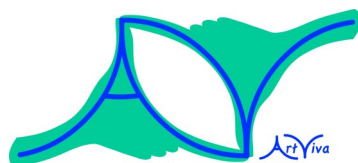




# 4CC

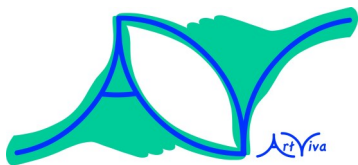
## FOUR CORNERS OF CULTURE

**Bucharest Workshop  
24th-29th of October 2014**



4CC is a co-production training program for short films

### Organized by



ARTVIVA

Romania

### In partnership with



FILM CENTER SERBIA

Serbia



GEOPOLY

Bulgaria



MACEDONIAN FILM FUND

Macedonia



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Estonia



KINOTAVR INTERNATIONAL FILM FESTIVAL

Russian Federation



FUTURE OF MEDIA

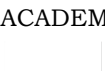
Poland



SLOVENIAN FILM CENTER

Slovenia

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FVG AUDIOVISUAL FUND

Italy



GOLDEN APRICOT - GAIFF

Armenia



VIDEO BROADCAST FILM

United Kingdom



## **WELCOME TO 4CC – 4 CORNERS OF CULTURES!**

After the great success of Film TEEP, The Romanian National Center of Cinema is happy to support the first co-production training program for short film projects created by ARTVIVA.

As your selected projects revealed, this workshop covers more than 4 corners of culture. It fills the distance between them with the experience of your hearts, enriched by your brave spirits and soon shaped by your excellent tutors.



They are here to assist you to improve the creative content and international potential of your short film projects, deepen your knowledge, develop your professional network and to encourage an international audiovisual collaboration.

Providing you with classes on scriptwriting, production and financing, pitching and music, as well as feedbacks from your tutors and from your colleagues, this workshop will pave your way for the final product: the movie.

Here you'll share and receive fine ideas and knowledge, discover traditions from other corners of our old continent, make co-production partners and, why not, wonderful friends.

So have an effective and topping sojourn in Bucharest.

Welcome to Romania,

Head of National Center of Cinema,  
Anca Mitran



**Dear friends, dear colleagues,**

To say “dear Friends“ is maybe a little bit optimistic before starting.  
Maybe hate and sorrow will flow in the streets of Bucharest.

But sure we are colleagues,  
cinema lovers, filmmakers and with dozens of stories to tell.  
That’s the strength of cinema and your projects are strong.

This event has been set up,  
with support from the Romanian CNC.  
But the architect is Ruxandra,  
she was convincing, supporting and organising.  
You will be the scriptwriters, the directors, the producers...  
We will be the tutors, the production and script advisers,  
But without her, nobody could be here.  
Nobody could learn anything, not you, not me.

*“Anyone who's made film and knows about the cinema  
has a lifelong love affair with the experience.  
Because you never stop learning about film“.*  
Francis Ford Coppola

Because it’s all about learning,  
in a different language from what you speak at home,  
with people not knowing where exactly you come from,  
and with their own world, taste and references.

But to deal with foreigners, strangers and competitors is your destiny.  
You will never know if they want to build their own home on your field  
Or they want really to help you to make your home better  
Or simply they are polite...  
But further than opinions, advices or tricks,  
You will see you are not alone; you are part of a community,  
a film community willing to help you.

A very warm welcome to this workshop,  
I hope it will be a creative tool for you.  
People need stories, let’s be storytellers.

Patrice Vivancos  
October 2014





Billy Wilder in his office

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**Friday, 24<sup>th</sup> of October 2014**  
**GOLDEN TULIP VICTORIA BUCHAREST**

Time	Session	Trainer
09:00 -	<b>Arrivals</b>	<b>All</b>
18:00 – 20:00	<b>Screening (optional)</b> <b>“The Japanese Dog” – writer Ioan Antoci</b> <b>(conference room, 1st floor)</b>	<b>All</b>
21:00 -	<b>Welcome drinks</b> <b>Cosmopolitan evening, sharing stories and traditions</b> <b>(conference room, 1st floor)</b>	<b>All</b>

**Saturday, 25<sup>th</sup> of October 2014**  
**GOLDEN TULIP VICTORIA BUCHAREST**

Time	Session	Trainer
09:30 – 10:45	<b>Welcome</b> <b>Introductions from 4CC</b> <b>Aims of this workshop</b> <b>Trainers presentation</b> <b>Projects presentation</b>	<b>Ruxandra Cernat</b> <b>Patrice Vivancos</b> <b>Catherine Linstrum</b> <b>David Pope</b> <b>Dorota Roszkowska</b>
10:45 – 11:45	<b>“Thematic immersion”</b> <b>– lecture and Q&amp;A</b>	<b>David Pope</b>
11:45 – 12:15	<b>Networking break</b> <b>(networking in the hotel lobby/bar, coffee can be served)</b>	<b>All</b>
12:15 – 13:30	<b>“Finances - building the right schemes to make your films”</b> <b>- lecture and Q&amp;A</b>	<b>Patrice Vivancos</b>
13:30 – 14:30	<b>Lunch</b>	<b>All</b>
14:30 – 15:00	<b>Coffee Break</b>	<b>All</b>
15:00 – 19:00	<b>Group meetings</b> <b>Participants start working on their projects with the trainers</b> <b>CL (Catherine Linstrum) group – room 1</b> <b>DP (David Pope) group – room 2</b>  <b>Individual meetings (50 minutes per project)</b> <b>with Patrice Vivancos, Dorota Roszkowska and Anatol</b> <b>Reghintovschi (hotel lobby/bar area)</b>	<b>All</b>
19:00 -	<b>Screenings at “Les Films de Cannes a Bucarest” Festival</b>	<b>All</b>



**Sunday, 26<sup>th</sup> of October 2014**  
**GOLDEN TULIP VICTORIA BUCHAREST**

Time	Session	Trainer
09:00 – 10:30	<b>“Characters in search for a story”</b> – lecture, Q&A	Anatol Reghintovschi
10:30 – 12:00	<b>“Production – turning your stories into films”</b> – lecture, Q&A	Dorota Roszkowska
11:30 – 12:00	<b>Networking break</b> (networking in the hotel lobby/bar, coffee can be served)	All
12:00 - 13:30	<b>“Chain of titles, copyright and other rights”</b> - lecture and Q&A	Patrice Vivancos
13:30 – 14:30	<b>Lunch</b>	All
14:30 – 15:00	<b>Coffee break</b>	All
15:00 – 19:00	<b>Group meetings</b> Participants start working on their projects with the trainers CL (Catherine Linstrum) group – room 1 DP (David Pope) group – room 2  <b>Individual meetings</b> (50 minutes per project) with Patrice Vivancos, Dorota Roszkowska and Anatol Reghintovschi (hotel lobby/bar area)	All
19:00 –	<b>Screenings at “Les Films de Cannes a Bucarest” Festival</b> (optional)	All
21:00 –	<b>Screenings of the participants’ previous works</b> (optional, conference room floor 1)	All



**Monday, 27<sup>th</sup> of October 2014**  
**GOLDEN TULIP VICTORIA BUCHAREST**

Time	Session	Trainer
09:00 – 10:30	<b>“The poetic structure as a model of shaping the film”</b> - lecture and Q&A	<b>Catherine Linstrum</b>
10:30 - 11:30	<b>“The challenge of pitching”</b> - lecture and Q&A	<b>Ruxandra Cernat</b>
11:30 – 12:00	<b>Networking break</b> (networking in the hotel lobby/bar, coffee can be served)	<b>All</b>
12:00 - 13:30	<b>“X-Ray of an international film festival”</b> - lecture and Q&A	<b>Irina Nistor</b>
13:30 – 14:30	<b>Lunch</b>	<b>All</b>
14:30 – 15:00	<b>Coffee break</b>	<b>All</b>
15:00 – 19:00	<b>Group meetings</b> Participants start working on their projects with the trainers CL (Catherine Linstrum) group – room 1 DP (David Pope) group – room 2  <b>Individual meetings</b> (50 minutes per project) with George Christopoulos and Ruxandra Cernat hotel lobby/bar area)	<b>All</b>
19:00 –	<b>Screenings at “Les Films de Cannes a Bucarest” Festival</b> (optional)	<b>All</b>
21:00 –	<b>Screenings of participants’ previous works</b> (optional, conference room floor 1)	<b>All</b>





