



25th
European Film Awards

European Discovery 2012 - Prix FIPRESCI
The Nominations

10 TIMER TIL PARADIS

TEDDY BEAR

Denmark
92 min

DIRECTED BY: Mads Matthiesen
WRITTEN BY: Mads Matthiesen & Martin Pieter Zandvliet
PRODUCED BY: Morten Kjems Juhl
DIRECTOR OF PHOTOGRAPHY: Laust Trier Mørk
EDITOR: Adam Nielsen
PRODUCTION DESIGNER: Thomas Bremer
ORIGINAL SCORE: Sune Martin
MAIN CAST: Kim Kold (Dennis), Elsebeth Steentoft (Ingrid), Lamaiporn S. Hougaard (Toi), David Winters (Scott), Allan Mogensen (Uncle Bent)



The 38-year-old bodybuilder Dennis would do anything to find true love. He has never had a girlfriend and lives alone with his mother in a suburb of Copenhagen. When his uncle marries a girl from Thailand, Dennis decides to try his own luck and sets out on a trip to Pattaya, as it seems that love is easier to find in Thailand. He knows that his mother would never accept another woman in his life, so he lies and tells her that he is going to Germany. Dennis has never been out travelling before and hectic Pattaya is a huge cultural shock for him. The intrusive Thai girls give big bruises to Dennis' naive picture of what love should be like, and he is about to lose hope when he unexpectedly meets the Thai woman Toi, and they fall in love. When Dennis returns home, he decides to tell his mother about Toi, but as expected she gets very upset and wants him to end the relationship. But Dennis has other plans. He has found true love, and now he has no intention of letting go.

Production:

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Director's Statement:

The story recounted in TEDDY BEAR is about feeling like an outsider. I have always been fond of portraying people who do not fit in that well with society. What prejudices do we harbour when confronted with a tattooed, muscle-bound man? At any rate a hard, emotionally stunted individual - and hardly a vulnerable, shy, affectionate person with an overly close relationship with his mother. Likewise, there are many prejudices against men who travel to Thailand in search of love. In TEDDY BEAR I attempt to play around with people's prejudices, and turn them upside down. For things are seldom as they appear from the outside ...

The film portrays different aspects of love. A mother's clinging love for her son and also the very different pathways love between men and women can take in Denmark and Thailand.

People in the West have other criteria when they seek love than purely financial considerations. In Thailand a woman has to find a husband who can support the family. Therefore poor girls head for Pattaya to find a Western man who hasn't been able to find love back home.

TEDDY BEAR is about love, and the search for happiness. It is about the bonds, healthy and unhealthy, that we create with the people we are fond of. And it is about Dennis, who has to learn how to pursue happiness according to his own needs, and not allow himself to be dictated by his surroundings.



TEDDY BEAR

Festival Participation/Awards:

Amsterdam Cinekid 2011:
 Childrens' Jury Prize
 Athens Olympia IFF For Children and
 Young People 2011: CIFEJ prize
 Giffoni FF 2011: Amnesty Award
 Kristiansand Int'l Children's FF:
 Distribution Award, ECFA prize
 for Best European Film
 Montreal Black FF 2011
 Golden Elephant Int'l Childrens' FF
 Mumbai 2011: Golden Elephant -
 Best Director
 Oulu Int'l Children's FF 2011:
 CIFEJ prize
 Rimouski Carrousel Int'l Youth FF
 2011: Camerio Award -
 Humanitas
 Sarajevo FF 2011
 Vancouver Reel to Real Festival
 2012: Youth Jury Award for Best
 Picture



Mads Matthiesen

Filmography:

