



Film **TEEP**

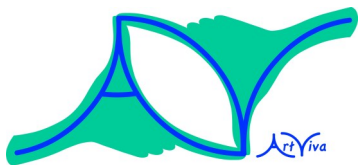
Film Training for East European Professionals

Bucharest Workshop
23rd-28th of June 2015



Film TEEP is a co-production training program for feature length films

Organized by



ARTVIVA
Romania

In partnership with



FILM CENTER SERBIA
Serbia



GEOPOLY
Bulgaria



MACEDONIAN FILM FUND
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Poland



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Awards



MANNHEIM MEETING PLACE

With the financial support of



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Italy



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Armenia



VIDEO BROADCAST FILM
United Kingdom



WHEN EAST MEETS WEST, ITALY 2



Welcome to Film TEEP!

Performing our mission to finance and promote the valuable movies and their talented filmmakers, as to further the seventh art,

appreciating the aims of this international workshop, among which helping participants from the region to improve the creative content and international potential of their feature projects,



enabling an international framework for the development of such projects and encouraging audiovisual collaboration between both EU and non-EU member states,

We are happy to support Film TEEP created by ARTVIVA three years ago, the only co-production training program from Romania and one of the very few in Europe.

The workshop gathers the teams with the most interesting projects and experienced international trainers in a marathon of feedback, writing, re-writing, pitching, co-production and financing, which will bring you closer to the final draft and to getting the required resources to make your movie.

This intensive training program will enrich you with knowledge, new ideas and solutions as well as new collaborators in film industry.

So have a great and effective time in Bucharest.

Welcome to Romania,

Head of National Center of Cinema

Anca Mitran



Dear friends, dear colleagues,

Crowdfunding, VoD platforms, cross and trans-media, tax-shelter, digital shift...

Film business likes to invent new words and concepts.

Sometimes, they represent money.

Many times they are purely dreams.

The most important remain the words, the real words used in your script.

They are your idea, your originality, your statement.

On this field Film TEEP can help you.

Script advisers are not playing with figures, amounts, budgets.

They work with what is the most personal and the most essential:

Words and dreams which can become films, films which can become dreams of others.

*We always speak about "happy end" in cinema,
With TEEP, we want you to have a "happy start."*

Patrice Vivancos
June 2015



Dear Friends and Colleagues,

It is a privilege to have been asked to contribute to Film TEEP again and I would like to offer a warm welcome to participants and trainers alike.

Together over the next few days we will form a supportive and challenging community sharing that most basic element of human experience. Stories.

As film is collaborative in its art and business so this community will collaborate in seeking out and expressing the essence of the stories being told. The trainers and participants all share in the inspiration and challenges of the process and in addition to the work achieved on your project I hope that peer relationships that are begun here help sustain you and your projects in the future.



I respect your creative courage in coming to Film TEEP and believe you will return from this journey with a story closer to the one you have to tell.

David Pope. Lead Script Tutor.
June 2015





Billy Wilder in his office

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Tuesday, 23rd of June
DUKE Hotel

Time	Session	Trainer
09:00 -	Arrivals	All
18:00 – 19:00	Break OUT – escape room games teambuilding (optional)	All
21:00 -	Welcome drinks Cosmopolitan evening, sharing stories and traditions (Duke Hotel, ground floor)	All



Wednesday, 24th of June

RUSSIAN CULTURAL AND SCIENCE CENTER, BUCHAREST

Time	Session	Trainer
09:30 – 10:45	Welcome Introductions from Film TEEP Aims of this workshop Trainers presentation Projects presentation	Anca Mitran Ruxandra Cernat Patrice Vivancos David Pope Catherine Linstrum Mary Kate O Flanagan Natalia Mujennikova
10:45 – 11:45	“Thematic immersion: Does the essence of your story live in all of its parts?” – lecture and Q&A	David Pope
11:45 – 12:15	Networking break (Samovar cafe, coffee & tea can be served)	All
12:15 – 13:30	“Production and finances, or how to make your stories into real films ” - lecture and Q&A	Patrice Vivancos
13:30 – 14:30	Lunch – “Mon Amour” restaurant	All
14:30 – 16:30	Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) - 4 projects with Mary Kate O Flanagan and Patrice Vivancos	All
16:30 – 17:00	Networking break (Samovar cafe, coffee & tea can be served)	All
17:00 – 19:00	Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) - 4 projects, with Mary Kate O Flanagan and Patrice Vivancos	All
19:30 – 21:00	Screening – participants’ previous works – audience allowed Followed by Q&A with the authors	All
21:30	Free time	



Thursday, 25th of June
RUSSIAN CULTURAL AND SCIENCE CENTER, BUCHAREST

Time	Session	Trainer
9:00 – 12:00	“Scene-writing techniques for screenwriters of film and television” – deconstructing classic scenes, observing film-makers in high command of their craft.	Mary Kate O Flanagan
12:00 – 12:30	Networking break (Samovar cafe, coffee & tea can be served)	All
12:30 - 13:30	“Before and after the script: chain of titles, copyright laws, festivals and film markets, film promotion”	Patrice Vivancos
13:30 – 14:30	Lunch – “La Rambla” restaurant	All
14:30 – 16:30	Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) - 4 projects with Mary Kate O Flanagan and Patrice Vivancos	
16:30 – 17:00	Networking break (Samovar cafe, coffee & tea can be served)	All
17:00 – 19:00	Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) - 4 projects with Mary Kate O Flanagan and Patrice Vivancos	
19:30 – 21:00	Screening – participants’ previous works – audience allowed Followed by Q&A with the authors	All
21:30	Free time	



Friday, 26th of June

RUSSIAN CULTURAL AND SCIENCE CENTER, BUCHAREST

Time	Session	Trainer
9:00 – 12:00	“Scene-writing techniques for screenwriters of film and television” – workshop scenes from works in progress	Mary Kate O Flanagan
12:00 – 12:30	Networking break (Samovar cafe, coffee & tea can be served)	All
12:30 - 13:30	“The poetic structure as a model of shaping the film” - lecture and Q&A	Catherine Linstrum
13:30 – 14:30	Lunch – “Buongiorno” restaurant	All
14:30 – 16:30	Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) – 4 projects with Ruxandra Cernat	All
16:30 - 17:00	Networking break (Samovar cafe, coffee & tea can be served)	All
17:00 – 19:00	Group meetings Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) – 4 projects with Ruxandra Cernat	All
19:30 – 21:00	Screening – participants’ previous works – audience allowed Followed by Q&A with the authors	All
21:30	Free time	