## Tuesday, 28<sup>th</sup> of October 2014 GOLDEN TULIP VICTORIA BUCHAREST

Time	Session	Trainer
9:30 – 11:00	<b>“Music and sound in film”</b> - lecture and Q&A	<b>George Christopoulos</b>
11:00 – 11:30	<b>Networking break</b> (networking in the hotel lobby/bar, coffee can be served)	<b>All</b>
11:30 - 13:30	<b>Group meetings</b> Participants start working on their projects with the trainers CL (Catherine Linstrum) group – room 1 DP (David Pope) group – room 2  <b>Individual meetings</b> (50 minutes per project) with George Christopoulos and Ruxandra Cernat hotel lobby/bar area)	<b>All</b>
13:30 – 14:30	<b>Lunch</b>	<b>All</b>
14:30 – 15:00	<b>Coffee break</b>	<b>All</b>
15:00 - 17:00	<b>Group meetings</b> Participants start working on their projects with the trainers CL (Catherine Linstrum) group – room 1 DP (David Pope) group – room 2  <b>Individual meetings</b> (50 minutes per project) with George Christopoulos and Ruxandra Cernat hotel lobby/bar area)	<b>All</b>
17:00 – 18:00	<b>Round table – feedback and wrap-up</b>	<b>All</b>
18:00	<i>Well-deserved drink!</i>	<b>All</b>
22:00	<b>Karaoke party</b>	<b>All</b>

## Wednesday, 29<sup>th</sup> of October 2014 DEPARTURES



4CC TEAM		
<b>RuxandraCernat</b>	+40 722 628 012	info@artviva.ro ruxi_23@yahoo.com
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<b>Ana-CarolaBuzatov</b>	+40 731 373 173	anacarolabuzatov@yahoo.ca
<b>Andreea-Elena Nitu</b>	+40 752 188 984	ada.andr@yahoo.com

TRAINERS	
<b>PATRICE VIVANCOS</b>	sptcv@cv.gva.es
<b>DAVID POPE</b>	david@advancefilms.com
<b>CATHERINE LINSTRUM</b>	catherinelinstrum@me.com
<b>DOROTA ROSZKOWSKA</b>	doro@arkanastudio.pl
<b>GEORGE CHRISTOPOULOS</b>	christopoulosg@oticons.com
<b>ANATOLI REGHINTOVSKI</b>	anatol_reghintovschi@yahoo.com



## List of participants

Name	Nationality	Profession	Project	E-mail
<b>GIORGI TAVARTKILADZE</b>	Georgian	Writer/director	BAD PEOPLE	<a href="mailto:giotavartkiladze@gmail.com">giotavartkiladze@gmail.com</a>
<b>DIANA KARDUMYAN</b>	Armenian	Writer/director	ECLIPSE	<a href="mailto:dkardumyan@yahoo.com">dkardumyan@yahoo.com</a>
<b>ELEONORA VENINOVA</b>	Macedonian	Writer/director	FIGHTING FOR DEATH	<a href="mailto:eleonora.veninova@gmail.com">eleonora.veninova@gmail.com</a>
<b>GOCE KRALEVSKI</b>	Macedonian	Producer	FIGHTING FOR DEATH	<a href="mailto:gkralevski@gmail.com">gkralevski@gmail.com</a>
<b>CAN EREN</b>	Turkish	Writer/director	HOT OLD SCHOOL	<a href="mailto:canxeren@gmail.com">canxeren@gmail.com</a>
<b>BESTE YAMALIOGLU</b>	Turkish	Producer	HOT OLD SCHOOL	<a href="mailto:besteyamalioglu@gmail.com">besteyamalioglu@gmail.com</a>
<b>GABOR OSVATH</b>	Hungarian	Writer/director	JUST A SMALL DETOUR	<a href="mailto:gosvath@gmail.com">gosvath@gmail.com</a>
<b>CORNELIA IORDACHE</b>	Romanian	Writer	JUST A SMALL DETOUR	<a href="mailto:iordache.cornelia@yahoo.com">iordache.cornelia@yahoo.com</a>
<b>TIBOR KESER</b>	Croatian	Producer	JUST A SMALL DETOUR	<a href="mailto:tkeser@gmail.com">tkeser@gmail.com</a>
<b>FILIPPO D'ANTONI</b>	Italian	Writer/director	MARAM AND NINA	<a href="mailto:filidant@gmail.com">filidant@gmail.com</a>
<b>GORANA JOVANOVIC</b>	Serbian	Writer/director	REQUIEM FOR LAIKA	<a href="mailto:goranajjovanovic@gmail.com">goranajjovanovic@gmail.com</a>
<b>ANJA JEREMIC</b>	Serbian	Producer	REQUIEM FOR LAIKA	<a href="mailto:anjajeremic@gmail.com">anjajeremic@gmail.com</a>
<b>IMAM HASSANOV</b>	Azerbaijani	Writer/director	THE KNITTED BASKET	<a href="mailto:imam.gasan@gmail.com">imam.gasan@gmail.com</a>
<b>BOTOND PUSÖK</b>	Romanian	Writer/director	THE LESSON	<a href="mailto:pusok_botond@yahoo.com">pusok_botond@yahoo.com</a>
<b>IOAN ANTOCI</b>	Romanian	Writer	THE LESSON	<a href="mailto:infinet_cross@yahoo.com">infinet_cross@yahoo.com</a>
<b>YUSUF ALPER AKIN</b>	Turkish	Writer	THE LINE	<a href="mailto:yusufalperakin@gmail.com">yusufalperakin@gmail.com</a>
<b>ETEM ALTUG AKIN</b>	Turkish	Producer	THE LINE	<a href="mailto:yusufalperakin@gmail.com">yusufalperakin@gmail.com</a>
<b>ALEXANDRU JECU</b>	Romanian	Writer/director	THE MAN WHO GOT SAVED BY BEER	<a href="mailto:flux4life@yahoo.com">flux4life@yahoo.com</a>
<b>STEFAN MARIN</b>	Romanian	Writer/director	THE PATIENT	<a href="mailto:stefan.marin87@gmail.com">stefan.marin87@gmail.com</a>



**PATRICE VIVANCOS**  
HEAD OF STUDIES

After University Studies in Paris and some theatrical experiences, Patrice Vivancos started in the cinema as Production Manager in Greece.

He did then some documentaries as Film Director and then, after setting up a Production Company, directed a TV movie and two Feature films (“Xenia” and “A Charmed Life”).

In 1995 he moved to France where he worked for many Festivals and helmed the “Forum du Cinéma Européen de Strasbourg” till 2003 and organised also some conferences on cinema.

He was the head of a Film Commission and Regional Fund in Valencia, Spain, till 2008.

In parallel, he participates to several conferences and Festival juries.

He also wrote 2 books on European cinema in 2002 and 2014 (publisher L’Harmattan/Paris).

He works currently at the European Commission in Brussels.



**DAVID POPE****LEADING SCRIPT TUTOR**

Filmmaker, Script Consultant and Training Provider

David is the director of advance films with whom he has slate of projects in development.  
[www.advancefilms.com](http://www.advancefilms.com).

He has worked as script consultant on single projects and slates in US, Europe, Middle East, North Africa and Asia.

He is the annual consultant / moderator for the Rotterdam Lab at CineMart, co-designs and delivers Story Campus a travelling conversation on the nature and future of storytelling for screens and regularly teaches at film schools and runs workshops at international film festivals.



Directing credits include the award winning feature film MILES FROM NOWHERE.

Previous clients include:

BFI, UK Film Council, BBC, BAFTA, National Theatre, British Council, Cannes Cinefondation, Wajda School, The Royal Scottish Academy of Music and Drama, Edinburgh International Film Festival, BFI London Film Festival, Polish Film Institute, Media Business School, UK Film Centre Cannes Film Festival, Short Film Corner Cannes Film Festival, Expression en Corto, FIKE, Film London, Lionhead Studios, Xingu Films, Irish Film Board, FAS Screen Training Ireland, Filmbase, MEDIA, Open Cinema, Jameson Dublin International Film Festival, New Horizons Studio, NPA, NYFA, Estonian Film Institute, City University London and London Film Academy.

David was selected as a participant on the British Councils Cultural Leadership International Programme, is a member of the British Councils Creative Economy Pool of Experts and a fellow of the Royal Society of the Arts.



**CATHERINE LINSTRUM**

SCRIPT TUTOR



Catherine Linstrum is a writer, director and trainer based in the UK.

