



Flanders  
International  
Film Festival



Valladolid  
International  
Film Festival



Premiers Plans  
Festival  
D'Angers



Berlin  
International  
Film Festival



Tampere  
Film  
Festival



Cracow  
Film  
Festival



Norwegian  
Short Film  
Festival



Vila do Conde  
International  
Film Festival



Sarajevo  
Film  
Festival



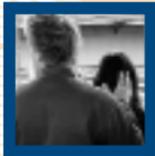
Edinburgh  
International  
Film Festival



Venice  
International  
Film Festival



International  
Short Film Festival  
in Drama



# Prix UIP 03

Short Film Nominees  
for the European Film  
Awards 2003



**NIK POWELL**

Chairman, European Film Academy

It is with great pleasure that the European Film Academy and United International Pictures present the twelve nominees for the European Film Academy Short Film 2003 – Prix UIP. In the third year of our initiative, we are happy and proud to welcome the International Short Film Festival in Drama (Greece) on board as the twelfth festival. At each of these participating festivals, one European short film is selected by a jury to win a Prix UIP. The award includes an automatic nomination for the European Film Academy Short Film Award.

If you take a look at this year's selection of films, it is instantly clear why the Prix UIP is such a great idea: these films offer a glimpse of a vanishing world, an impression of the power of art in times of war, a look at the darker sides of a relationship – and much more. Documentaries, features and animation – the nominated films illustrate the diversity and the enormous talent in European film.

We are proud to not only provide a bigger audience, but also to offer Europe-wide attention to these short films and their creators. I invite you to leaf through this brochure, meet some of the creative people who have won a Prix UIP and get an impression of their work.



The Prix UIP is a courageous project and it wouldn't be possible without our allies in the world of short films. I wish to thank UIP and the festivals for yet another fantastic year full of surprises and discoveries. And I wish to thank the Flanders International Film Festival – they invite all the nominated directors to present their work to the festival's audience, thus creating another platform for the European short film.

Out of the nominated films, the members of the European Film Academy will vote for one to win the European Film Academy Short Film 2003 – Prix UIP. And we are all looking forward to finding out who the winner is during the European Film Awards ceremony in Berlin on December 6.

I am looking forward to seeing you and the fortunate winner in Berlin. Tschüss!

**PHILIP SOLOMONS**

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

After our third round with the European Film Academy Short Film – Prix UIP it is probably a good time to take a look back. Together with twelve film festivals across Europe, UIP and the European Film Academy present this award for short films. And during the past three years, we have had more than 30 Prix UIP-winners from over 15 different countries – reason enough, I think, to call it a truly »European« success.

We have seen everything from a black and white homage to French cinema and a screen filled with copies of one man to a painted dream coming alive or a man dividing into more and more variations of himself.

It is particularly exciting to see that this year there is a fair representation of Eastern European films. May be it is with these short films that we begin to get more of an »insider« impression of our Eastern neighbours' daily life.

On behalf of UIP, I should very much like to congratulate all the winners of a local Prix UIP 2003. I wish you all the best for your future careers and am looking forward to meeting the winner of the European Film Academy Short Film – Prix UIP in Berlin.

Of course, none of this would be possible without the help and support from our twelve festivals and the EFA. A warm thank you to all those who are collaborating with us in this fascinating initiative!

**JACQUES DUBRULLE**

Secretary General, Flanders International Film Festival

The Flanders International Film Festival – Ghent tries every year to offer a platform for young talented film makers.

By means of the Prix UIP filmmaking talents are discovered. Our festival makes it possible for them to step into the limelight since the Flanders Film Festival is the first in a cycle showing 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. It is essential for young directors that an international festival offers full scope to them to develop their talents. We hope that Flanders contributes to this international dimension of the Prix UIP because we are proud to be associated with the European Film Academy.



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EUROPEAN FILM FESTIVAL



PRIX UIP GHENT



# LA CHANSON-CHANSON

by Xavier Diskeuve, Belgium, 20 min

● Synopsis

Unknown Belgian singer Walter is selected to appear in a French TV show for beginners. His problem: how to find a car to get to Paris on D-Day...