Time	Session	Trainer
9:30 – 11:00	“Reaching the audience – film distribution and the sales world” - panel discussion followed by Q&A	All
11:00 – 11:30	Networking break (Samovar cafe, coffee & tea can be served)	All
11:30 - 13:30	Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) – 4 projects with Ruxandra Cernat	All
13:30 – 14:30	Lunch – “High Life” restaurant	All
14:30 - 16:30	Group meetings Participants start working on their projects with the trainers DP (David Pope) group – room 1 CL (Catherine Linstrum) group – room 2 Individual meetings (50 minutes per project) – 4 projects with Ruxandra Cernat	
16:30 - 17:00	Networking break (Samovar cafe, coffee & tea can be served)	All
17:00 – 18:00	Round table – feedback and wrap-up	All
18:00	<i>Well-deserved drink!</i>	
19:00	Free time	
22:00	Karaoke and dance party	

Sunday, 28th of June DEPARTURES



Film TEEP Team			
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TRAINERS	
Patrice Vivancos	sptcv@cv.gva.es
David Pope	david@advancefilms.com
Catherine Linstrum	catherinelinstrum@me.com
Mary Kate O'Flanagan	marykateireland@gmail.com

a	Name	Nationality	Profession	Project	Group	E-mail	Tel.
1	Emre Akay	Turkish	writer/director	The Hunt	DP	emre_akay@hotmail.com	+90 536 352 7881
2	Chad Ozturk	Turkish/Fr	producer	The Hunt	DP	chad@jaguarpostea.com	+90 533 413 9714
3	Ramin Matin	Turkish	writer/director	The Disappeared	DP	ramin@gyotinfilm.com	+90 533 466 4378
4	Hakan Bickaci	Turkish	co-writer	The Disappeared	DP	bicakcihakan@gmail.com	+90 535 622 9421
5	Razvan-Mihai Badea	Romanian	writer	Play It Out	DP	razvan.badea03@gmail.com	+40 731 344 423
6	Marine Zakaryan	Armenian	writer/director	My Grandmother's Lock	DP	mzakaryan@parallelsfilm.com	+374(0)99207284
7	Annie Galstyan	Armenian	producer	My Grandmother's Lock	DP	annie.galstian@gmail.com	+374(0)55452776
8	Ivan Ustinov	Russian	writer/director	Enlightenment	DP	wt@bigbagfilms.ru	+7(903)772-88-64
9	Alexander Chernov	Russian	co-writer	Enlightenment	DP	cinemaslave@gmail.com	+7(909)674-54-57
10	Andrej Ilievski Volkashin	Macedonian	writer/director	Summer of Sylvia	DP	andrej.ilcho.ilievski@gmail.com	+389 77 504 981
11	Elena Stanisheva	Macedonian	producer	Summer of Sylvia	DP	elena.stanisheva@gmail.com	+389 71 321 487
12	Rusudan Chkonia	Georgian	writer/director	Venice	CL	rchkonia@gmail.com	+995 322 39 0664
13	Cornelia Iordache	Romanian	writer	On the Roof	CL	iordache.cornelia@yahoo.com	+40 727 785 352
14	Domante Urmonaite	Lithuanian	writer/director producer	PILL# 1618	CL	domante@spacecolour.com	+370 67 468 566
15	Sohail Afiat	US/Iranian	writer/director	Black & White	CL	sohailafiat82@gmail.com	+90 537 373 5659
16	Nursel Dogan	Turkish	writer/director	Besna	CL	nursel_dgn@hotmail.com	+90 535 457 0427
17	Cemil Can Yusufolu	Turkish	producer	Besna	CL	ccanyusufoglu@gmail.com	+90 535 795 1964
18	Marco Fantacuzzi	Italian	writer/director	For the Rest of the Trip I have been shooting the Indians	CL	m.fantacuzzi@gmail.com	+39 349 1003076
19	Raluca Maria Rusu	Romanian	writer/director	Horses at the King	CL	raluk_marie@yahoo.com	+40 737 562 224
20	Simona Patrascu	Romanian	producer	Horses at the King	CL	simona-patrascu@live.com	+40 721 354 667

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 3 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.

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.



MARY KATE O'FLANEGAN**SCENE DEVELOPMENT TRAINER**

Mary Kate O Flanagan is a screenwriter and script consultant, working with writers and producers internationally, helping to shape stories by emerging and established screenwriters. She designs and delivers training in the craft of screenwriting in Ireland, across Europe and in Africa. Her particular area of expertise is in The Sequence Approach.

She is a tutor on MEDIA-funded programmes such as Midpoint, MAIA, Engage and has been a speaker at The London Screenwriters Festival, The Galway Film Fleadh, The International Film School in Cologne and FAMU, the Czech Film School. She is the course designer and lead tutor at Storyworks run by Valletta 18 and Midpoint among others.

Mary Kate is a working screenwriter and has won two pan-European awards for her screenwriting, holds an MA in Screenwriting.

She is a published short story writer and a Champion Storyteller at The Moth.



RUXANDRA CERNAT

ARTVIVA President/
Head of Film TEEP

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



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 Cinepolitica, 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.



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.

**STEFAN MARIN**

Promotion and Catalogues

MA in Screenwriting and BA in Psychology, Stefan Marin is the writer/director of several short films which were well received at international film festivals.

Currently, promoting his latest short, "A dangerous game", and developing a feature length 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.

**ANA IATAN**

Communications

She graduated International Relations and European Studies University in Bucharest. She is passionate about film making industry and got her accreditation as a make-up artist. She likes meeting new people and working with tight deadlines.