She has a track record of writing theatrical features and has directed numerous short films, including Nadger, which won a BAFTA Cymru award. She's currently developing features as both a writer and a director, including The Rescue (director Eric Styles) and Greenland Time which she will be directing (producer Michael Dobbin).

As a trainer, Catherine has worked with writers in both a university and an industry context, as well as developing acting for the screen workshops in drama schools in the UK.



**DOROTA ROSZKOWSKA****PRODUCTION TRAINER**

Experienced producer, international educator and expert of documentary film, based in Warsaw, Poland.  
 Head of ADA Academy of Documentary Arts organizing international trainings and pitchings (a.o. Dragon Forum at the Krakow Film Festival). Member of EFA European Film Academy, board member of the Association of Polish Filmmakers.



Producer of films a.o. “The Mill and the Cross” by Lech Majewski after Pieter Bruegel painting, internationally acclaimed, and “Poste Restante” by Marcel Łoziński, European Film Award 2009.

In the years 1997-2002 she worked as the Commissioning Editor in the cultural department of TVP 2 Telewizja Polska where she dealt with co-productions for the European Cultural Channel ARTE. Under her editorship many documentary films, international debate panels and TV broadcasts were made.

Actually she is a member of:

- European Film Academy,
- Association of Polish Filmmakers, secretary of the Board of Documentary Section
- National Chamber of Audiovisual Producers
- International Association Future of Media, president
- New Horizons Association, founder-member

She works as the film expert for a.o. the European Commission and as the international tutor. Since 2003 she runs independent company Arkana Studio [www.arkanastudio.pl](http://www.arkanastudio.pl),

She heads the Academy of Documentary Arts [www.academyofdoc.eu](http://www.academyofdoc.eu) - organizer of international film education and promotion including the Dragon Forum pitching [www.dragonforum.pl](http://www.dragonforum.pl) at the Krakow Film Festival and trainings in a.o. Kyiv, Moscow, Perm, and cinema screenings in Warsaw “Art of Documentary” [www.sztukadokumentu.pl](http://www.sztukadokumentu.pl)

She speaks Polish, English, Russian, Dutch and French languages







**GEORGE CHRISTOPOULOS**  
FILM MUSIC TUTOR

He was born in Athens, Greece, in 1978, where he studied in two different colleges Graphic Arts and Multimedia Design (BSc).

His collaboration with several international entertainment production companies, led him to deal with various multimedia projects, shows, installations and other corporate or artistic events all over the world. His portfolio as a Creative Director and Music Supervisor includes the Coca-Cola and Samsung shows that were produced for the Olympic Games of 2004 in Athens and also the concert “Ode to Alexander the Great” with the Symphonic Orchestra of Cairo in the Pyramids of Giza.

In 2010 he founded OTICONS, an Agency that represents internationally film music composers from all over the world. The agency currently represents internationally twenty-five (25) composers of fifteen (15) different nationalities. Among them are the Oscar-winners Jan A.P. Kaczmarek and Rachel Portman and the internationally awarded and acclaimed composers Shigeru Umebayashi and Atli Örvarsson.

Except being an agent and manager of film composers he works as a guest lecturer in Universities and as a Film Music consultant in International Film Festivals worldwide, like in Mannheim-Heidelberg IFF in which he is the Music Resident.

In addition to the above in 2013 he started operating as a film producer of feature films with a focus on A-list international co-production projects.

George Christopoulos is also a member of the World Soundtrack Academy.





**IRINA-MARGARETA NISTOR**

Born on March 26, 1957 in Bucharest, Irina – Margareta Nistor is a BA of foreign languages, in 1980, French and English, graduating the University with a paper about “Cocteau and his poem-films”.

She worked for The Romanian Television from 1980 until 1999, first as a film translator, then as a program producer. Here she had translated and subtitled over 500 movies and signed programs like: “Video-Guide”, “Series of Series”, “Screen”, and “Film Puzzle”.



She has dubbed live almost 5000 movies on video (from English, French, Italian and Spanish).

She has translated over 100 books, novels, dictionaries and plays.

She conceived several cine-documents “Is History Repeating Itself?” a portrait of the huge actor Toma Caragiu, and a film study about the “Impact of Dallas soap-opera over the Romanian viewers”.

In 1993, she produced, in French, for TV5 Europe a one-hour program called “The Romanian Cinema after 1989”. She was the live commentator of film ceremonies such as: César, Cannes, Oscar, BAFTA, EMMY. She covers for the written and audio-video press famous festivals such as Cannes or Berlin.

She has for 9 years already a weekly one hour Sunday program on Radio Guerrilla and before on Radio Total: “The Voice of the Movies.”

She interviewed important personalities such as Giuliano Gemma, Bernard Pivot, Alan J. Pakula, Frédéric Mitterrand, Rutger Hauer, Sam Karmann, Park Chan Wook, Anthony Minghella, Yann Tiersen, Jean-Claude Carrière, Julie Delpy, Grace Zabriskie, Pim Van Hove, Michael Nyman, Bruce Beresford, Peter Greenaway, Charles Aznavour, Francis Ford Coppola, Dardenne brothers, Carole Bouquet, Isabelle Huppert, and several ambassadors.





**ANATOLI EDUARD  
REGHINTOVSKI**

Writer-director with extensive experience in international co-productions, working first AD for some of the big names: Francis Ford Coppola, Costa Gavras, Anthony Mingella. Passion for psychology and characters.

#### WORK EXPERIENCE

##### **2005 – 2006 “Youth without Youth”**

Director-Producer Francis Ford Coppola Zoetrope-SRG Atelier

**2004 “Cave”** Director Bruce Hunt -Lakeshore

**2003 –“Modigliani”** Director Mick Davis Lucky 7

**2002 –“ Cold Mountain”** Dir. Anthony Minghella/ Prod Acuna Boys/Sydney Pollack-Miramax Pictures

**1999-2000 – “Amen”** Dir. Costa Gavras/Prod KG Production C. Berri, M. Gavras

**1999-2002 – “ Golem”, “ Fragmente” , “Totem”, “Diminutiv mare”, “Inevitabil Krapp”**

#### EDUCATION

**2011 –** Humboldt Uni. Berlin/International Psychoanalytical University Berlin PhD - Psychoanalysis

**2006-2009** Titu Maiorescu University Bucharest –Denis Diderot University Paris VII – BA Psychology

**1998–2002** “ Universitatea Media” Film Directing BA

**1988 – 1994** Bucharest University – Faculty of Physics, grad “Theoretical Physics” MA.

**1984 -1987** “Mihai Eminescu” High School Constanta



## FRONT OFFICE



### **RUXANDRA CERNAT, ARTVIVA President/ Head of Film TEEP**

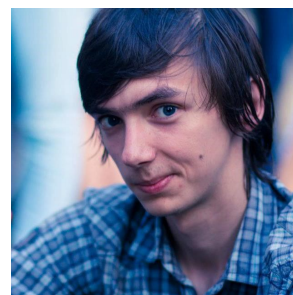
BA in Letters, Social Sciences & PR, MA in Advertising, MA in Film Production. Graduate of several training programs supported by Media/Media Mundus.

Over 10 years of experience in advertising as Creative Professional, PR, BTL Senior Specialist, Marketing Coordinator for Romania and Bulgaria at Home Box Office (HBO) and as independent professional for several international film festivals such as Bucharest IFF, Independent Producers IFF, Moscow IFF and a training program EEFA TN.

Since September 2012, President of ARTVIVA, developing large film events, support for IFF Dakino and Cinopolitica, organizing the annual Russian Film Days, with the support of the Embassy of the Russian Federation, and the international training programs Film TEEP (for features) and 4CC (for shorts) with the support of the Romanian CNC.

### **ANDREI JAKAB, Production Assistant**

Studied International Affairs but during college years he was more and more attracted to the film industry so he started out as a volunteer at a few film festivals in Bucharest and step by step he ended up working at events and film festivals throughout the country.



### **ANA-CAROLA BUZATOV, PR**

BA in Law, MA in Film Production & Scriptwriting. She practiced law for 11 years, as legal consultant to the Helsinki Committee, lawyer and head of the legal department for two national companies until she switched toward film for good.

She made more documentaries and weekly reportages as TVR journalist. Wrote, directed and produced more shorts. Worked as script consultant and wrote three feature screenplays. One of them, *Esc* obtained more international awards. She participated in the first Film TEEP edition with her last script.