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

How long? 38 years to decide myself to try to make a short fiction film! And then, 18 months to complete it. To make a movie in Belgium is a real pleasure. You have all you need: wonderful and motivated actors, technicians, sceneries... But to find the money is a nightmare!

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

Belgian cinema is a European mixture. Take LA CHANSON-CHANSON, for instance. It is a typical Scottish pop movie with Flemish ingredients (and their famous German humour), and talking about France (the large country north of Spain). There are also Iranian influences but they are admittedly more difficult to find (by the way, is Iran already in Europe?).

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

Actually, my favourite directors are the Coen brothers, the Larrieu brothers, the Podalydes brothers, and the Farrelly brothers. So, I would screen FARGO and UN HOMME, UN VRAI and DIEU SEUL ME VOIT and ME MYSELF & IRENE...

- What is your next project?

To find a brother!

Xavier Diskeuve

Born in 1962, Xavier Diskeuve is a journalist with four children. LA CHANSON-CHANSON was his first short film, written and produced by himself. His second short film MON COUSIN JACQUES is nearly completed.

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## AT DAWNING

by Martin Jones, UK, 12 min

- Synopsis

A comic morality tale: a married woman's flight in the darkness from a one-night stand is arrested by a man whose suicide has been temporarily suspended by a tree branch. A film about the infantile wish to escape the consequences of our actions, and what happens when the practicalities of life (such as other people's desires, the force of gravity and babies) intervene to complicate matters.

- How long did it take to make your short?

Was it difficult to get financing?

The script was written in late 2001. It was written very quickly, but there was plenty of time to make improvements in the following year, as we tried to find finances. The London Production fund gave us part of the budget, with lots of energy and encouragement but it was impossible to find any more money. When Jenny Agutter and Yvan Attal agreed to do the film I decided to finance the rest of the film myself. All in all, it took eighteen months.

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

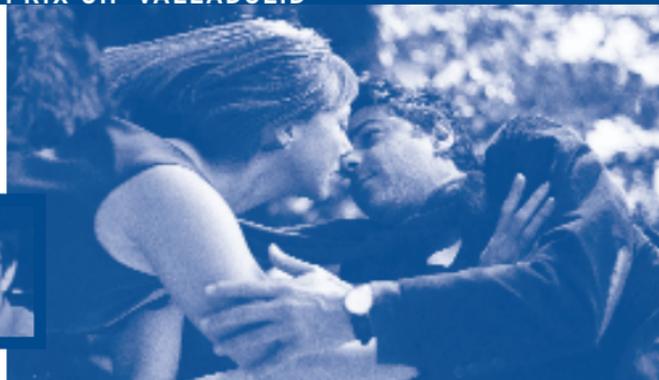
It sounds like a good idea, and I'd like to be part of it. Filmmakers emerge from audiences. I love formal ambition, and subtitles, and stories from other cultures. I have the idea that European audiences are more open and enthusiastic about these things than Anglo-Saxons, but it may be just a romantic notion.

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

PRESENCE FEMININE by Eric Rochant, A FISTFUL OF DYNAMITE, TOUTE UNE NUIT, BOUDU SAUVEE DES EAUX, THE LADYKILLERS, and WILD STRAWBERRIES (because I haven't seen it yet). All interspersed with shorts by Laurel and Hardy and Jacques Tati. An exhausting evening for the projectionist.

- What is your next project?

I'm writing two features: SURE (NOT SURE WHY) an English-language feature for Neue Film Produktion Berlin, and a »spec« screenplay for a film which has grown out of AT DAWNING: IT NEVER HAPPENED.



Martin Jones

From studying art at Goldsmith's School of Art and filmmaking at The Royal College of Art Film school, Martin Jones went on to join Pankino Productions, where he co-wrote and directed with Graham Young the short film THE LONG WAY ROUND for the BFI in 1992, and a series of visual one-minute domestic comedies collectively titled THE OTHER ROOM. He has directed over 100 TV commercials, in this way funding the development of his own character-based comedy scripts.

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## PRIX UIP ANGERS



## MAMAMAN

by lao Lethem, Belgium, 24 min

### • Synopsis

A mother and her 17-year-old daughter Julie rise and fall with the waves of adolescence. School, good manners, her father, school meetings, money and then love, everything is a pretext for a new argument, to her mother's great despair...

