA, who are both operating throughout Europe, have created a network of festivals to carry the Prix UIP. Each Festival awards a Prix UIP for the best short film; each winner will automatically be nominated for the Prix UIP at the 2001 European Film Awards in Berlin.

UIP is proud to be able to consolidate its support for the EFA and its work towards a truly pan-European film industry.

**JACQUES DUBRULLE**

Secretary General, Flanders International Film Festival-Ghent

The Flanders International Film Festival-Ghent among other things, tries to be a platform for young, emerging film-making talents. I believe that an initiative such as the Prix UIP was launched with similar objectives, i.e. to put these young film-makers in the spotlight. We're therefore proud to be associated with the European Film Academy, the European Film Awards and the Prix UIP.

Last year, we were the first festival in the 2000-2001 cycle which now gives us the opportunity to show the entire programme of Prix UIP nominated shorts. All nominated directors are also invited to attend the screening. The programme is scheduled to coincide with the EFA Board meeting that takes place in Ghent on 13 and 14 October on the occasion of the Belgian Presidency of the European Union.



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London Film Festival



PRIX UIP GHENT



1

2

THE HEIST / KUPPET

by Frederik Meldal and Dennis Petersen, Denmark, 7 min

● Synopsis

Four men, a heist and a train seems to be passing forever.

The tension rises and there is no escape.

● How long did it take to make your short?

Was it difficult to get financing?

Meldal & Petersen: It took about one week to make »The Heist«.

Shooting it took one night and the rest of the week we spent editing it.

We financed »The Heist« ourselves for the sum of 1250 Danish Kroner.

This included equipment and editing.

● What thoughts come to your mind concerning

a »European cinema community«?

Meldal: I think it's very positive, the way we more and more begin to integrate production across the borders. This is the only way we can compete with the mega-industry across the Atlantic. But I don't like the fact that more and more national directors begin to direct/write/shoot their film in English. I'm aware that it's easier to get international funding if the film's language is »international«. However, I also

believe that we should protect the unique situation of the native dialect and tongue. But would the big European investors also support films, still with international potential, but in the original language? An example could be the international Swedish hit, »Fucking Åmål«.

- If you owned a theatre for one night, which films would you screen?
Meldal: Butch Cassidy and the Sundance Kid, Magnolia, Carlito's Way, The Untouchables, The Shawshank Redemption, Godfather 1+2 – and before every feature, I'd use a short film as an appetizer.
Petersen: I would screen »Suspiria« directed by Dario Argento, the most frightening movie ever made; »The Killer« directed by John Woo, the best anime ever made; »Braindead« directed by Peter Jackson, the funniest splatter ever made; »Cannibal Holocaust« by Ruggero Deodato, the father of exploitation and controversy.

● What is your next project?

Meldal & Petersen: Our next project is »Perker«, a 25-minute film about racism and identity. Presenting a new approach as to where racism is coming from.

●

Frederik Medal

Born in 1976. Studied at Will Esber Studio, NY, and has worked as an actor, director and writer both on stage (f.e. Clockwork Orange) and on screen.

●

Dennis Petersen

Born in 1977. Graduated from TV-Media School in 1996. Director/producer of several music videos and short films.

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EUROPEAN FILM FESTIVAL



PRIX UIP VALLADOLID



LO BÁSICO / THE BASICS

by José García Hernández, Spain, 12,5 min

• Synopsis

A man kidnaps a woman and takes her to a weird warehouse where he lives. What is a 30-year-old lad doing kidnapping a lady of 60? An unusual relationship develops, but, one wonders, which one really has all the power and authority ... the kidnapper or the one who has been kidnapped?

• How long did it take to make your short?

Was it difficult to get financing?

Two weeks for preparation, three days of shooting, one month for postproduction. It wasn't difficult at all, since I paid for it ... I couldn't get any other source of financing, but I recouped all the money through some prizes and some financing from the ministry of culture. My investment was worthwhile.

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

I love some European movies. I see European movies at theatres. They share a lot of things. I think that there is a »European cinema« but I don't think a »community« exists. At least, not yet.

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

Kieslowski, »Simon in the Desert« (Buñuel). And, if the night is very long: some Fellinis.

• What is your next project?

I'm working on a feature film project. I worked with the scriptwriter for one year and we have a very good script. Now, I am talking to some production companies and TV stations. I'll present the project to the Media Programme in September.

José García Hernández

Born in 1965. Directed many shorts before doing his first feature »Divertimento«. Since 1996, he has also written and directed TV ads and videoclips.