2003 DESCENT, short
 2005 WHEN YOU WAKE, short
 2006 MUM, short
 2007 DENNIS, short
 2009 CATHRINE, short

BROKENUK
90 min**DIRECTED BY:** Rufus Norris**WRITTEN BY:** Mark O'Rowe**PRODUCED BY:** Dixie Linder, Tally Garner, Nick Marston & Bill Kenwright**DIRECTOR OF PHOTOGRAPHY:** Rob Hardy**EDITOR:** Victoria Boydell**PRODUCTION DESIGNER:** Kave Quinn**ORIGINAL SCORE:** Electric Wave Bureau**MAIN CAST:** Tim Roth (Archie), Cillian Murphy (Mike Kiernan), Rory Kinnear (Bob Oswald), Robert Emms (Rick Buckley), Eloise Laurence (Skunk)

Shortly after witnessing a brutal beating, Skunk's home, neighbourhood, and school become treacherous environments, where the happy certainties of childhood give way to danger; her innocence is rapidly worn away and a harsh world fills her future, over which she has no control. When Skunk finally seeks solace in an unspoken friendship with sweet, damaged Rick, she is faced with the greatest choice of all.

Production:

Cuba Pictures
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World Sales:

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**Director's Statement:**

What drew me most to this beautiful and incredibly moving story was a two-fold challenge: to capture the essence of this open, vital child whilst having compassion for all the adults who in their separate ways manage to fail her; and to draw an unsentimental and total celebration of life from a seemingly tragic place.

Rufus Norris

Rufus Norris is a multi-award winning theatre director who came to prominence in 2001 with his production of "Afore Night Came" at the Young Vic, for which he won the Evening Standard Award for Most Promising Newcomer. In 2004, he won his second Evening Standard Award and the Critics' Circle Award for his production of "Festen" at the Almeida Theatre, transferring to the West End and Broadway. Since then, Rufus has directed a host of critically acclaimed shows, among them an adaptation of DBC Pierre's Booker Prize-winning novel "Vernon God Little" at the Young Vic, and a West End revival of "Cabaret", which won two Olivier Awards. Rufus' 2008 Broadway production of "Les Liaisons Dangereuses", starring Laura Linney and Ben Daniels, won five Tony Award nominations, including Best Revival. His production of "London Road" in 2011 at the National Theatre, where he is an associate director, recently won the Critics' Circle Award for Best Musical.

In 2009, Rufus made his screen debut with the short film KING BASTARD, written by Tanya Ronder and produced by BBC Films.

**BROKEN****Festival Participation/Awards:**

Cannes IFF 2012
Giffoni FF 2012
Melbourne IFF 2012
Hamburg FF 2012
Brasilia IFF 2012
Haifa IFF 2012
BFI London FF 2012
Golden Horse Taipei FF 2012



Rufus Norris

KAUWBOYThe Netherlands
81 min**DIRECTED BY:** Boudewijn Koole**WRITTEN BY:** Boudewijn Koole & Jolein Laarman**PRODUCED BY:** Jan van der Zanden & Wilant Boekelman**DIRECTOR OF PHOTOGRAPHY:** Daniël Bouquet**EDITOR:** Gys Zevenbergen**PRODUCTION DESIGNER:** Jorien Sont**ORIGINAL SCORE:** Helge Slikker**MAIN CAST:** Rick Lens (Jojo), Loek Peters (Ronald), Susan Radder (Yenthe), Ricky Koole (mother)

One day, 10-year-old Jojo brings home a baby jackdaw. He has to keep the jackdaw hidden from his father who doesn't like having birds in the house.

Every now and then, Jojo secretly calls his mother but doesn't tell her about his jackdaw friend. He wants to surprise her with the bird on her birthday, which is around the corner. Jojo's father is adamant that he doesn't want to celebrate the birthday of someone who is not present. Since the father suffers from violent mood swings, Jojo has to be very careful.

Through his special friendship with the bird and the adaptability that only children possess, Jojo finds a way to break down the wall surrounding his father's heart.