### • How long did it take to make your short?

Was it difficult to get financing?

It took me a bit more than a year because I'd been working on other films in the meantime. It's very simple. There is only one way to finance a film in Belgium and that is to apply to the Film Commission. If they don't finance your film it becomes almost impossible.

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

If the »European cinema community« stands for quality, freedom of speech, diversity, experimentation and that also includes bad taste, I'm up for it.

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

I would screen films I haven't seen, forbid food and deny access to those who are late.

### • What is your next project?

Buying a theatre for one night.

### lao Lethem

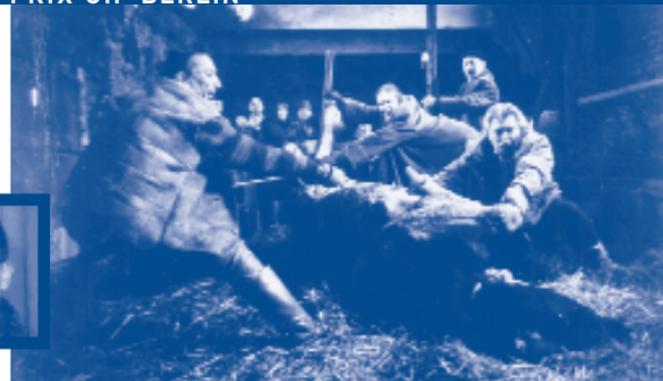
After working as assistant director for several projects, including MAX ET BOBO by Frédéric Fonteyne, lao Lethem directed the short film IN BETWEEN THE SHEETS as part of his studies at the London International Film School (LIFS). MAMAMAN is his first short film since graduation.

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PRIZMA UIP BERLIN



## (A) TORZIJA / (A) TORSION

by Stefan Arsenijevic, Slovenia, 13 min

### • Synopsis

During the three and a half year siege of Sarajevo from 1992 to 1995, the only connection of Sarajevo's ordinary people with the outside world was a tunnel, which they secretly dug out under the runway of the Sarajevo airport. People called it »The Tunnel«, but it looked more like an underground gutter... Fit for animals, not for humans... If this tunnel could speak, it could tell thousands of sad stories... Setting out on a European tour from the besieged Sarajevo, an amateur choir must leave town via the tunnel, but a pregnant cow needs their help first.

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

I had the privilege to work with a great producer, the late Jurij Kosak. I was free from worries concerning finances, my job was to make the film as best as I could. This was really the first time in my life that I was in such a position. The preparation took half a year, shooting seven days and we spent about two months in postproduction.

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

Possibilities: to find associates with similar sensibility, to co-operate, to enrich experience, to find larger audiences for our films, to develop, to help, to travel, to make better films.

- If you owned a theatre for one night, which films would you screen?  
**AMARCORD** by Federico Fellini, **WHO'S SINGING OVER THERE?** by Slobodan Sijan, **CABARET** by Bob Fosse, **INNOCENCE UNPROTECTED** by Dušan Makavejev and **PASQUALINO: SEVEN BEAUTIES** by Lina Wertmüller.
- What is your next project?  
I'm writing my first feature that will be crime, comedy, social drama and above all – a love story.

### Stefan Arsenijevic

Born in Belgrade in 1977. Studied philosophy and worked as a journalist. Graduating at the Faculty of Drama Arts in Belgrade, film & TV directing department. (A) TORZIJA is his fourth short fiction film after **THE PLUM PORTER** (2000), **NIGHT PORTER** (2001) and **LITTLE MORNING STORY** (2002).

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PRIX UIP TAMPERE



## REDD BARNA / SAVE THE CHILDREN

by Terje Rangnes, Norway, 6 min

### ● Synopsis

Eli and Tarald sell lottery tickets for the benefit of blind children in Africa on daddy's birthday. A short film inspired by »Fremskrittspartiet«, a right-wing Norwegian Conservative political party.

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

This short was shot in three days, but the casting sessions took several weeks.

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

**Eh...no thoughts.**

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

**Think I would have shown the earliest works from Roman Polanski.**

- What is your next project?