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LONDON FILM FESTIVAL



PRIX UIP LONDON

JE T'AIME JOHN WAYNE

by Toby MacDonald, UK, 10 min

● Synopsis

London. Un homme. Une femme. Le cinéma. The film tells the story of a young Englishman named Belmondo, who has seen too many French films.

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

It took us six months of pre-production, four days of shooting and six months of post-production. It was very difficult to get financing – isn't it hard for every short filmmaker? We raised enough to shoot, then we had to go back out again to get the rest for post. The one thing that was not hard was getting people to help us on the shoot – everyone seemed willing to take a chance – it was really wonderful, the help and support we got from professionals.

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

Mike Leigh is having a chinese meal with Monica Vitti, Jean Paul Belmondo and Godard. Later, they meet up with Almodóvar and go to a nightclub. Godard gets thrown out for being lippy to a bouncer. Really, it is about freedom of ideas and the ability to make them into films, and the possibility that those films will have every chance to be seen by a large audience.

● If you owned a theatre for one night, which films would you screen? The Red Shoes, Le Samourai, Le Mepris, A Matter Of Life And Death, Out of Sight, Bottle Rocket, Vertigo

● What is your next project? It is another short. A comedy about men who are over confident. It is about a boxing journalist. We are also working on a feature.

Toby MacDonald

Born in 1975. Worked in Los Angeles before returning to London to work on feature films and documentaries. Has worked as assistant director for Iain Softley. »Je t'aime John Wayne« is his first film.



contact

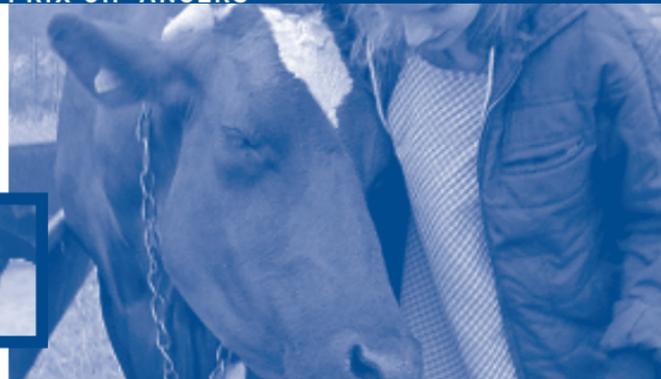
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EUROPEAN FILM FESTIVAL



PRIX UIP ANGERS



PEAU DE VACHE

by Gérald Hustache-Mathieu, France, 22 min

• Synopsis

Claudine is twenty years-old. She lives on a farm with her parents, whom she helps in the field. Every day she milks the cows by hand, just like in the old days. An imposing bull lives in the neighbouring pasture. Her cows are her only friends. For Claudine has a secret ...

• How long did it take to make your short?

Was it difficult to get financing?

Ten months! A long gestation ... But only two weeks to shoot it. We benefitted from various financial sources: CNC, Canal+, La Région Haute-Normandie and Adami, who allowed us to realize the film under good conditions and to keep some money for the salaries (although very low) of the technicians.

• What thoughts come to your mind concerning

a »European cinema community«?

More films! More actors! More personalities! More set designs!
More cinema! A true alternative to the films made in the USA?

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

Andreï Roublev, 8 1/2, and shorts by Méliès ...

• What is your next film project?

»La Chatte Andalouse« the idea of which was born at the Musée d'Orsay, in front of Courbet's painting »The Origin of the World« ...

• some thoughts from Angers:

When I was in Angers, it was the very first time I'd shown the film to a public. And I received each reaction of this audience, each laugh, each instant of real and beautiful silence and listening like a wonderful reward. And when I received the PRIX UIP, it was a great moment for me and my team, for our work. It has given us more confidence, more trust and more courage for the next film. And it's a real pleasure to think that this film will be seen by more than one thousand film professionals in Europe. As French people use to say: Je suis »VACHEment« content!

Gérald

Hustache-Mathieu

Born in 1967. After studying science in college, he devoted himself to being an assistant director on various short and feature-length films.

contact

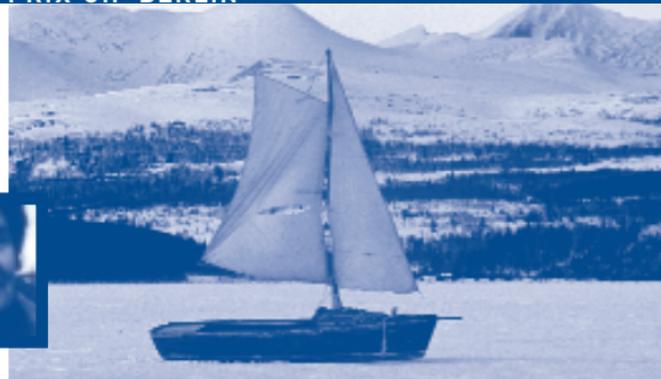
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BERLINALE FILMFESTIVAL