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BESNA

1990s. A Kurdish village at the foot of high hills... Earthen-roofed houses, stables, scrawny trees surrounding the houses are disguised under a thick layer of snow. The brook that flows through the middle of the village is covered in ice, smoke rises from the chimneys of some houses. Mostly elderly folk, women and children live in the village. The young men of the village have gone to the cities in order to work or to the mountains to join the Kurdistan Workers' Party. Besna (31) lives with her father in law Cafer(80). Cafer's wife is dead, he has raised his only child Cemal(28) by himself. Besna and Cemal had an arranged marriage when they were still very young. Cemal has earned his livelihood by workmanship in another city since the day he was married. He has sent more than the half of his earnings back home. He has gone to the village with permission. Besna and Cemal have rarely been together. Because their marriage is based on traditional ties, their relationship endures despite its problems. It is a period in which the Kurdish problem and conflicts are intensely experienced. Villages are evacuated, burnt. People are exiled. On a snowy winter day, in this little Kurdish village that is burnt by soldiers, walking half naked along the pathway, people seek refuge at their relatives' and acquaintances' houses in the neighboring villages. Grandpa Cafer, takes refuge at his sister's house at the neighboring village with Besna and his dog. They stay there till things calm down. Grandpa Cafer and Besna go to the town in order to head towards Istanbul, soldiers stop the minibus at the checkpoint. Two task forces with heavy arms, their faces masked get on the bus and check the identities of the passengers. Grandpa Cafer and Besna's identity cards have been burnt within the house. Grandpa Cafer can't tell this to the soldiers, so the soldiers take them into custody. Grandpa Cafer and Besna are interrogated in different rooms; they are both released after a while. Grandpa Cafer backs down from the idea of going to Istanbul. He doesn't leave the place he was born and where he grew up, the ground upon which he has lived, his life full of memories behind. He doesn't leave his village. He sends his daughter in law alone to Istanbul to live with her husband. He goes back to his village, lives with his dog, Cano. Sometime later, Grandpa Cafer dies alone in the village. Cemal works as a night as a watchman at a construction site in the middle of the city. He stays at the basement floor of one of these buildings which are just plastered. Cemal sleeps during the day and works at night. Besna is alone at the basement floor during entirety of the day. She doesn't know any other language besides Kurdish. She is like a prisoner in this city that she doesn't know, without knowing the language of the city. The farthest place she is able to go is the grocery on the street. One day, Besna meets Ilker(8) who lives in the opposite building. Ilker is an introvert, a shy child; he doesn't have many friends. Ilker's mother has passed away. Besna and Ilker communicate through sign language. Despite the language and age gap, they become friends; they are good for each other's solitude. Besna is skilled in handicraft. She makes stylish, patterned lace ornaments. Besna goes to Dilek's store with the help of Ilker. The knittings are rapidly sold. The two women start working together and Besna makes money for the first time. A new way is opened up for Besna.



WRITER/DIRECTOR BIO

NURSEL DOĞAN

Born in Sivas. After working in a construction company she started working in the cinema sector.

Shot documentaries, fiction and education films. Worked as assistant director in various feature films, TV serials, short films and documentaries. Took part as actress in various short films.

1996- Trakya University – Construction Department

1998- Film Yön (Director's Association) cinema workshops.

2008- Istanbul Bilgi University (Scholarship) Cinema-TV and Photography (senior student)

**FILMOGRAPHY**

2006 - “Odada/In the Room” 5’ Short Film (Director, Writer)

2007 - “Mevsimler/Seasons” 30’ Documentary Film (Director)

2007 - “Dışarısı Nasıl?/How is it outside?” 46’ Documentary Film
(Producer, Director, Director of Photography, and Editor)

2008 - International Boston Film Festival, Best Documentary Award

2008 - International Nurnberg Film Festival, Honorable Mention

2009 - “Kırmızı Ayakkabı/The Red Shoe” 30’ Short Film (Director, Writer)

2010 - “İçimdeki Ben/My Inner Self” 6’ Short Film (Director, Editor) School Project,
Project Consultant Anita Oğurlu

2010 - “Fabrikada Kadın olmak/Being a Woman in a Factory” 7’ Documentary
(Director,

Writer, Editor) School Project - Project Consultant Anita Oğurlu

2012 - “Camdaki Ses/Noise in the Glass” 19’ Short Film (Director, Writer)

Ministry of Culture, Script and Dialogue Development Support

2013 - International The Scottish Mental Health Arts and Film Edinburg Best short film

2013- International kalara film festivali in Irak Best aktirst (Noise in the Glass)

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PRODUCER BIO

CEMIL CAN YUSUFOGLU

Actor, director, scriptwriter Cemil Can Yusufoglu (Istanbul,1989) has performed in several contemporary theater productions.

He has written and performed *Do you know what I mean?* He produced two



short movies with the title, *We are forming a government...* in which he interviews students from contemporary dance and theater world in Istanbul and Berlin on the idea of forming government. He holds a BA in Performing Arts from Istanbul Bilgi University. He studies MA in Film & Drama at Kadir Has University, where he specializes in acting and screenwriting. He did exchange programs at Berlin University of Arts and Duncan Center Prague, participated in Europe in Motion Residency in Vienna in 2012, in 35. World Congress on Dance and Research in Athens. Yusufoglu currently works with Nursel Dogan for the production of the film *Besna*.



BLACK AND WHITE

Revolution came in 1979, scattering Iranians inside and outside the country. A generation later, a young Iranian man from Berlin and a young Iranian woman from Tehran cross paths in Istanbul, moving in opposite directions.

Raised in Germany, the protagonist struggles to confront the alienation of coming from two very different backgrounds. In Istanbul, he discovers minorities of every kind, sharing a common rootlessness.

Behnam - a late twenties Iranian man from Berlin - makes a trip to Istanbul as a tourist. Modern and openminded, he roams the city with an analog SLR camera, capturing images from the streets. Eli - a mid twenties Iranian woman from Tehran - stays in Istanbul with her uncle and his family. An art student, she has applied to study in Berlin and visits Istanbul to feel life outside Iran. Intelligent and independent, she lives firmly in the present and recognizes the faults of her country as well as those of the west.

For Behnam, developing photos in the darkroom is a process of discovering the past. An advocate of analog photography, he rejects digital culture. Born in Iran but raised abroad, his image of Iran has been formed through the eyes of a previous generation. Black & white negatives of old family photos, developed in his darkroom, substitute for early childhood memories. One image stands above the others: a photo with his brother, when both were boys and the family left Iran. Older and more turbulent, his brother grew up in Iran during wartime and found himself in Germany in his early teenage years. Unable to accept his new country, he left home at eighteen, cutting ties with his family and returning to Iran. As a result, Behnam grew up with the vague memory of his brother's disappearance, without the power to change it.