**My next project is a feature film, I hope.**

### Terje Rangnes

Born in 1966. Terje Rangnes has written and directed several programme series for the Norwegian National Broadcasting Corp. including the comedy EGIL AND BARBARA (1999), and FJORTIS/TEENS (2001). REDD BARNA/SAVE THE CHILDREN is his short film debut.

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## KRAJ URODZENIA / YOUR NATIVE COUNTRY

by Jacek Bławut, Poland, 25 min

- Synopsis

This is a tale of a jobless young man, who volunteers as a census taker. Filling out questionnaires, he naturally chats sincerely with those whose data he registers. From their answers, a picture emerges of the country of their origin.

- How long did it take to make your short?

Was it difficult to get financing?

Shoot took three weeks, editing and sound one month. Financing, as always, difficult.

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

**Hard to say.**

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

**ONE FLEW OVER THE CUCKOO'S NEST by Milos Forman.**

- What is your next project?

**ARS MORIENDI – ART OF DEATH, Documentary serial – a story about our attitude to death from the different cultures' points of view.**

### Jacek Bławut

Graduated from the State Film School in Łódź. Between 1978 and 1984, he was the director of photography for over twenty documentary films. Film director of short and feature films, among others: SUGAR LUMP (1987), the Best Documentary Film Award in Tampere in 1988, I HAD A FRIEND (1996), Special Jury Prize in Oberhausen as well as Grand Prix for the best documentary film in Toronto, THE ABNORMAL (1990), Special Jury Award in San Sebastian in 1991, Joseph von Sternberg-Award and the FIPRESCI-Prize at the film festival in Mannheim-Heidelberg.



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PRIX UIP GRIMSTAD



## UNE ÉTREINTE / AN EMBRACE

by Eskil Vogt, Norway, 11 min 20

### • Synopsis

A young couple takes the train together to work each morning. An impulsive action provides a look into the dark sides of a relationship.

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

UNE ÉTREINTE was shot in five days. The whole filmmaking process (writing included) took about six months. The financing was provided by my school, which must be the biggest advantage of going to film-school.

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

Films made in Europe represent such a wide range of styles and personalities that it seems futile to try to put them all into the same category. If a European cinema community exists, it should protect and cultivate this diversity.

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

LA JETÉE by Chris Marker, VERTIGO by Alfred Hitchcock, STALKER by Andrei Tarkovsky, HIROSHIMA, MON AMOUR by Alain Resnais, L'ECLISSE by Michelangelo Antonioni and DON'T LOOK NOW by Nicolas Roeg.

### • What is your next project?

I am currently working on my graduation film at school.

### Eskil Vogt

Currently studying at La Femis (The National French Film School), he directed his first short OYE BLIKK in 1999. At school he has made two short films, UNE PROMENADE (2001) and RÉVEIL BLANC (2002), and one documentary, INFERNO (2002).

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PRIX UIP VILA DO CONDE



## MY ZHIVEM NA KRAI / WE ARE LIVING ON THE EDGE

by Victor Asliuk, Belarus, 22 min 30

### • Synopsis

A village under the threat of various misfortunes: the erosion of the river bank causes the houses to collapse, the vodka makes the men collapse... and the cows no longer obey.

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

It took about three months - a month of shooting and two months of editing. The state financed this film's production, that is why getting money was not so difficult. It was difficult to finish the film because at first the studio refused to accept it. They argued that this documentary was slandering Belarusian reality.

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

At the moment, my country belongs to Europe only geographically and not politically, economically etc. So my answer to this question might be conventional. But the feeling of a spiritual and historic affiliation with Europe gives me hope that the concept of a »European film community« will be filled with true sense for us as well.

- If you owned a theatre for one night, which films would you screen?  
ANDREI RUBLEV, MIRROR and STALKER by Andrei Tarkovsky
- What is your next project?

I hope that I will be able at last to begin a large feature project. Now it is only the preparation for a script of the film titled CHASTENERS. It is quite a new view of drama of the Belarusian nation during World War II when every third inhabitant of our country was killed.

### Victor Asliuk

Born in 1961. Studied at the Academy of Arts in Minsk. Diploma full-length film - THE TEARS OF PRODIGAL SON, 1995. Has shot about 15 documentaries.