Production/Press:

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World Sales:

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www.waterlandfilm.nl

KAUWBOY

Festival Participation/Awards:

Berlin IFF 2012: Grand Prix of the
Deutsches Kinderhilfswerk,
Best First Feature
Ciné-Jeune de l'Aisne IFF 2012:
Prix de la ville
BAFICI 2012: Special Mention
Kristiansand Int'l Children's FF
2012: EFCA Award,
Film & Kino Award
Brussels FF 2012:
FedEx Cinephile Award
Brasilia IFF 2012:
Best Film, Actor

European Film Academy
Young Audience Award 2012



Boudewijn Koole

Filmography:

1997 THE BOXER AND THE POET,
doc.
CARAVAN 2, doc.
1999 WARRIORS OF THE HEART,
doc.
SCREAM OF A DAUGHTER,
doc.
2000 TOMMIE, doc.
YOUNG EYES, doc.
2002 DELUSION, doc.
2004 ZOOEY, doc.
FROM HOLLAND, doc.
2005 I AM THE GREATEST, doc.
ADNAN, short

Director's Statement:

The original idea for KAUWBOY grew out of one of my childhood memories. One spring when I was young, a crow came to my window and stayed for three months. I later read somewhere that these birds can become very attached to humans if they are separated from their parents at an early age.

Because I also like to see the father-son relationship I put this together with a smart bird, which later turned out to be a jackdaw. Together with Jolein Laarman I wrote the story of KAUWBOY.

I hope you have as much fun watching the film KAUWBOY as I did making it. Enjoy!

ПОРТРЕТ В СУМЕРКАХ / PORTRET V SUMERKHAК TWILIGHT PORTRAIT

DIRECTED BY: Angelina Nikonova

WRITTEN BY: Angelina Nikonova & Olga Dihovichnaya

PRODUCED BY: Leonid Ogaryov, Angelina Nikonova & Olga Dihovichnaya

DIRECTOR OF PHOTOGRAPHY: Eben Bull

EDITOR: Elena Afanasyeva

PRODUCTION DESIGNER: Oleg Fedihin

ORIGINAL SCORE: Georgi Ermolenko

MAIN CAST: Olga Dihovichnaya (Marina), Sergei Borisov (Andrey), Roman Merinov (Ilusha), Sergey Golyudov (Valera), Anna Ageeva (Tania)

Russia

105 min



The social worker Marina, a child psychologist in her mid-life crisis, gets injured by policemen. She seeks revenge. When she finally meets the initiator of the dramatic event, she decides to use her professional skills instead of common weapons.

Production:

Baraban Films
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TWILIGHT PORTRAIT

Festival Participation/Awards:

Reykjavik IFF 2011: Golden Puffin
Discovery Award
Konotavr FF 2011:
Best Cinematography
Warsaw FF 2011:
1-2 Competition Award
Cottbus FF 2011:
Coco Special Pitch Award
Thessaloniki IFF 2011: Golden
Alexander (Best Feature Film)
Estoril FF 2011: Best Film
Honfleur FF 2011: Best First
Feature, Script, Leading Lady
Les Arcs European FF 2011:
Crystal Arrow
FIFFS Marocco 2012: Best Script
Venice IFF 2012
Toronto IFF 2012
BFI London FF 2012

Director's Statement:

It was a pleasure to work on a story so deep both psychologically and philosophically, a story that is multi-layered, a story that bears an unexpected, controversial turn. My intention was to emphasise the power of the script by giving the film maximum authenticity. It was important for me that the film smells. There were a few techniques that I used to achieve that effect: Two hand-held cameras, no laid-over music, no artificial lighting, and no beautifying, perfecting make-up on actors. This naturalistic approach to storytelling contributed to the honesty of the story and gave it an extra powerful effect. It was also important for me that my non-actors (most of the people on screen including the main character, the cop) were able to improvise with the text without changing the main message of the lines. That helped me to get the most out of everyone's performance.

Angelina Nikonova

Angelina Nikonova was born and raised in Rostov-on-Don, a city in the South of Russia. When she was seventeen years old she moved to New York, USA.