### **ANDREEA-ELENA NITU, Online Coordinator**

She graduated the Faculty of Agrofoods and Environmental Economics. Currently she is a student in the final year of the master program "Quality Management, Expertise and Consumer Protection", Faculty of Commerce, Bucharest University of Economic Studies.



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**BAD PEOPLE**

Gia (30) is a military former soldier who is forced to capture a man during the Tbilisi civil war (1992). At the same time he is seeking a fever medicines for his son. On the way his band is supposed to intervene in a battle. One of the soldiers is injured and died little after his hospitalization. While being in hospital Gia finds his old friend who is a soldier of Gia's enemies. They argue a liittle, then talk cordially. Gia exchanges the bread into the fever medicine with the doctor and goes back to the mission.



### Giorgi Tavartkiladze

writer/director

#### Filmography:

**“1X1”** 2006 (Music video)

Director, writer, editing.

**“Estafeta”** 2007 (Music video)

Director, writer, editing.

**“180 degrees”** 2008 (Short fiction)

Director, writer, editing, main role.

**“The friend”** 2009 (Full length fiction)

Producer, director, writer, editing, main role.

**“11-th Flight”** 2010 (Short documentary)

Director, writer, editing.

**“Creativism”** 2011 (Short fiction)

Producer, director, writer, editing.

**“Second”** 2011 (Short fiction)

Producer, director, main role.

**“Rustman”** 2012 (Short fiction)

Producer, director.

**“Prometheus cave”** 2013 (Short documentary, **3D**)

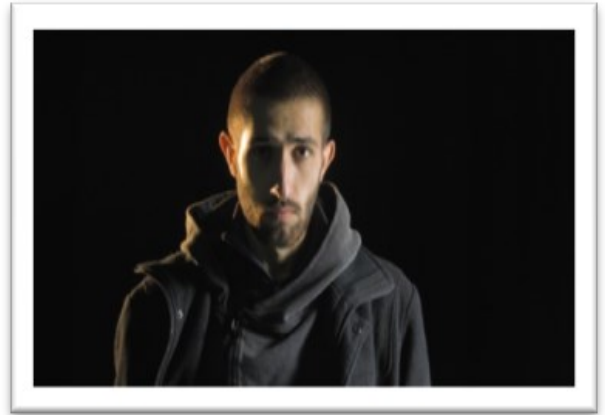
Producer, director.

**“Georgian money- Lari”** 2014 (full documentary) (*Filming*)

Producer, director.

**“Georgia”** 2015 (Full length documentary; 3D) (*Pre-production*)

Executive producer, director, writer.





## ECLIPSE

KARA (43 y.o.) works at “Gold Fish” canteen. The canteen is old, shabby; there is an aquarium with small fishes in the corner. Kara washes dishes in the kitchen till late night. She has two children and alcoholic boyfriend – SAMVEL. Samvel with his drunk friends usually comes to “Gold Fish” and threatening and cursing squeeze money from Kara in order to buy drink.

ZHANNA (34 y.o.) is Kara’s colleague. She is both waitress and manager of the canteen. Zhanna learned to create new portions from the uneaten dishes and serve it on the next day.

On one of the working nights drunken Samvel breaks kitchen’s window and goes away cursing. A big piece of glass falls into the aquarium. Kara finishes her work and receives her 2000 drams. Zhanna checks the contents of Kara’s worn out bag. She takes out a piece of cheese which Kara took from the kitchen for her children. Kara stealthily puts kitchen knife in her bag.

Late night. The streets are empty because of rain. Kara tentatively walks out of “Gold Fish” canteen. Samvel keeps on calling to Kara’s cell phone. Kara switches it off. The peace of the night is disturbed by police and ambulance cars. All the cars are speeding in the same direction.

A pack of stray dogs attacks Kara. Kara runs holding the kitchen knife in her hand, falls and hurts her knees. The knife scraps Kara’s hand. Hearing barking of the dogs KISO (20 y.o.) approaches Kara. Kiso is a prostitute, she works at Tseriteli Bridge. Kiso drives dogs away and helps Kara. Kiso cleans the wounds on Kara’s knees with her cheap perfume and makes her up a little. Kiso is alone. Other prostitutes are all on the other side of the bridge where a fuss can be seen. On the other side of the flash lights of the police and ambulance cars are seen.

A taxi drives up; the Russian chanson is playing in the taxi. The taxi is packed with cheap travel bags. The TAXI DRIVER (60 y.o.) is the Armenian; the passengers are the Iranians of different ages. An old and dirty Armenian flag is hanging in the taxi. The taxi driver persuades Kiso to go with all four Iranians because they hurry to the airport. Kiso refuses and getting into her old client’s car disappears.

Kara starts walking slowly. Taxi levels with Kara. Taxi driver persuades Kara to get into their car. Kara gets into a car somehow. The Iranians liven up. Taxi pulls away.

There is a car accident on the other side of the bridge. There are different cars at the bridge – police, ambulance, civilian. The flash lights are on, creating some sort of alerted atmosphere.

There are some media people with cameras who are reporting on the spot. Next to the rescuers and policemen 7-8 prostitutes of different ages, who are watching what is happening, are standing.

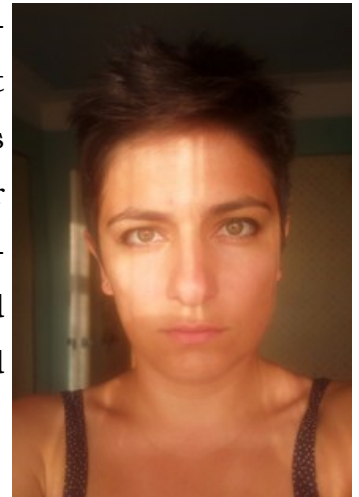
Taxi with Kara approaches the end of the bridge. The taxi driver slows down and looks at the site of the accident. Kara looks terrified at the accident. There are two corpses on the litters covered with white sheets. The crane raised black Toyota from the Yerevan Lake. The car is spinning in the air; water is flowing off the car. The policeman with the stick shows the taxi to pass and drive away. Kara keeps on looking terrified through the rear screen. Kara’s phone is ringing again. Taxi speeds up and disappears in the night.



## Diana Kardumyan

director

Diana Kardumyan born in Nagorno Karabakh. She moved to Armenia with her parents in 1992. She has studied film directing at the Yerevan State Institute of Theater and Cinematography. Has participated in different film festivals, workshops, and master classes. Was a jury member for «ReAnimania» (2011) and «One Minute, One Shot» (2012), «WebApricot» (2014) festivals. Also worked as the pre-selection jury at the «Golden Apricot» (2011, 2014) and «ReAnimania» (2010, 2013) international festivals.



## Filmography

<b>“Parajanov, film about film”</b>	2013, doc., 37 min, HD
<b>“Dialogues”</b>	2013, short, 29min, RED cinema
<b>“Eh, Dima, Dima”</b>	2011, doc., 15 min, HD
<b>“Galata”</b>	2011, short, 10.20 min, HD
<b>“The Shower”</b>	2008, short, 3.15 min, DVCAM
<b>“The Autumn Sun”</b>	2006, short, 8.11 min, 35mm
<b>“The Red Apple”</b>	2005, short, 39 min, DVCAM
<b>“Exercise”</b>	2003, short, 24 min, MD
<b>“The beginning”</b>	2002, short, 16 min, VHS





### Vahram Martirosyan

writer, journalist

Vahram Martirosyan is a graduate of the Post-graduate School of Scriptwriters and Film Directors in Moscow.

He was a vice-president of Armenian State TV (1993-95), top manager, head of information and political programs and host on AR TV (1996-2001), co-editor of Armenian contemporary literature magazine Bnagir (2001-2006).



He was awarded the Best Script prize in fiction film nomination *Armenia 2020* for *Escape from the Land of Promise* (2004), Best TV program prize of the Center of Public Dialogues NGO dedicated to the Armenian-Turkish dialogue (2005), and the Best Script prize in fiction film nomination of *Orange company* (2011).

Vahram Martirosyan has been a jury member of several Armenian film festivals and a scriptwriting professor in the Film School of Golden Apricot International Film Festival. He is author of 10 published books of novels, stories, poetry in Armenian and French. He translated literature from Hungarian, French and Russian languages.

The Armenian Film Center is making a film based on Martirosyan's novel *Landslide* (2000), he is the co-author of the film script.

Author of hundreds of articles, essays, TV and radio programs. Currently he is a columnist in the popular analytical website [iragir.am](http://iragir.am).

Vahram Martirosyan is a PhD in Philology.