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LES FILMS DU NORD



PRIX UIP SARAJEVO



## LE PORTEFEUILLE / THE WALLET

by Vincent Bierrewaerts, France/Belgium, 10 min 30

### • Synopsis

A man who just missed a job opportunity finds a wallet on his way home. A part of himself takes it while the other part continues on his way. Once at home, the part which picked up the wallet finds in it a lot of money. Once again, he divides into two parts: one goes out to spend the money, the other tries to contact the wallet's owner. Once there, an unexpected twist provokes yet another division of our man...

### • How long did it take to make your short?

Was it difficult to get financing?

It's highly variable, which is always the case for animated films. I made one in half a day (although it was only 20 seconds long), another took me 3 years (for a 9-minute film). LE PORTEFEUILLE was made in roughly 11 months. As to the financing, that was never my field, you'd have to ask my producer. Sorry.

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

It's become extremely difficult nowadays to direct, produce and disseminate an »auteur« short film. It's important that there are bodies such as the »European cinema community« to provide support to our cinema's continued existence and originality vis-à-vis the rest of the world.

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

One night isn't long enough, I've seen a lot of films and I wouldn't be able to choose. What's more, I have a bothersome tendency to never be able to remember the names of films and directors. And I would quite genuinely be torn between wanting to share films I've enjoyed with others and wanting to discover films I've never seen.

### • What is your next project?

An animated film with puppets.

### Vincent Bierrewaerts

Born in 1973. From 1995 to 1996 he was a student of Graphical Research Studies at St. Luc Arts of Image. During his studies at Ensav - La Chambre - Atelier de Production de La Cambre from 1996 to 2001, he realised the following short films: EL VENTO (1997), BOUF (1998) and in 2000 TIJ/STERN, AAAAAAAH!!! and SES MAINS/HIS HANDS.

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## SMÅ SKRED / SMALL AVALANCHES

by Birgitte Staermose, Denmark, 15 min

- Synopsis

Linda is 12 and she is bored. It seems to her that nothing matters and nothing ever happens. But, on this day, she meets an older man. Linda is amused, even exhilarated by their seemingly innocent encounter. But things take a disturbing turn, and Linda's world is transformed forever. The film is based on a story by Joyce Carol Oates.

- How long did it take to make your short?

Was it difficult to get financing?

It took one year to make the film. I was very fortunate to have the film fully financed by Short Fiction Film Denmark, a now closed short film fund financed by TV stations and the Danish Film Institute.

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

I moved back to Europe from the US three years ago because of the realisation that I wanted to tell stories in a European tradition. In Europe we have the ability, the willingness and the talent to produce

artistically challenging work. I think that the time is ripe for European cinema to be at the forefront of the development of cinematic language.

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

All films by Terrence Malick, SOMMAREN MED MONIKA by Ingmar Bergman, DISTANT VOICES, STILL LIVES by Terence Davies, CAT ON A HOT TIN ROOF for Elizabeth Taylor and Paul Newman, THE SWEET HEREAFTER by Atom Egoyan, THE ECLIPSE by Michelangelo Antonioni, a bit of Marx Brothers to lighten up the lot and THE WIZARD OF OZ for my son.

- What is your next project?

Too early to say much. I am working with a writer on several feature film ideas: a thriller, a historical piece, and we are also working improvisationally with actors in order to develop a script.



Birgitte Staermose

Born in 1963 and raised in Denmark, she holds an MFA in Film and Media Arts from Temple University in Philadelphia and has lived in the US for 14 years. Her previous work includes the award-winning shorts MORNING TIDE (1993), SEPARATING (1997) and NOW, LOOK AT ME (2001), her Danish debut. She is currently writing her first feature.

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## THE TRUMOUSE SHOW

by Julio Robledo, Spain, 5 min 30

- Synopsis

New York, the Twenties. A mouse is trudging to work. It walks past a shop window where a pretty female mouse is dressing up a dummy. »I'll invite her to dinner,« he says. He steals a newspaper and reads: »Gemini: today you will find out you're only a cartoon character.« He chucks away the paper but once again finds himself in front of the window where a female mouse is stock-still in the same position. He stops, incredulous and disoriented. He realises he's trapped in a hamster's wheel in the middle of a deserted field. The story starts all over again.