In 2001, she graduated from the School of Visual Arts in New York (Film and Video Major). Her thesis short, ISOSCELES, won the Best Experimental Film Award at the Cinevue FF in Moscow.

The experience of working in quite a few different positions on film helped Angelina to execute the production within a "close-to-nothing" budget. The film was shot in her home town, Rostov-on-Don.



Angelina Nikonova

DIE VERMISSTEN REPORTED MISSING

Germany
86 min

DIRECTED BY: Jan Speckenbach
WRITTEN BY: Jan Speckenbach & Melanie Rohde
PRODUCED BY: Anke Hartwig
DIRECTOR OF PHOTOGRAPHY: Jenny Lou Ziegel
EDITOR: Wiebke Grundler
PRODUCTION DESIGNER: Beatrice Schultz
ORIGINAL SCORE: Matthias Petsche
MAIN CAST: André M. Hennicke (Lothar), Luzie Ahrens (Lou), Jenny Schily (Sylvia), Sylvana Krappatsch (Vera), Sandra Borgmann (Hella)



14-year-old Martha disappears from one day to the next. Her father, Lothar, has been in contact with neither his daughter nor his ex-wife for years. He soon realises that other young people are also vanishing from the city inexplicably. Lothar follows their trail across the country but makes no headway until he meets 12-year-old Lou. They continue on their journey and encounter militia groups and a reinforced police presence. Slowly, Lothar begins to realise that the world as he knew it has changed.

Production:

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Director's Statement:

When I started working on REPORTED MISSING, a wave of protest of the youth against the establishment had just begun gaining ground, unforeseen in its magnitude. The spark flew from the West to the Middle East and back – from Paris, Athens and Thessaloniki over to Tunis, Algiers and Cairo, followed by Madrid, Tel Aviv, and New York. It is only now that it's starting to feel like the dynamic is slowly losing its speed. At least in the Western world it seems hard to find an alternative solution worth fighting for. Yet, everyone agrees that "something" doesn't feel right: We're living in a society that has devoted itself to the youth but at the same time makes it harder than ever for young people to assert themselves. The generation of 68 does not want to leave matters to a new generation. Our economy is dancing around the golden calf without realising that there are two stone shards of broken values lying at its feet. And there is so much more. What if, as a reaction to all of this, kids just decided to disappear, to just leave all the old ones behind to deal with the shit they've gotten themselves into? If, like in the legend of the Pied Piper, all that remained of the children was the distant sound of laughter from across the other side of the mountains?

REPORTED MISSING

Festival Participation/Awards:

Berlin IFF 2012, Perspektive
 deutsches Kino
 CPH:PIX 2012
 Filmkunstfest MV Schwerin 2012
 Festival des deutschen Films
 Metropolregion Rhein-Neckar 2012
 Brasilia IFF 2012
 Durrës IFS 2012
 Cambridge FF 2012
 Pusan IFF 2012

Jan Speckenbach

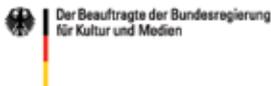
Jan Speckenbach studied art history, philosophy and media art in Munich, Karlsruhe and Paris. He's been working as a video artist, especially in theatre alongside Castorf, Peymann, Wuttke, Petras, Dröse, Øglænd, Baumgarten et.al. and received a Nestoy Award for his video work in "Forever Young". He took up his studies at the dffb (Deutsche Film- und Fernsehakademie Berlin) in 2005 as a postgraduate student of film directing. His first short, THE OTHER DAY IN EDEN, premiered in the student film section of the Cannes IFF 2008. His next short, SPARROWS, was screened in Cannes one year later and, after playing at numerous international film festivals, qualified for the short film Oscar® in 2011.



Jan Speckenbach



Founded in 1988, the European Film Academy (EFA) now unites 2,700 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.



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