## FIGHTING FOR DEATH

In a deserted Macedonian village, the last remaining occupant, Grandpa Milojko sits by his deceased wife's grave, sharing the little food he has with her. A freshly dug grave gapes open next to Ristana's grave. It has Milojko's name prominently written on a wooden cross.

Milojko leaves the grave to pee, but when he returns his face darkens at the sight. Grandpa Janko, another grumpy old man just like him, sits by his wife's grave. Janko is not just any other man, but Milojko's brother in law, whom he hasn't seen in 30 years, after a bitter dispute over the family property. Milojko wants Janko out of the graveyard, since he has no business going about Ristana and Milojko's grave.

Milojko's grave? Janko doesn't think so, it's his grave and he can prove it. Soon enough the two men start a new bitter argument, this time about who gets to die first and get the grave. The fight gets physical and Milojko is about to hit Janko with a shovel, when Janko confidently explains: if Milojko kills him, Janko is certain to get the grave since he'll be buried there first. Milojko drops the shovel, not only because Janko may be right but because his old his back hurts and he can barely stand straight.

Janko has his own health problem, a heart condition and in the fight with Milojko his pills fall inside the grave. With their fight getting bitterer, Janko's condition worsens. When he is about to have a heart attack, Milojko's fight for his own right to die turns into a fight for the life of the man he can't stand.



### **Eleonora Veninova**

writer/director

She is a writer/director who graduated from California State University Northridge with MA in Screenwriting. She is the author of two fiction short films and writer of several scripts for feature films. Her fiction film “Hairs,” financed by the Macedonian Film Fund won the Gold Remi Award at the



Worldfest Houston Festival in 2014 and has been in the official selection at several international film festivals in the US and Europe.

After living and working in Los Angeles at Bold Films and Sixth Sense Productions, as well as in Addis Ababa, Ethiopia, she currently resides in Skopje, Macedonia where she works on short animated films for children and as a co-writer for a feature film that’s currently in pre-production.

She is currently working on her next short film ‘Fighting for Death,’ for which she got an award for best pitch at the Drama Pitching Lab at the International Film Festival in Drama, Greece.



### **Goce Krlevski**

producer

Goce Krlevski is a producer and editor, founder of the production company DNF Films and partner at Revolution Production. Goce has a ten year experience working as an editor and producer in film studios, as well as working as an independent producer.



Goce has produced several short films and documentaries, including the short film “Mrs. Rubin,” financed by the Macedonian Film Fund, which screened at several film festivals. He also worked as an Executive Producer/Production Manager on the feature film “Children of the Sun” by director Antonio Mitrikeski, which was shot in the summer of 2013. His last film is documentary “Bale” produced August 2014. He is currently engaged in the pre-production of two high budget features film and two short films.

Goce holds a BA in Editing from the Faculty of Dramatic Arts in Macedonia and is currently enrolled in postgraduate studies for Editing as Audiovisual Aesthetic concept.



## HOT OLD SCHOOL

Hasan Ali is a lonely and unhappy individual who is degenerated by the consumption society like everybody else. He tries to satisfy his emotional lacks with a worldwide popular social simulation machine which is called simulacrum. Hasan Ali (36) deteriorated in a Simulacrum party where he enjoys unrestrainedly and had to leave the simulation. When he gains his consciousness he notices that he feels too powerless to go back to the simulation again. But he also does not want to face the loneliness. He sees an artificial product advertisement called 'Pet Humans' which is designed to satisfy the need to socialize on TV. This product is an artificial pet human who are young and passive social character. As an alternative to simulacrum in order to satisfy his loneliness and unhappiness Hasan Ali buys a male boy among pet humans. Pet comes the next morning. But since Hasan Ali's impatience on satisfying his loneliness and unhappiness makes difficult have a social relationship with the pet. Moreover this hardship deepens his feeling of loneliness. Hasan Ali cannot stand to a friend who does not satisfy his expectations and kills the pet human. After this confrontation we see Hasan Ali dancing in the middle of his house in desperation with the simulation machine on his head. Hasan Ali gives himself into the Simulacrum.



### **Can Eren**

writer/director

**He was born** in Ankara, 1987. He started photography in 2006. He worked with an Italian film company as a DoP in 2009. Graduated from Istanbul Bilgi University Film Television and Visual Communication Design Departments in 2011 (double major).

Now, he is making his MA in Istanbul Bilgi University Film Television. He made 9 short films including some documentaries. Some of his shorts are distributed to Berlin and Cannes Turkish Selections. One of his shorts Baydara 'Fate of Edra' is awarded with the best feature short film in one of the most respectable festivals in Turkey, Adana International Golden Boll. He is the co-founder and currently working in Ehemmm Production. He also develops a feature film script of which he is the director with Giovanni Robbiano who is a script tutor respectable script workshops like MFI and Torino Film Lab.

He attended Film TEEP Film Training Program organized by Artviva in Romania. He also attended to Mannheim Meeting Place with his feature in development.



### **Beste Yamalioglu**

producer

Born in İzmir, 1989. Graduated from Bogazici University Philosophy Department. During her undergraduate program she completed a film certificate program given by Bogazici University, Western Language and Literature department. In the meantime, she attended short film production and photography workshops.



She writes cinema and philosophy articles in several Turkish magazines. Now, she is making her MA in Bogazici University Philosophy department. Working as an assistant in Meetings on the Bridge, industry section of Istanbul Film Festival. She is the co-founder of Ehemm production and working as producer and project consultant.

Currently, she is developing a feature film project named Baydara 'Fate of Edra' with the script consultant Giovanni Robbiano from MFI and director Can Eren. With the project she attended Film TEEP Film Training Program in Romania, Mannheim Meeting Place and When East Meets West Co-production market. She has attended 20. Sarajevo Talents producers program.





### JUST A SMALL DETOUR

Dino and Matko, two Croatian friends, go on a road trip to attend the Sziget Music Festival in Budapest. Matko, who has just returned after one year studying abroad, wants this trip to be an opportunity for fun and adventure. Dino, recently dumped by his girlfriend Nina, secretly wants to reconnect with her in Hungary. The simple route from Zagreb to Budapest changes when their old borrowed car is stopped at the border. During the car inspection Dino transfers drugs from his pocket to Matko's backpack. Once in Hungary, they take a side road to avoid further police controls. They help an old man with a broken cartwheel but Dino hurts his hand. Matko notices the drugs in his backpack and gets angry. In a remote village, they witness a traditional ceremony that makes them remember childhood. Dino proposes to spend the night nearby, at Balaton. Matko finds out that Nina is there too, and realizes that Dino only wanted to be here for her. After witnessing Dino buying drugs from a ROCKER (55), Matko decides to confront him. A fight starts in the middle of nowhere and it only stops when they are bloody, dirty and exhausted. The car drives through the scenic countryside. Dino and Matko are quiet and serene.





**Gábor Osváth** (b. 1985) first studied liberal arts at ELTE University before getting accepted to the University of Theatre and Film Arts, Budapest (SZFE) in 2008 as a production manager student.

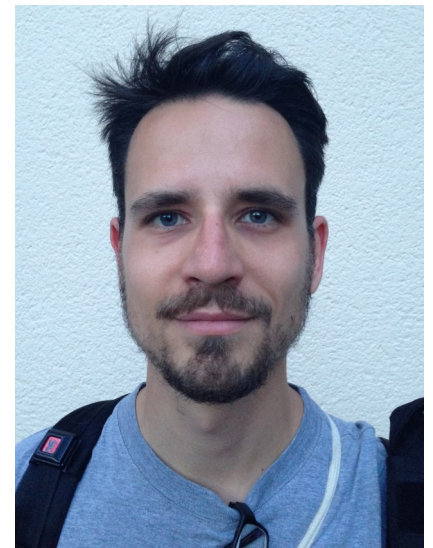
His first short film as a producer was 'Here I Am', which won the Best Short Film Award at the Hungarian Film Festival and was later selected into Cannes Cinéfondation as well as one of the European Film Academy's Best Short Film nominees.

In recent years he produced numerous short films, commercials, music videos, two feature concert documentaries and a web-series. He is currently filming the feature documentary 'Balaton Method', directed by Bálint Szimler.

As a writer, Gábor's first short film, 'Paparazzi', recently received state funding in Hungary, and he is also developing the feature dramedy 'The Relative'.