PRIX UIP BERLIN



A SE EN BÅT MED SEIL / I SEE A BOAT IN SAIL

by Anja Breien, Norway, 11 min

● Synopsis

A weather-beaten face, an old man, skiing near Rondance mountain ... Neapolitan song, music across the snow, childhood memories of summer, a boat ... The landscape is covered in snow now, a boat here, in the snow ... What is going on? - A tale which recounts the poetic story of an old man who, since boyhood, has always been fascinated by a beautiful sailing boat which used to ply across a lake in the mountains. Now, while he is out icefishing, he is forced to watch the yawl dying out on the frozen lake surrounded by steep, snow-capped glaciers as the owners break up the boat's decrepit old hull and cast it into the flames.

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

Eight days of shooting. Since the film takes place both in winter and in summer, it was not finished until one year after starting to plan it. For once, not so difficult to finance: We got most of the financing from the Norwegian Film Institute, and the rest from Norsk Film A/S,

a stateowned company that meanwhile was closed down, which means that a film like this would have been much more difficult to finance now.

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

That it is important to finance and promote European films, culture and thought, as a buffer against the tidewave of industrialized American films in European cinemas - so that we don't drown. Perhaps make common cause with some American producers and directors that are outsiders in their own country?

- If you owned a theatre for one night, which films would you screen?
I would gather important films from the last three years that have not got distribution in my country. And put up posters all over the city.
- What is your next project?

I think it was Faulkner who said that »stories you tell, you'll never write ...« I believe that projects I tell, will never be financed. So I wait to tell the story until the film is financed. I want to do a 15-minute short.

Anja Breien

Born in 1940. Her debut as a director was the short film »Vokse Opp« in 1967. Since then she has directed several shorts and feature films. »Arven« (Next of Kin, 1979) was selected for the official competition in Cannes. She is known for the trilogy »Wives« I-III.

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EUROPEAN FILM FESTIVAL



PRIX UIP TAMPERE



SVITJOD 2000 / SWEDEN 2000

by Mårten Nilsson and David Flamholc, Sweden, 11 min

● Synopsis

The two directors travel throughout Sweden asking the same simple questions wherever they go: Why are there so few people in Sweden and wouldn't it be nice if more foreigners moved in?

● How long did it take to make your short?

Was it difficult to get financing?

One week filming, one week editing. It was commissioned by a programme for Swedish National TV.

● What thoughts come to your mind concerning

a »European cinema community«?

Regulate the American hostile marketing takeovers and support European low-budget films. European film capitals have to stop trying to be Hollywoods.

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

Our films, naturally.

● What is your next project?

We are shooting a tragic story in London in the end of this year (feature) and we might also go to the Rain Forest during the winter to make a documentary.

❶ David Flamholc

❷ Mårten Nilsson

Born in 1962 and 1974, they have been working together on films for at least five years, David as director and Mårten as cinematographer. »Svitjod 2000« is their first short film after three feature films.

contact

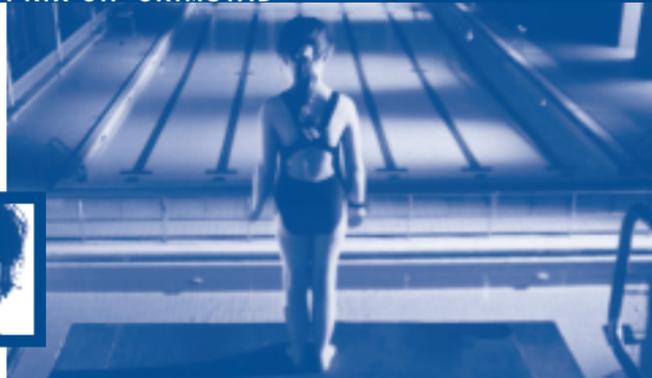
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EUROPEAN FILM FESTIVAL



PRIX UIP GRIMSTAD



BETTER OR WORSE?

by Jocelyn Cammack, UK, 9 min

● Synopsis

The film explores the world of eight-year-old Rachel as she embarks upon a series of experiments attempting to make sense of her defective eyesight. She is tricking and extending her field of view, examining how it looks and how it feels to exist in the world of the near-sighted.