In Istanbul, Behnam and Eli meet by chance and spend a day wandering the streets and getting to know each other. A rushed and awkward goodbye forces Behnam to take Eli's contact information too quickly, and the faulty information that Behnam ends up with makes it very difficult for them to see each other again. Over the next days, Behnam's relationship to Istanbul grows complicated, as he starts to think more and more about Eli.

He meets Melih - a mid-twenties Kurdish-Turkish man - and his older cousin, Ömer. Both were raised in the east of Turkey, have lived in Istanbul for most of their lives, and are critical of the new Turkey, but have nevertheless benefited from the country's changes by embracing the west-minded side of Istanbul. As Kurds, they are also attracted to Iran and grow close to Behnam, guiding and complicating his perception of the city. At the other extreme, Behnam befriends Özgür, an old Turkish man that owns a bakery next to where Behnam stays. As a young man in rural Anatolia, Özgür moved to Germany for work and alternated between Germany and Turkey for many years. Upon meeting Behnam, he is overjoyed by the chance to speak German and reminisce about the past.

On the day of Eli's departure, Behnam feels compelled to go the airport and catch her before her flight. He doesn't find Eli but he does find the flight to Iran, as well as the possibility to take the next natural step in his journey.

Months later, Behnam is back in Berlin, always indoors, living among his photographs. He spends hours in the darkroom, recreating the past from chemicals and negatives. He fixates over contact sheets, deciding which negatives to develop into photos. A new narrative is built from these iconic images of people and places. He focuses on images of Eli, and contrary to his ideals, digitizes and brings them online to try to find her, like a digital detective. A melancholic but beautiful photograph of Eli, like the one with his brother, stands above all others and becomes a new obsession. His trip to Istanbul becomes the new past, a world briefly accessed but no longer accessible.



WRITER/DIRECTOR BIO

SOHAIL AFIAT

Sohail Afiat was raised in the U.S. to an Iranian family. In the seventies, his parents moved to the U.S. for studies but were prevented from moving back to Iran because of the revolution.

He spent time in Iran as a teenager but has otherwise been prevented from doing so, initially by the war between Iran and Iraq and later because of mandatory military service and political issues. He plans to visit Iran before the production of *Siyah Sefid*.

He has lived in various parts of Europe for the last ten years.

He has also spent extensive time in Istanbul since 2012, where he began to write *Siyah Sefid*.

Education Sohail received a Bachelor of Arts in Film from the University of California, Berkeley in 2004. He later attended the European Film College (EFC) in Ebeltoft, Denmark, on the recommendation of Zentropa Studios.

After a few years of writing, researching and trying to fund a feature film set in Rome, Sohail decided to pursue a graduate degree at Cavendish College in London and use the graduation film to produce one scene from his Italian feature.

Film Experience

During his bachelors, Sohail made a series of experimental short films: mixing documentary with fiction, breaking the fourth wall, incorporating found footage, etc. Two of these films, *Dorm Life* and *Attack*, were screened by the university at events recognizing the year's best student films. After his degree, he focused on film exhibition and distribution, serving at the Cannes Film Market in 2006 as a fully accredited exhibitor, at the 50th San Francisco International Film Festival as the head of hospitality and guest services, and at Future Shorts - a London-based short film network - as the head of the San Francisco branch.

In the years after, he wrote a screenplay, *Seven Days*, for a feature film set in Rome and shot one scene, but was unable to secure funding for the entire project. He has also been developing a documentary about the crisis in Greece and is writing a script for a film set in Athens, loosely based on Kafka's *The Castle*.

Work Experience

Alongside film, Sohail has spent fifteen years working in private education: teaching, tutoring, managing projects, developing curriculum, establishing online systems, writing content, producing education videos and developing software.

Over the years, he has taught students in many countries; some have gone on to Ivy League and Oxbridge universities, others have just had a nice experience. He is now in the process of setting up a business that will produce software and videos for education providers.



ENLIGHTNMENT

The year 1900. The luxurious Chazkiy family estate. Roza Chazkaya (24) is racing her white-mane stallion, named Romeo, through a dangerous obstacle course. This is her world, where she is truly free. But her Mother (45), being a prudent member of high society, has found a suitor for Roza, a wealthy local named Victor (37). For him – Roza is a perfect match, an opportunity to multiply his fortune and gain the noble title he always dreamed of. But Roza is notorious for her lack of obedience, and kept rejecting Victor, despite her mother's threats to take away Roza's true passion - her riding. But the Chazkiy estate faces bankruptcy, and Victor never misses an opportunity to bring that up with Roza's Father (54).

A grand ball is announced, celebrating the couple's engagement, but it is decided not to inform Roza of the occasion. Roza's father takes one of the wine barrels to the peasants, as a sign of gratitude for their service and shares a few drinks with them. In a fit of rage, Roza flees this ball of deception. She finds solace with her only real friend – Romeo. Together they race away from the people she thought she knew. But suddenly, a young man appears on the road out of nowhere. The speed was too high. Roza falls to the ground and hits her head on the cobbles. Roza suffered a serious injury and she will gradually, but inevitably, lose sight.

Roza's world suffers a drastic change. Everyone she once thought friends, now turned away from her. But Roza's malady isn't the only tragedy in the Chazkiy estate. A lethal epidemic strikes the peasants, killing many, before taking Roza's father as well. Victor ruthlessly demands payments on his lawns, Roza can't force herself to leave her room, won't eat, won't drink. But an unexpected savior comes along to help Roza out of her depression. A young peasant boy, Vladek (25). She never noticed this boy before and now they're inseparable. But she can't hide her sickness for long. Sudden headaches and bursts of momentary blindness gave her away. Vladek offers help, introducing Roza to the world of the blind. Roza and Vladek grow even closer over exhausting training and endless exercise.