**Tibor Keser** is a producer living and working in Zagreb, Croatia. His areas of interest include film (both fiction and documentary), video and theatre. He is currently working with Restart (<http://www.restarted.hr/>) producing shorts and documentaries. Tibor is also working as a producer with a design collective Rational International (<http://rational.international/>) focusing mostly on commercial work - making music videos and TV ads. He's also a board member of CIPA - Croatian Independent Professionals Association. Tibor graduated Economics at the University of Zagreb. A few years later, he enrolled into the Academy of dramatic art in Zagreb becoming a film and theatre producer. He's currently a Master's degree student at the same school. He was a dancer, performer and a street artist. He actively pursues workshops and festivals, including the 7. Sarajevo Talent Campus in 2013.



### **Cornelia Iordache**

writer

Cornelia Iordache has an MA in Creative Writing from the West University in Timisoara, Romania, her final paper being on *Dramatic Monologue in Modern Poetry*.

In the last 2 years she has worked as a freelance writer for various film projects including: script advisor for *Livrées à leurssens / Surrendered to their senses*, a short film produced by Arts Vivants, Belgium; narration writer for *Iteration*, an MA graduation short documentary directed by Sergio Miguel Silva from Portugal.



In 2012/2013 she was one of the four writers of the project „Adapting or Cinema”, initiated by Scuola Holden, Italy, in partnership with MOME Budapest and LondonFilm-School. She attended the 7th edition of the Sarajevo Talent campus as a scriptwriter.



## **MARAM AND NINA**

Maram, a young Syrian woman with her two little children, comes to the harbour of a town in Sicily in order to meet her husband who had just landed as a refugee. She finds him behind a fence, that prevents them from hugging. They're relocating him to another town.

She despairs, but starts looking for a way to help her husband. At the bus station she meets Nina, a woman to whom she asks for information. Nina helps her. The two women make acquaintance during the trip, telling each other their stories.

Maram came from Syria two years ago, with her husband Wael, who later had to return to Syria and was no longer allowed to leave the country, so he embarked on a boat trip organized by immigrant smugglers.

Nina tells her story as well. She had arrived in Italy 20 years ago, and had fallen in a prostitution network, which was very difficult to get rid of. With pain, she confesses that she also had a son with the man she loved, the same one that forced her into prostitution and to give her son away.

As Maram misses the connection bus, Nina comes again to help her. She gets a car and drives her and her children to Wael.

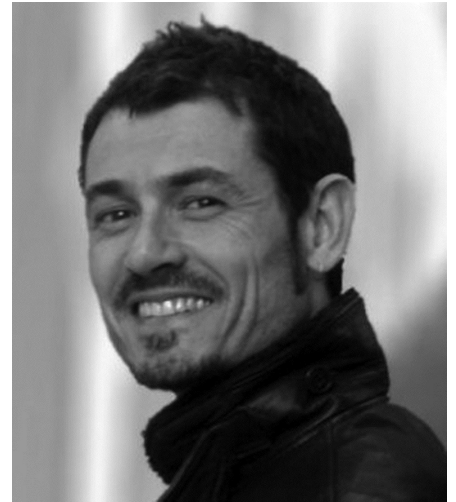
After a risky journey, the Syrian family is now reunited. Maram shows her gratitude to Nina, adding the request that Nina should look for her son.



### **Filippo D'Antoni**

writer/director

After a decade of activity in the cine/tv production, already author in 1996 of the documentary for the Italian Television RaiTre "Graffiti. The Soul on the Wall", in the year 2000 he made his debut as director with "Buscando la Morosa", a parodic reportage that mixes documentary and fiction on the Festival of New Latin American Cinema in Havana, selected at the same festival the following year.



Graduated at New York Film Academy in 2003 he started directing several short films. In 2004, as co-writer, he has gained the Solinas Prize (the best-known Italian scriptwriting award) with the subject "Men of Three Letters". It has been selected as developing project at Media Training – MFI Screenwriting Workshop in 2006. It has been also acknowledged as of national culture interest by the Italian Ministry of Culture. In 2006 he has directed "Gemelline ("Twinnies")", short film acknowledged as of national culture interest by the Ministry of Culture.

He took part in several scriptwriting and filmmaking international workshops and training program, such as Berlinale Talent Campus 2005, MFI 2006 and 2008, FilmTEEP 2013.



## REQUIEM FOR LAIKA

It opens in outer space, in a dream-like and serene atmosphere, which is interrupted by a 'drop' to Earth to Baikonur cosmodrome from which Laika is being launched into space. Inside Sputnik 2, she suffers from the overwhelming noise and heat, until a sudden stop.

It was all a dream.

The Monument wakes up in the same old place where no one notices him and everything around him looks so much different than when he was first put there – Westernized clothes of the by-passers and burger shops everywhere. The Monument feels alone and starts quietly singing a Soviet patriotic song, but falls silent whenever someone passes near him.

Suddenly, the Monument starts hearing other voices singing back at him – voices of other monuments from all over. The statues from Moscow's Fallen Monument Park to Lithuania's Grutas Park reply in a choir. Even the comrades from Varna and the two soldiers from Sevastopol sing back in unison.

The Monument no longer feels alone, as they all reminisce about the days of their glory. But then, his joy is interrupted by a stray dog urinating on him. The Monument remembers Laika again and feels even worse. He thinks that he had only imagined the other voices.

The dog appears again in one of the statue parks. It finds its way out through a hole in the fence. Slowly, the voices creep back in, letting everyone know that they were 'real' and that they are there waiting.



### **Gorana Jovanović**

writer/director

Gorana Jovanović was born in 1988 in Belgrade, Serbia. After finishing a design school in Belgrade, she studied Film Directing in Belgrade and later in London, where she obtained a BA in Film & TV Production at the University of Westminster, specializing in writing and directing.

She had written and directed short fiction and documentary films *Eden East* (2014), *King for a Day* (2013), *Babine* (2009), *Program* (2008), *Fabrika* (2008) and *Leave*, which is currently in post-production.

She had also taken part in training programmes Sarajevo Talent Campus 2013, East-West Talent Lab 2014, Film TEEP 2014 and Drama Pitching Lab 2014.



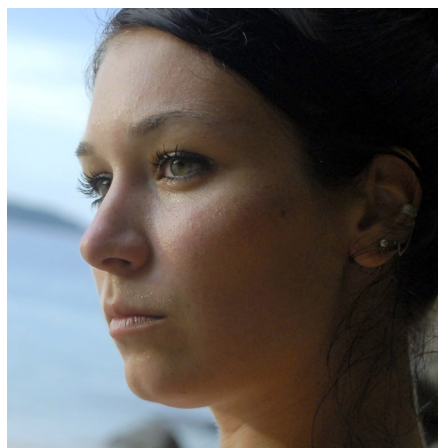
### **Anja Jeremić**

producer

Anja Jeremić was born in 1986 in Belgrade, Serbia. She started freelancing during the beginning of her BA studies in Production in Media and Culture at the Academy of Arts in Belgrade. She has 7 years of experience in production, primarily as Production Manager and Line Producer.

Anja had worked on both domestic and foreign productions of various feature and short films, TV series, reality shows, commercials, international festivals and music videos.

At the moment, she is focusing more on developing short and feature length film projects with international co-production potential.





## THE KNITTED BASKET

According to the ancient laws of the village, the children of elderly people put them – old men in the basket and their children leave them on top of a high mountain. Sarkhan is protagonist. He goes against the laws of the village and does not want to leave his father on top of the mountain and hides his father, afraid of the criticism of the people. Sarkhan's son Ayhan, seeing the disappearance of his grandfather, begins to look for him.

Sarkhan lies to his son, saying that his grandfather in the hospital and he's fine. Ayhan does not believe his father. He finds his grandfather in the barn. But the wife presses on Sarkhan and makes him get rid of his father. Sarkhan should choose: or his family, or the old father. Sarkhan chooses his family. He takes his father on the mountain, and leaves him there. But the thought of his father and his future at rest do not give in. He comes back and takes his father home.

The second line of the film will tell the story of homeless children. They live in a landfill. In order to live, they are engaged in theft. The leader of these children Intiqam, in love with the daughter of a local governor. Despite the fact that she loves Intigam, the girl's father is against the marriage. Not finding a way out of the situation Intiqam escapes with his favorite girl from the village. On the way they are caught by the girl's brother, that kills Intigam with a knife, and clears his honor.