- How long did it take to make your short? Was it difficult to get financing? **Better or Worse?** was written over a few months, took more than a year to finance, three weeks to prep, five days to shoot and another four weeks in postproduction. Once written, the script was received enthusiastically by all funders who were approached. But although the budget was fairly modest, the practicalities of securing and matching funds from a variety of sources was a slow process.
- What thoughts come to your mind concerning a »European cinema community«?

For me, a European cinema community implies the opportunity to enrich and invest in the sensibilities and art of cinema production across the continent. Not only does this mean the potential for the

cross fertilisation of ideas and talent from a diversity of cinematic cultures, but also the increased integration in terms of co-production and financing, allowing for the marketing of European films on a level that can compete effectively with the American film output.

- If you owned a theatre for one night, which films would you screen? **Wings of Desire, La Jetée, Badlands** - and if the night were long enough: **Leon, The Hairdresser's Husband, Wild at Heart, Paris Texas, Boy Meets Girl**
- What is your next project?

My next project is a feature film entitled »Straight on 'til Morning«. Inspired by principles of physics and cosmology, it maps the inner lives of a father and son cast adrift by the sudden disappearance of their wife and mother. Their distinct and different responses to this loss are revealed through the son's gradual immersion in the scientific language of his father's work; a language by which even the most complex and seemingly inexplicable abstractions are routinely rationalised into apparent fact.

Jocelyn Cammack

Until the age of seven she lived in a remote area of Northern Pakistan. She graduated in Physiology and Zoology and then began working in film, mostly for TV. »Better Or Worse?« was in the Official Competition at the recent Cannes Film Festival.

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EUROPEAN FILM FESTIVAL



PRIX UIP VILA DO CONDE



CORPO E MEIO / IN BETWEEN

by Sandro Aguilar, Portugal, 25 min

● Synopsis

By instinct, he puts his hands up to the flame before him. The fire gradually consumes tears and fever. Only then does the sorrow begin. A cold wind sweeps the ashes from the floor and freezes the room.

● How long did it take to make your short?

Was it difficult to get financing?

About one month and a half: two weeks in preparation, 10 days of shooting and two weeks in post-production. »Corpo E Meio« was developed as part of the project »Tales of Two Cities« Porto-Rotterdam for this year's European Capitals of Culture. Each film integrated in this project should be a personal view on one of these cities. I was invited by Porto 2001 to be a part of this project which they financed with RTP (Portuguese Television).

● What thoughts come to your mind concerning

a »European cinema community«?

When I'm making a film, when I'm seeing one, I like to think that it constitutes a personal statement. I grew up believing in it because I witness that kind of diversity expressed every year in Portuguese

cinema where you can find directors making unique and quite different films within what we may call, in a necessary simplification, a Portuguese film community. It doesn't mean that they share a common film language, or choose similar subjects. It means they're making those films in Portugal, a political and geographic territory where they express their diversity as filmmakers. I think this notion echoes through to what we call a »European cinema community«.

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

La Règle du Jeu by Jean Renoir, Close-up by Kiarostami, The Hustler by Robert Rossen, Vivre l'Amour by Tsai Ming Liang, The Wizard of Oz by Victor Flemming, Pierrot le Fou by Jean-Luc Godard.

● What is your next project?

I don't have any words yet to describe my next project. It's still bits and pieces, which I hope to transform into my first feature film that, meanwhile, I am calling Departure.

Sandro Aguilar

Born in 1974. He graduated from E.S.T.C. editing department. »Corpo e meio« is his third short film. The other two, »Estou perto/Close« and »Sem movimento/ Motionless« also received awards in Locarno, Vila do Conde and Venice.

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INTERNATIONAL FILM FESTIVAL



PRIX UIP SARAJEVO



COPY SHOP

by Virgil Widrich, Austria, 12 min

• Synopsis

The story of a man who works in a copy shop and copies himself until he fills the whole world. (The film actually consists of nearly 18,000 photocopied digital frames which are animated and filmed with a 35mm camera).

• How long did it take to make your short?

Was it difficult to get financing?

As I have spent many years establishing good relations with film funds in Austria it took only one year to finance »Copy Shop«.

The production of »Copy Shop« took three years altogether. A large portion of that time was spent for technical tests on how to print and animate the 18,000 photocopies that were finally used.

• What thoughts come to your mind concerning

a »European cinema community«?

The European cinema community should be so good that Hollywood directors who want to make good films dream of making a career in Europe. (Did you notice how many already finance projects in Europe that are impossible in the US blockbuster world?)

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

It would be a long night about lost people and cats: »Charms Zwischenfälle« (Austria 1996, directed by Michael Kreihsl), »Herr Zwilling und Frau Zuckermann« (Germany 1998, directed by Volker Koepp), »Chacun cherche son chat« (France 1996, directed by Cédric Klapisch)

• What is your next project?