They organize a secret society, where they teach the blind to earn a living. But the law never sleeps. Such activity is forbidden. And so, trying to save one of their disciples, Roza must overcome her fear and mount her stallion once again. So now Roza finds herself at racecourse. So now she's at the starting line. A perilous track full of dangerous obstacles and a sudden fit of blindness almost see history repeat itself, but Roza manages to pull through and win the race.

Their secret meeting place is discovered. Roza and Vladek try to escape the police on a carriage, but they are trapped. Another crash. Roza is captured, but Vladek manages to escape. Victor tells her that he recognized Vladek as the young man on the road the day she fell from her horse. He also shares his suspicions about Vladek being the only peasant who was left untouched by the epidemic. And was it even an epidemic? So Roza's mother convinces her to take Victor's hand in marriage. So the family throws another grand ball where the announcement will be made. Before the ball, Vladek shows up, but Roza doesn't want to hear his explanations and tries to slash him with her sword. Vladek, is almost killed, and before Roza leaves, he tries to explain that it was all true. He really did put something in that barrel of wine, but he was paid to do so by Victor. As proof, he shows her the vial Victor gave him and drinks it. Roza doesn't want anything to do with him, but as she leaves, the familiar symptoms that took her father's life strike Vladek. She races him to the doctor, who barely manages to keep Victor alive.

At the ball, Roza challenges Victor and publicly accuses him. Victor accepts the challenge, drinks the poison. Victor barely saves himself from death by taking the antidote in his office. But Vladek sees this and tries to take the vial from Victor, using his last bit of strength. Weakened by the poison, Victor and Vladek fight for their lives. The struggle takes them to the ballroom, where Victor almost strangles Vladek. Roza steps in at the last moment. Roza manages to fend off Victor, but Vladek falls unconscious before he can take the antidote. Roza pours the solution into his mouth and he wakes up. Victor is arrested.

The school quickly opens its doors to its students. Roza and Vladek ride out to the field, where she used to watch the sunrise. Together they watch the sun set for the last time in Roza's life. She cries tears of joy and hugs Vladek tightly.



DIRECTOR BIO**IVAN USTINOV**

Ivan Ustinov is a Russian film director, producer and cinematographer. He was born on January 16th, 1991 in Polevskoy, Sverdlovskaya Oblast', Russia.

In 2008, Ivan enrolled in Ural Federal University in Ekaterinburg, Russia. There, he dedicated his time to working in the university's student film studio, TWIST, working as resident director and cinematographer.

In 2011, Ivan moves to Poland, where he enrolls in an intensive film production course in "TOR" Film Studio under the direction of Ksyzstof Zanussi.

Later, an on-set internship working as assistant director on "The Vulture", a Eugeniusz Korin film. Moving on to work as line producer on "Letyashie po Vetru Listya" by Valeriy Kharchenko.

Upon his return to Ekaterinburg in 2012, Ivan becomes one of the founding members of Big Bag Films, where he works as director, producer and cinematographer.

The company has successfully completed over a 100 projects for both Russian and European clients.

In 2012, he debuts as a live action film director with his short film "Tree of Happiness". The film entered official selection programmes in several international film festivals all over the planet, receiving many nominations and winning first prize in two.

In 2013, Ivan moves to Moscow, where he worked in various roles on such films as Bazelevs' "Fool's Day", Art Pictures' "Rating" and several TV series.

In 2014, Ivan works as director of photography on several short films made by students of the Russian State University of Cinematography n. a. S. Gerasimov. Among those are Igor Kagramanov's "Mashka", which won Gran Prix on STALKER Film Festival for best short film and is now on it's way to the Cannes Film Festival's Short Film Corner; and Aleksander Goh's "Callsign", which is now in post-production.



CO-WRITER BIO

ALEXANDER CHERNOV

Born in Panama, 25.04.1989, moved to Moscow in 1994.

At 15, Chernov underwent an internship on the set of Fedor Bondarchuk's 9th Legion where he worked as 2nd AD. After that, Alexander continued work on multiple music videos with Bondarchuk.

In 2005, Alexander took an intensive film production course at the New York Film Academy in London.

From 2006, Alexander becomes a student in the All Russian State University of Cinematography, where he studied to become a film director under S. Solovyov and V. Rubinchik.

While at university, Alexander actively participated in most of his fellow student's works as an actor and producer, as well as creating some of his own work both on screen and on stage.

In 2007, Alexander works as an AD on Tigran Keosayan's film "Mirage". A year later, in 2010, Alexander teams up with Keosayan once again to work as an AD on Tigran's TV series – Yalta 45.

From 2011, Alexander directs "Ponyat'. Prostit'", a TV series on one of Russia's federal channels, helmed by acclaimed Russian director Vera Storozheva.

From 2012 works as director and producer in American company Adore Creative, helmed by Rupert Wainwright. Specifically, Chernov produces Adore Creative's work on the Ekaterinburg Expo 2020 bid. Alexander leads filming expeditions to Indonesia, Mongolia, Kenya and Sri-Lanka.

In 2013, Alexander starts work on his debut feature film as director with one of Russia's major film studios – Art Pictures. The film's working title is "Rating" and it is scheduled to release in theatres across the country in the fall of 2015.



FOR THE REST OF THE TRIP I'VE BEEN SHOOTING THE INDIANS

Emil is a Romanian twelve years old kid emigrated in Italy, orphan of mother, and whose father has now been forcedly repatriated to Romania. Emil escapes from the morbid attentions of an Italian architect and runs away, starting an adventurous search around Europe for his grandfather Viorel, hoping that he will manage to free his father from prison.

The kid manages to cross the borders by hiding in the Volkswagen van of some young alternative guys who are going to spend new years eve in Berlin. But once there he can't find his grandfather, because Viorel is a street artist that travels all around Europe to spread his theatre shows on pacifism, and he has just left for Madrid. Thanks to other fortuitous encounters, Emil will continue his journey through France, and then Spain...

During his trip Emil learns many things about the world, observing it with his sharp eye of a preteen. But at the same time he never leaves his fantasy and childish world, with recurring visions of Tex, his cowboy hero - protagonist of a famous Italian comic novel - who fights against the evil in the Old West.

For the rest of the trip I've been shooting the Indians is the personal journey of migration, loss and self-discovery of the young Emil, a coming-of-age fable with a strong social and political background.