## Imamaddin Hasanov

writer/director

### Work Experience:

2013-2014 Staged the theatre play "Garden of Dreams", based on a ParvizBashar-dust's novel at "Oda" Theatre, Baku;

2009-2013 Creative Director - "Free Art" Production;

2012 Creative Director - "MZ" Production ;

2008-2012 Creative Director - State TV channel AzTV;

2007-2008 Creative Director - Space TV channel (Azerbaijan);

2006-2007 created the Youth Center in the Union of Theatrical Figures of Azerbaijan and staged

the play "Ali and Nino" based on Kurban Said's novel;

1999-2006 Director and Actor - Baku Camera Theatre;



### Other events:

2014 – Participant at Berlinale Talents;

2014 – Robert Bosch Co-production Prize Nominee;

2013 – 3rd place award - "New Breath" Script Competition organized by the Ministry of Culture and Tourism and The Union of Cinematographers of Republic of Azerbaijan;

2013 – Young Professional Program -Festival of Central and Eastern European Film Wiesbaden;

2013 – EURASIADOC, Documentary Scriptwriting Residency, Almaty-Kazakhstan;

2013 –East Doc Platform/ Project Market, One World Film Festival;

2012 – 2013 – INPUT International Film Festival and Workshop;

2012 – START International Film Festival of Youth and Students;

2012 – "BEST PITCH" Award - "Holy Cow" documentary project –Caucadoc Project Development Workshop, Tbilisi, Georgia;

2012 – Tbilisi Film Market Documentary Film Project Pitching for Robert Bosch Stiftung;

2012 – Baku Film Institute, Training for Producer – Workshop by ZeynepOzbaturAtakan.

### Filmography:

2012-2013 – "Holy Cow" ("Müqəddəs İnek") – 52' doc/film (Azerbaijan, Romania, Germany)

2011 – "The Happiness of Virgin or Invisible Side" ("Bakirənin xoşbəxtliyi və görünməyən tərəfi")

2011-2012 – "Dede Gorgud and Haydar Aliyev" ("Dədə Qorqud və Heydər Əliyev") – 42' TV/film

2010 – "7 Bold People" ("Yeddi cəsur") – 45' Experimental TV / film

2007-2008 – "Just for people who are awake" ("Oyaq olanlar üçün") – TV Series





## THE LESSON

A father, hoping to mend the relationship with his estranged son, plans a fishing trip in memory of the old childhood excursions. His hidden intention is to finally teach the boy how to drive, for it's something a real man should know, and then give him the family relic, an old red Dacia as a present. The son is tired of always contradicting his father so he accepts to go on the trip. However, on the road nothing happens the way they imagined. The 15-minute film is a bittersweet road-movie which dissects the communication problems of a working-class family.

Father, son and their Dacia road tripping. Alex is visibly bored by the childhood stories his father keeps telling over and over again so Nicu decides to hand over the wheel. The driving doesn't seem to go too well and Alex's patience is running low, while his father's instructions become more frequent and louder by the second. The trip, originally planned as a harmonious one, suddenly turns into a tensed situation: Alex blames his father for his own frustrations and their family's problems while Nicu tries to defend himself way too heatedly.

Suddenly, their Dacia decides to interfere and breaks down. The situation becomes even more hopeless when Alex gets a call from his colleagues about a sudden job. The boy leaves to hitchhike, while his father stands alone with the broken-down car in the middle of the field.

Sunk in himself, Nicu is relieved as an Audi comes from afar. He is left speechless when he sees that Alex is the one getting out of the car, having found someone to tow them back to town. Father and son sit quietly side by side, while their Dacia is being towed.

Back at the flat, Nicu remains alone in their car. He takes out a birthday ribbon and ties it to the wheel as an evergreen song from the communist times is playing on the radio.



## Ioan Antoci

writer

### FILMOGRAPHY/PRODUCED SCRIPTS:

2013 - **Câinele Japonez/The Japanese Dog**, feature film directed by Tudor Cristian Jurgiu and produced by Libra Film; Official Selection New Directors of San Sebastian International Film Festival, Spain; IFF Warsaw, Poland; IFF Mumbai, India; IFF Vilnius, Lithuania ((<http://www.imdb.com/title/tt3223280/>)

2010 - **Nihil sine Morte**, short (<http://www.imdb.com/title/tt1664734/>)

2009 - **Movie lovers**, short

2008 - **Memories of love**, short



### Screenplays:

2014 - **Glebe**, selected in Scripteast, Poland

2013 - **Edited life**, co-written with Violeta Gorgos, selected in Film Teep workshop, 2014, Bucharest, Romania;

2012 - **Time of impostors**, adaptation after Viorel Savin novel „The Impostor”;

2011 - **Otherworld**, written after an idea of Robert L. Jones;

2010 - **Raish**, co-written with Robert L. Jones; selected in Film Teep 2013;

2009 - **Mario, Maria, Marinel**, co-written with Violeta Gorgos;

2009 - **Superbstar**;

2008 - **The Japanese Dog**.

### Awards:

2009, “Krzysztof Kieslowski” Award and Trophy for Best Eastern and Central European Script The Japanese Dog, ScripTeast workshop, Cannes, France

2008, HBO Romania Award for Best Feature Screenplay The Japanese Dog, Transilvania Film Festival, Cluj-Napoca, România



### Botond Pusok

writer/director

Born in 1986, Romania, Botond Püsök graduated at the Sapientia - Hungarian University of Transylvania, Department of Film, Photography and Media as a film director. Since then, he works in the media and is a founding member of SpotFilm, the production company at which he works as a director.



### SPOTFILM

Film production services in Transylvania

[www.spotfilm.ro](http://www.spotfilm.ro)

Co-Founder

- 2014                    **Weekend** – Romanian casting director, extras coordinator  
- Feature film/thriller directed by Áron Mátyássy
  
- 2013                    **Alice** – production partner  
- Interactive theatre project, Lewis Carroll's *Alice in Wonderland*
  
- 2011                    **The Story of the Mikó-Castle** – director  
- Short-films, historical, *The Secrets of the Fountain* and *The Feast*
  
- 2010-                    **Retropolis** – co-producer  
- Documentary series about the Transylvanian built heritage
  
- 2010                    **Picnic in Concrete Fields** – director of photography  
- Experimental shorts, Romanian-Hungarian-Austrian co-production
  
- 2009                    **We Need A Team In Red-White-Black** – director, editor  
- Documentary, 67 min.

### Workshops

- 06/2014                    TIFF Transilvania Pitch Stop / project: *Miracle in Cluj*
- 05/2014                    Film TEEP co-production training programme / project: *Miracle in Cluj*
- 11/2013                    Baltic Event Co-production Market, Estonia / *Miracle in Cluj* – best project award
- 2010                    Communitas Foundation, Romania / Art-Scholarship in Film
- 06/2009                    Filmjus Foundation Hungary / script development financing



## THE LINE

This script has two parts. In the first part, it's the delusion of the man. In this delusion the characters are reflections come from the man's subconscious, who are people he is facing in his real life. The characteristic properties of these people are reflecting similar things with their roles in real life.

The man made a car accident by hitting and injuring a woman severely. He is suffering a pang of conscience after this trauma. As he visits the woman at the hospital he faces with the doctor and the morgue staff.

In the delusion of the man, the morgues staff is seen as the black man reflecting death, the doctor is seen as the white man reflecting life, the woman is seen as herself healthily with a charming reflection.

In the first part the man is sitting alone at a pub. In the pub there is nobody but the woman. Firstly white man comes by him as if he knows the man and he has called him, the man gets surprised and gets to the toilet. He face with black man, black man asks the same questions with similar attitude to the man and the man gets surprised again, the man gets out of the toilet and gets into the pub again. He notices the woman, he gets by her. She stands up and steps to the music box, as she walks her walk is firstly intercepted by black man, and then white man, she gets away from them and changes the music by dropping a coin to the music box. She gets by the man, bottoms up his drink. As she leans to kiss him a stop-motion effect is seen, and she is seen down at the floor after the accident, as the man is making an artificial respiration to her.

In the second part, the man is seen smoking a cigarette at a bench. He faces firstly with the doctor and then the morgue staff. The doctor tells about the woman's current conditions, and the morgue staff passes by him carrying a corpse. The man enters the room where the woman is lying. He sits by her and starts to speak although he knows she can't hear him as she is in a comatose state. He tells that he suffers a pang of conscience after hitting her, he tells that it was the day he was planning to commit a suicide and he accidentally hit her. He tells her that he still wants to die but he can't die in case she lives.