I am planning my second feature and another animated short: »Fast Film« is a chase through chases, technically implemented using printouts on paper of found footage frames from chase sequences which are then animated. »Fast Film« not only means »quick«; the German word »fast« also means »almost«.

Virgil Widrich

Born in 1967.

»Directed« his first films on Super 8 at the age of 12 and his first feature-length at the age of 16. Founder of a distribution company, scriptwriter, director and producer of shorts and feature films, multimedia expert (CD-Rom, websites etc.), lecturer on screenwriting techniques and film software.

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INTERNATIONAL FILM FESTIVAL



PRIX UIP EDINBURGH



MESKA SPRAWA / A MAN THING

by Slawomir Fabicki, Poland, 25 min

• Synopsis

Three days in the life of a thirteen-year-old boy trying desperately to keep a secret the fact that his father beats him. Lonely and with no support from his mother, tyrannised by his sports teacher, the boy finds his only friend in an old stray dog from the kennels.

• How long did it take to make your short?

Was it difficult to get financing?

I made my film over one year with a four months break. »A Man Thing« was financed by my school. But I had to write a lot of petitions to the president of my school because my film was twice as long (at our school students of the fourth year have a low-budget for a 15-minute short film. The running time of my script was 30 min.) It wasn't difficult to get the money, the president liked my script.

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

Maybe, European cinema - not only for pleasure: popcorn and cola. Maybe something for the mind. I don't know ...

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

1. Krzysztof Kieslowski's »Amateur«
2. Andrej Tarkowky's »Andrey Rublev«
3. Slawomir Fabicki's »A Man Thing«

• What is your next project?

It will be about the reality of contemporary Poland. The film will tell the harsh story of an eighteen-year-old boy, who becomes the bodyguard of a small gangster in a Polish working class city. It will be a story about evil, which is very attractive. The boy cannot break away when he tries to stop it. My friend Bogumil Godfrejow (DoP of A Man Thing) will be the cameraman.

Slawomir Fabicki

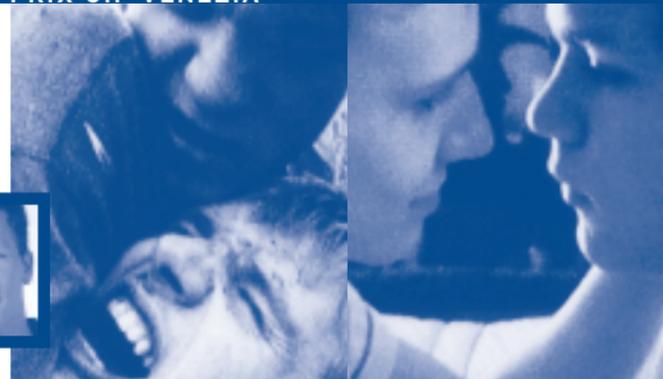
Born in 1970 in Warsaw. Attended the Lodz Film School. Since 1997, he has made a number of short films including »Wewnetrzny 55 / Extension 55« which, among other things, won the prize of the 45th International Short Film Festival Oberhausen.

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PRIX UIP VENEZIA



FREUNDE / THE WHIZ KIDS

by Jan H. Krüger, Germany, 22 min

● Synopsis

Two sixteen-year-old boys spend their days racing, wrestling, hanging out, watching videos and playing hide-and-seek. Boundaries begin to fade, and finally disappear.

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

Around three months of preparations, one week of shooting, nearly four months of editing (incl. breaks) and one month of postproduction. I got funding from the Filmbuero NRW (12.500 Euro) and a support from the Academy of Media Arts Cologne (4.000 Euro). I didn't have any other sponsors or producers.

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

Great idea, because images are international and still carry a very distinct point of view. I think cinema can tell a lot about people and countries.

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

»Alice in den Städten« by Wim Wenders, »Dead Man« by Jim Jarmusch, »My Own Private Idaho« by Gus van Sant, »Ice Storm« by Ang Lee, »Gummo« by Harmony Korine, »Bully« by Larry Clark (because I haven't seen it yet).

● What is your next project?

It is a 90 min fiction film about a group of three young people and a little girl who travel through Eastern Europe, swimming, camping, having a good time. A special community comes up but doesn't last.

Jan H. Krüger

Born in Aachen in 1973. Studied electrical engineering, physics and social science from 1992-1996. Student at the Academy of Media Arts Cologne specializing in film and television 1996-2001. »Freunde / The Whiz Kids« is his diploma film. Freelances for TV.