WRITER BIO**MARCO FANTACUZZI**

I was born in Padova - Italy, in april 1979. I always loved music and poetry as a form of expression and self liberation. In my teenage years I spent a lot of time writing songs and trying to form different musical projects. Because of my passion for music, I didn't have much time to study, but still I managed to get a degree in Mass Communication at the University of Padova. My dissertation was about dramaturgy, editing and music in Krzysztof Kieslowski's films.

Thanks to my professor of cinema, the director Mario Brenta, who has instilled with his lectures the passion of films in me, right after my degree in 2004 I chose to pursue the filmmaking career. I wanted to learn any possible aspect of the work with images and sound.

During my first years of work I collected many experiences working in different fields: assistant director, sound recordist, camera operator, then editor, colorist and post-production consultant, but always working on commissioned videos. I have been cutting and producing hundreds of commercial, artistic or musical videos, about 50 short films and 3 feature films: one fiction (*Study* by Paolo Benetazzo) and two non fiction films produced in Germany (*Land of Joy* by Laura Lazzarin and *Alice in the land of hope* by Silvana Santamaria).

**TRAINING EXPERIENCES**

Thanks to my digital knowledge, quickly gained in the years the digital cinema was starting, I had the chance to teach other filmmakers quite early, and without having that much experience on the field! I have been organizing many workshops in my city where I would help student to write, shoot and edit short films, ever since 2004-2005.

In 2007 I became Final Cut Pro Apple Certified Trainer, and I had the opportunity of spreading my knowledge of the best editing techniques to hundreds of media professionals in northern Italy (mainly Milan, Turin and Padova).

In 2008 I have founded the project Kinocchio – Moving images (www.kinocchio.com) a 12 days lab where the young filmmakers can write, shoot, edit their short-films with the precious suggestions of the more experienced ones. In 6 editions from 2008 to 2013 we had Italian directors like Giorgio Diritti, Pietro Marcello, Franco Piavoli, Andrea Segre and Alina Marazzi among others, and we also hosted international events like the Masterclass with Philip Bloom that was held during the Venice Film Festival in 2013.

THE PRESENT

At the moment I work as a producer with my company Cinema Key and beside commercial work for companies I still keep on developing cultural projects involving with different organizations. After ten years spent working to make other people's films happen now I'm developing my first feature film project as director, and I'm looking for partners to expand my idea of creative, collaborative and truly social cinema in Italy and Europe.



HORSES AT THE KING

JUHA (38) is a judge in a small odd town, where the inhabitants sue each other out of the most absurd reasons. Although smart, he is often absent minded and very arrogant. Juha cannot make the difference between being right and doing the right thing, between justice and fairness. His attitude leads him to give the most bizarre verdicts in the courtroom, adding more drama to his courtroom cases. Juha never admits his mistakes or weaknesses. He would use the most twisted logic and arguments to prove he is right no matter what and come clean out of a bad situation he created, thus disregarding the needs of his wife TAMARA (36) and of his son MICKY (9). His wife does not dare to confront him much and suffers in silence. On the other hand, his son Micky would do anything to get his father's attention.

One evening, Juha is so deepened in the lecture of a book that he fails to notice his son Micky following him through the house in the desire to play chess with him. Feeling rejected, Micky leaves the house late in the evening and goes to a public square, where he offers himself as a chess partner. Upon his disappearance, Tamara is calling the police. A policeman on a white horse searches the town for the boy. He finds him and gives Micky a ride home. He is urging Juha to pay more attention to the boy and have a serious talk to him. But Juha deals with the situation the only way he knows, and is only confiscating the chess game as a punishment measure.

A carpenter discovers that his store window is broken and a wooden chess game is missing. The same policeman on horseback is handling the case. He quickly discovers Micky as the thief, when he finds the boy playing chess with an old man in a park. He gives the child a ride home again, confronting Juha with the fact that now his son became a thief.

Not knowing how to deal with the new disturbing situation in his life, Juha just takes his frustration out on everybody he encounters, especially on Tamara. He is blaming her for having poorly raised the boy. Tamara cannot put up with his attitude any longer. One night, after an absurd discussion with Juha, she leaves the bedroom in a rage. Surprised at her reaction, Juha remains alone in the bedroom. He has a dark dream that night; his courtroom is on a huge chessboard. He is the usual judge dressed in a black robe and has the difficult task of judging himself, as a convict dressed in a white suite who uses the most twisted arguments and logic to prove his innocence. Juha the Judge loses control of this trial and runs away from the chessboard courtroom. As he is running, a policeman on a white horse is following him. Juha wakes up terrified in the middle of the night. All shaken up by this dream, he will skip work that day and will wander the streets until very late in the night, encountering the reality of his town and seeing people the way they are.

Determined to save his deteriorating family, Juha almost forces Tamara and Micky one evening into going to a very expensive restaurant, convinced that a public appearance will do them good. Still mad at his father, Micky strikes again, stealing the silver cutlery and putting it into his boots. The restaurant owner calls the police. Upon the arrival of the same policeman on horseback, Juha has little time to react. He will publicly strip his arrogance and embarrass himself, by using a magician present in the restaurant in order to get rid of the cutlery in Micky's boots and save the child. Micky is very surprised at his father's action.

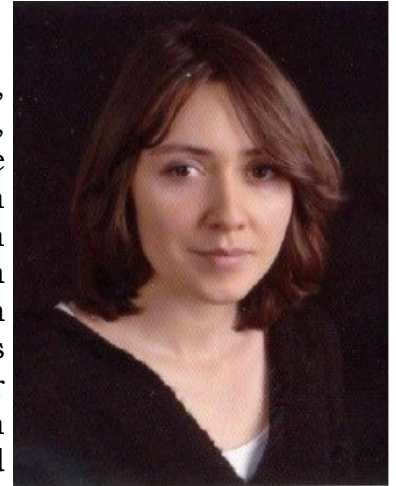
Still hurt in his pride by what happened in the restaurant, Juha will accept the next day a game of chess with his son. The way they are playing will mark the beginning of a clumsy reconciliation between father and son. Juha's way of judging people and situations is also facing a change. The story ends with him having to judge a lawfully correct, but very absurd case. Juha will give the most unexpected verdict, which will restore fairness and questions justice.