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

**My girlfriend says it took *me* four months, but it took *her* two years. I did it all on my own, except the sound and music. Regarding the financing question it was actually a school project, but anyway, it was difficult to get the money to pay the school.**

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

**It sounds to me like a Presbyterian community.**

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

**One with the dogma qualification and THE BEAUTY AND THE BEAST.**

- What is your next project?

**Stop talking nonsense.**



Julio Robledo

Born in Palma de Mallorca on June 16, 1974. Bachelor in History and Cultural Anthropology, presenting as a final project an anthropological study about horror movies (EL MONSTRUO Y EL MAL) while working as a draughtsman and traditional animator. In 2003 he made his first 3D short film: THE TRUMOUSE SHOW.

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# VELIKAN / THE GIANT

by Alexander Kott, Russia, 15 min

- Synopsis

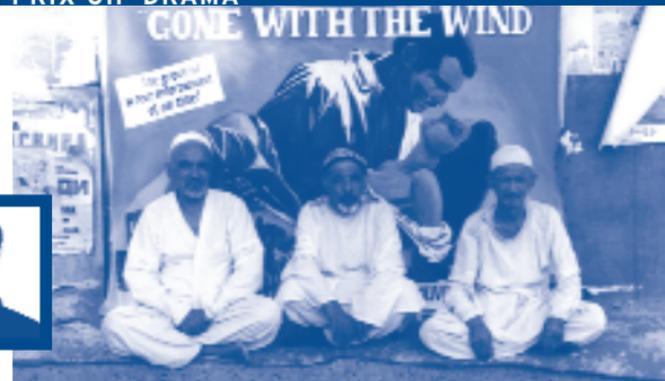
A touching and poetic story about friendship between a little girl and a mime who came to a small town to bring sunshine and warmth to the hearts of the inhabitants.

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

I did this film in 10 days of shooting and around one month of montage.  
I got money for the film from the Russian cinema committee.

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

Films must be without words for the »community.«



- If you owned a theatre for one night, which films would you screen?  
**THE SHORT STORY ABOUT LOVE and THREE COLOURS by Krzysztof Kieslowski. And all films by Jos Stelling.**

- What is your next project?

The title is **PEOPLE AND FISH** and its story is about fish which start to talk and about people who start living in silence.

### Alexander Kott

Born in 1973 in Moscow. After school, he worked as a photographer and from 1994 he was a student of Khotinenko at VGIIK. Alexander Kott graduated from Andrzej Wajda's master class in Cracow in 1997.

WHAT BECAME OF...



winner of the European Short Film Award 2001 -  
Prix UIP for JE T'AIME JOHN WAYNE

## ... TOBY MACDONALD

When he won the Prix UIP London, Toby MacDonald was automatically nominated for the European Film Awards 2001 and eventually was elected by the EFA members as the overall winner. On December 1, 2001, at the annual Awards Ceremony JE T'AIME JOHN WAYNE was presented with the European Short Film Award – Prix UIP and a financial donation of Euro 10,000. The film tells the story of a young Englishman named Belmondo, who has seen too many French films: »London. Un homme. Une femme. Le cinéma.«

Two years later, we are curious to find out what became of a previous winner of the European Short Film Award – Prix UIP. Toby MacDonald is looking back...

- What does it mean for a young filmmaker to win the Prix UIP? And what did it mean to you when you won the European Short Film Award 2001 in Berlin?

It meant so much to me and everyone who was involved with the film – it was amazing to be recognised by EFA. We didn't expect it at all. It was a great surprise and also very funny – not often that you stand on stage next to Isabelle Huppert, Terry Gilliam and Jean-Pierre Jeunet.

- Has it helped your work/career? What happened in the meantime?

I am sure it has helped but the most important thing is that it brought the film to a larger audience – people wanted to see it and it has had a long, busy life – something that is rare for short films. It has recently appeared on »Cinema 16« – a prestigious DVD collection of classic British short films.

In the meantime we (Luke Morris, producer, and Luke Ponte, writer) made a second short that was also selected for »Director's Fortnight« in Cannes.

- Are you still in touch with some of the other nominees?

I made some good friends thanks to the whole process of getting nominated and showing our films around.

- What are you working on at the moment?

We are preparing our first feature, helping other people to get their shorts made and shooting a third short as well.