In the the man's last sentence, the aim and theme is like this; as the man has decided to commit a suicide he has hit a woman and has started to suffer a pang of conscience. As the woman has noone else from the man visiting, he feels worse and although the man still isn't fond of living, the probability of her living becomes a meaning for life for the man with mixed emotions of affection, suffering a pang of conscience and deep sadness.



**Yusuf Alper Akın**

writer

**Filmmaking Training:**

Spring 2010                      Ankara Sinematek  
Foundation, Screenplay Worksho

Summer 2011                      Prag Film School  
Summer Filmmaking Workshop

Winter 2013-2014              Ankara AFSAD  
Foundation, Photography Workshop

May 2014                          Film TEEP, Bucharest



**Previous Works:**

Little Things, Short Film-Screenplay & Director, Prag 2011

Portakal (Orange), Short Film-Screenplay, Eskişehir 2012

Pazartesi (Monday), Short Film-Screenplay, Eskişehir 2012

Karton Gemi (Carton Ship), Feature Film- Screenplay & Producer, Eskişehir, 2014

**Screenplays:**

Döngü (The Loop), Ankara 2014

Dingo'nun Ahır (The Barn of Dingo), Ankara 2014

Vita, Mare et Natura, Ankara 2014

Köşe Kapmaca (Puss in the Corner), Ankara 2014

Uyuyan Sırlar (Sleeping Secrets), Ankara 2014

Mahir'in Kutusu (The Box of Mahir), Ankara 2014



**Etem Altuğ Akın**

producer

**BUSINESS EXPERIENCE**

2012-2013 Administrative Assistant, Hisarcıklıoğlu  
A.S , Ankara

2007-2010 Graphic Designer, Freelance, Ankara

2006-2007 Pre-Accountancy, Ermetal Alüminyum,  
Ankara

**EDUCATION INFORMATION**

2013- ... TOBB University, MBA (Master of  
Business Administration)

2007-2012 Anadolu University, Faculty of Management

2002-2006 Başkent University, Biomedical Equipment Technology Technician Program

**COURSES AND CERTIFICATES**

2010-2011 EmbassyCES, Certificate of English Language (in Oxford)

2010 Bilge Adam, Certificate of 3d and Technical Drawing

**COMPUTER PROGRAMS**

3dsMax, Autocad, Netcad, Google Sketchup, Photoshop



## **THE MAN WHO GOT SAVED BY BEER**

“The man who got saved by beer” is a short movie about Marian, a 37 year old mechanic, who lives in Bucharest, with his wife, Corina(35) and his son, Danny(6). One evening, when he comes home from work, he wants to drink some homemade wine but mistakes the wine bottle with the caustic soda bottle. This way, he drinks caustic soda, which burns his digestive tube.

At the hospital the doctors say they have to put him through a series of surgeries to try and rebuild his digestive tube. After a few surgeries, Marian’s condition isn’t good at all and the doctor tells Corina that he doesn’t have much to live.

One day, Marian manages to convince one of the nurses to pour some beer through his artificial tube, attached by the doctors. He starts feeling better, and the pain disappears. After a week, he decides to get out of the hospital and live what’s left from his life like a normal man.

He feels, better and better, he manages to successfully finish the series of surgery and regain his normal life. This screenplay is inspired by a real story.





## Alexandru Tudor Jecu

writer

### Training and Education:

University: National School of  
Political and Administrative Studies (SNSPA)

Specialization:

Communication and Public Relations

Period: 2007 - 2011

College: Ion Neculce National College

Specialization: Humanist studies, Philology

Period: 2003 - 2007



### Previous experience:

Period: 09.2009 - 08.2013

Job: Copywriter

Activities and responsibilities: Writing text for audio and video spots (commercials)

Name of the Employer: If Media - If TV

Domain of activity: Television and Publicity

Other diplomas

and workshops: International photographer and Adobe Photoshop

Saga Film Workshop, 2011

Media Pro Pictures workshop, 2012-2013

Film TEEP workshop, 2013

ASCER workshop, 2013



## **THE PATIENT**

Mihai is a hypersensitive 27 year old young man from Bucharest, Romania. He is very drawn to the spiritual side of life, but his emotional instability makes him seek help at a psychologist's office.

But his psychologist doesn't share Mihai's interest towards the spiritual side of life, and she starts to question his entire life philosophy, judging him harshly for his approach to life, and urging him to 'grow up' and take a hold of his life. As Mihai starts to say more about his life and his relationship to Alina, Sanziana, his therapist, starts to make her own interpretations on why things didn't go right for Mihai, and it's clear that the two have opposite views on life.

As Mihai leaves the office it seems that he has lost this confrontation, but later that evening he goes through a spiritual experience that may prove otherwise.



**Stefan Marin**

writer/director

Currently doing his MA in Screenwriting at the National University of Performance Arts and Film (UNATC).

Has studied acting and participated at several local and international acting workshops.

He is a psychologist and member of S.P.E.R. (The Romanian Experiential Psychotherapy Society)



**Filmography(screenwriter, co-director)**

**"Regasire(Finding me)"**, 18', Romanian, 2010

**"Pigfoot 0,75 euros/kg"**, 7:42', Romanian, 2011

Was selected at:

Patras International Film Festival 2011, Greece

Cinemadamare International Film Festival 2011, Italy

Anonimul International Film Festival 2011, Romania

DaKino International Film Festival 2011, Romania – won the audience award

**"Fantasy in C minor"**, in 2013.

Selected for the Anonimul International Film Festival 2013, Romania

Screened on national television (TVR) in 2014



## Location

Bucharest is the capital of Romania. It is the largest city in Romania, located in the south-east of the country, on the banks of the Dambovitza River, less than 70 kilometres (43 mi) north of the Danube River.

## Climate

The climate is temperate and continental, with four distinct seasons. The average annual temperature is 11 °C (52 °F) in the South. Spring is pleasant with cool mornings and nights and warm days.

## Time

Romania is in the Eastern European Time Zone: GMT + 2 hours.

## Population

Approximately 96.6% of the population of Bucharest is Romanian. Other significant ethnic groups are Hungarian, Jewish, Gypsy, Turk, Chinese, German, Greek, Italian.

## Language

The official language in Romania is Romanian. Hungarian, German, English, French are also understood and widely spoken. Romania is a full member of La Francophonie.

## Religion

86.7% of the country's population is Orthodox Christian. Other major Christian denominations include Protestantism (5.2%), Roman Catholicism (4.7%) and the Romanian Greek-Catholic Church (0.9%).

## Currency Exchange

National currency: Leu (RON)

1 Euro = 4.47 RON

1 USD = 3.23 RON

## Communications

To call Bucharest from abroad: +40

## Emergency

Free-of-charge call from any phone: 112.

## Power Supply

The current is 220 volts AC, 50 Hz, European-style 2-pin plugs are in use.

## Attractions

### Old Town (Historic Center)

**Old Court Palace and Church** (Open 10:00 - 18:00) - The Old Court, first built on this site in the second part of the 15th-century by Vlad Ţepeş, was considerably extended during the 16th-century, by Mircea Ciobanul, and again a century later, by Constantin Brancoveanu, who added a splendid voievodal palace, decorated with marble and icons. The palace was partially destroyed by a series of fires in the 19th century however, and subsequently neglected. Next door to the palace is the Old Court Church, dating from 1545.

By the middle of the 17th century the area around the old palace was Bucharest merchant district, which it to all intents and purposes remained until the end of World War II, when many of the rightful owners of the houses and businesses which lined the area's streets were arrested by the communist authorities, and their property confiscated and left to rot. The entire area - viewed as being far too bourgeois for communist tastes - was then neglected for decades.

**Lipscani Street** gets its name from the large number of traders who, in the 18th century, sold wares here brought from Leipzig, which at the time was one of the largest trading posts in Europe.

**Stavropoleos Monastery**, built in 1724 by the Greek monk Ioanikie Stratonikeas.

It's worth checking out the **Glassblower's Courtyard** (Curtea Sticlarilor; 9-11, Selari Str. ) a former inn now put to good use as an artisan's workshop and as the home of a couple of decent bars and pubs.

Today packed with cafes - most of which offer hookah pipes and exotic tobaccos - **Pasajul Macca-Vilacrosse** was built in 1891 as a conduit between Calea Victoriei - then the busiest street in the city - and the National Bank. This was Bucharest's first shopping mall.

**Casa Poporului - House of the People** is the world's largest civilian building, most expensive administrative building and heaviest building. Costa Gavras shot scenes of the film *Amen* in the Palace, meant to represent the Vatican.

**Cismigiu Gardens** - next to the old town