WRITER/DIRECTOR BIO

RALUCA M. RUSU

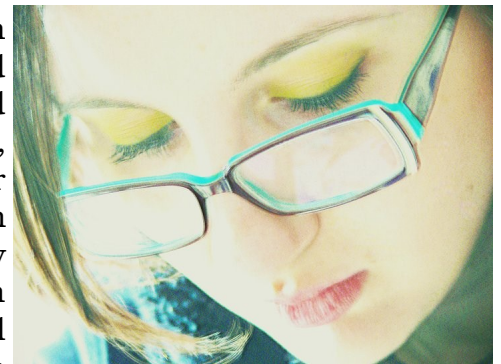
Raluca M. Rusu was born on the 14th of July 1982 in Bistrita, Romania. She quit law school at Bucharest University one day, after seeing a film which changed her perspective on life. She goes to Germany in 2005, where following some unpredicted turn of events she was accepted to IFS international film school in Cologne in 2006. She graduated in 2009 with a degree in film directing with the film *“Once Upon a Time Gypsies”*, nominated in 2010 for the “Cologne Design Prize” and “First Steps Award” as best student short film. In 2010, Raluca was accepted for a four year postgraduate studies to KHM Academy of Media Arts in Cologne, where she pursued screenwriting, film directing and photography courses, but ultimately fell in love with stop motion animation and learned its craft. She graduated in 2014 with a stop motion animation short and a treatment for feature film. In Cologne, Raluca lived with musicians from all over the world at the music school student campus and worked at Cologne State Philharmonics, thus learning about people, music and rhythm.



PRODUCER BIO

SIMONA PATRASCU

My bachelor's degree in economics has laid the foundation for my knowledge in finance administration, marketing and leadership. During the four years of study I developed skills such as an effective administration of funds, attention to details and a good communication. My master degree in multimedia and audio-video production represented a step forward towards strengthening my proficiency in film project management, focusing on developing a comprehensive and reliable budget, technical needs and human resources management for cinema projects and not only.



I have had the opportunity to work for short and long Romanian and international projects with directors and producers awarded at important film festivals, such as *“Rocker”* directed by Palme d'Or awarded Marian Crisan, *“Love Building”* (Iulia Rugina, 2013) which had known an opening record for a Romanian independent production, and *“Luminita”* (Andre Marques, 2013) awarded at Gijon IFF. This experience added to my professional ascent and taught me how to effectively deal with challenges like shooting scheduling, small budgets or technical issues.

In 2014 I grounded “Labyrinth Films” production company, aiming to produce short and long feature film, as well as animation and advertising videos.



MY GRANDMOTHER'S LOCKS

Armenian village, 1900. 14-year-old DANIEL lives with his parents and brothers: Levon, 12, and Mouko, 5. They live in a small village, which is very far from the city and is off the road. The family has an apple orchard and lives on the money that it earns by selling the produce. This Fall, as in every year, the parents took the apples to the city bazaar. On their way back home, Daniel's parents were robbed and killed. Witnessing his parents' death, Daniel swears to avenge them. Left orphaned, it was clear that the children can't live alone. Burdened by their own issues, the relatives decide that the only solution is to marry Daniel to a woman older than him. The choice was made for a hard-working, housewife like, but not very good looking 23-year-old VOSKI. The women think that Voski will become a good step mother for him and his brothers while teaching him to be her young husband. After a modest wedding ceremony, Voski offers Daniel to move to her father's spacious house that is surrounded by a safe and more fertile wheat farm. Daniel refuses to leave his home. At night, after bathing the kids and taking them to their beds, Daniel and Voski stay alone. The girl approaches Daniel, kisses him and places her hand in his underwear. Daniel is confused. Pushing Voski away, he runs out of the house, sits under a tree in the yard, and weeps.

8 years later. Voski and Daniel have not had any children. Levon is a 20-year-old, tall and handsome man. Daniel, who is only 2 years older, looks like an old man. Although Levon is very busy with his household chores, he also volunteers to help out with the influx of refugees from Western Armenia. Here he falls in love with a refugee girl, VARSIK, 17, and tells his brother that he wants to marry her. Voski and Daniel go to a neighboring village to ask for Varsik's hand. Daniel is immediately attracted by Varsik's beauty. Levon and Varsik's wedding is a huge festive event. Varsik becomes pregnant and Daniel starts to treat his brother's wife with more care and attention. Levon and Varsik's first child, Ghukas is born. After Ghukas's 40 day ceremony, Voski offers Levon to move to her father's house with his family. After the separation of Levon's family from Daniel's house, the youngest brother, Mouko leaves to Tiflis to pursue his studies. Daniel and Voski are left alone. Understanding that he can no longer live with a woman he doesn't love, Daniel tells Voski that he will go and sell the produce of the orchard. But he never returns. Levon and Voski start a search for Daniel, but they only find an empty cart without its horse. Voski understands that Daniel has left her and promises that she will never speak until Daniel returns.

12 years later. Varsik and Levon have another son Yervand, 11 and daughter Anahit, 5. Voski has kept her promise to never speak since Daniel's departure. The situation worsens in Western Armenia. Levon gathers a small group of volunteer fighters and heads west to get involved in the liberation forces. Varsik and Voski do whatever they can to raise the children and care for the crops and land. One hot summer day, Varsik finds Daniel in their barn physically changed. He is injured on his back. Daniel tells her he left to find and avenge his parents' killers. But due to the circumstances, he himself became a thief. Recently he met two robbers in the woods. One of them had his father's knife. At night he kills both men. Varsik tells Daniel that she can not keep him in her house without telling Voski about his existence. Daniel embraces Varsik, tells her that she is the reason he's alive and if she will not belong to him he would rather die. Varsik, caught off guard slaps him in his face. Daniel offers her to run away with him. Varsik hits Daniel and stubbornly says that she will send Ghukas to fetch Voski. Daniel enraged, screams at her and threatens to kill her. Varsik walks to the door. Daniel shoots. Varsik falls. One more shot is heard.

The relatives are gathered in Levon's house. The women are discussing about who will look after the 3 children. History repeats itself. Voski breaks her vow of silence and abruptly announces that she will not let anybody marry Ghukas off to anyone at his young age and would raise Varsik's children. The story is based on Anahid's memories. She was Levon and Varsik's youngest daughter... and my grandmother.



WRITER/DIRECTOR BIO

MARINE ZAKARYAN

Marine Zakaryan was born in Yerevan, Armenia. Graduated from the Armenian State Pedagogical Institute with an M.F.A. Department of Culture. Her first experience at cinema was the film *I DARE TO REMEMBER*, 1993, where she worked as a film co-author and as main actress. As the co-author and the leader, she participated in production TV series *OUR CHILD IS GROWING* 1999-2000 and in educational film *OUR CHILD IS GROWING, AMAZING DAYS CHRONOLOGY*, 2001, Join project with UNICEF. From 2005 Marine worked at PARALLELS FILM PRODUCTION LTD as scriptwriter and film director.



FILMOGRAPHY

Scriptwriter, Director:

MY GRANDMA'S LOCKS. Color, 100min, status: in development

Based on a true story

Production: Parallels Film production LLC, WD-Studios, Deem Communications

Supported by NCCA, Public TV Company of Armenia, National Cinema Development Fund

HALF MOON BAY. color, 80 min, 2014

Based on works by William Saroyan

Production: Parallels Film production LLC, Sharm Pictures

Supported by NCCA

THE PHEASANT HUNTER. Comedy-drama, 23min, Color, 2013

Based on novel of William SAROYAN

Production: Parallels Film production LLC

Supported by NCCA

Armenian National Cinema Award - BEST DEBUT 2012

Scriptwriter:

REMISSION. 2015, color, 99 min, status: Pre-production

Scriptwriters: Marine Zakaryan, Hovhannes Galstyan

Director: Hovhannes Galstyan

BONDED PARALLELS. 2009, 35mm, color, format 1:1/85, Dolby SRD, 91 min

Written and directed by Hovhannes Galstyan,

OUR CHILD IS GROWING, AMAZING DAYS CHRONOLOGY. 2001, Beta SP, 105 min.

I DARE TO REMEMBER. 1993 b/w, 10min. Graduate work

Actress, Scriptwriter:

I DARE TO REMEMBER. 1993, b/w, 10min. Graduate work,

Director / Producer: Hovhannes Galstyan

Production: Studio 69 (Student's union)

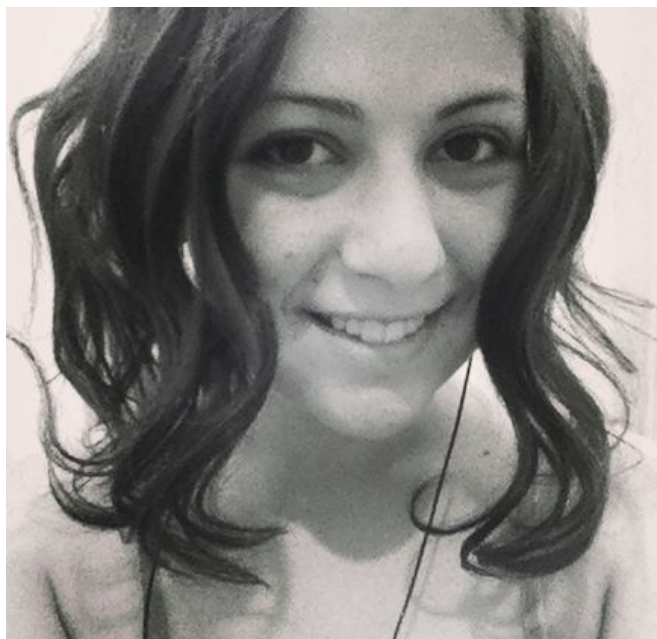


PRODUCER BIO

ANNIE GALSTYAN

Annie was born in Yerevan, Armenia. She's a 3rd year student at the State Institute of Theater and Cinema.

Her first experience at cinema was the film BONDED PARALLELS, 1993, where she worked as a young actress. As the Actress and the Production Assistant, she participated in production of the film HALF MOON BAY 2014. From 2014 Annie worked at PARALLELS FILM PRODUCTION LTD as Production Assistant.



FILMOGRAPHY

Production Assistant:

MY GRANDMA'S LOCKS. Color, 100min,
status: in development

Based on a true story

Production: Parallels Film production LLC, WD-Studios, Deem Communications,
Supported by NCCA, Public TV Company of Armenia, National Cinema Development Fund

REMISSION. 2015, color, 99 min, status: Pre-production

Scriptwriters: Marine Zakaryan, Hovhannes Galstyan

Director: Hovhannes Galstyan

HALF MOON BAY. color, 80 min, 2014

Based on works by William Saroyan

Production: Parallels Film production LLC, Sharm Pictures, Supported by NCCA

Actress:

HALF MOON BAY. color, 80 min, 2014

Based on works by William Saroyan

Production: Parallels Film production LLC, Sharm Pictures

Supported by NCCA

THE PHEASANT HUNTER. Comedy-drama, 23min, Color, 2013

Based on novel of William SAROYAN

Production: Parallels Film production LLC

Supported by NCCA

Armenian National Cinema Award - BEST DEBUT 2012

BONDED PARALLELS. 2009, 35mm, color

Written and directed by Hovhannes Galstyan,



ON THE ROOF

On the early days of the 2000s, the new technology is received in Sarajevo with the same high enthusiasm as football games. GORAN (14), an ambitious teenager who lives in an orphanage, wants to join his schoolmates to the seaside. To earn money and fulfill his dream, he becomes an 'antenna-twister'.

Goran is supposed to distort the image provided by the old multibeam TV antennas on the roofs of blocks in the favour of a parabolic antennas company that aims to get hold of the market. His spare time is split between meetings with his best friend DAVOR (13), adventures with AMAR - his mother's concubine who tries to persuade him to visit her - and romantic encounters with MARIJA. There's less and less time for school. Davor, brought up in a 'proper family', wants to be everything Goran is. A rebel. After an argue with his overprotective mother, also the school headteacher, Davor decides to team-up with Goran and help him turn the antennas in exchange of small favours. As a punishment for skipping school, the headteacher informs Goran he is not allowed to join the excursion to the seaside. Shortly after, he surprises Davor flirting with the girl he likes and from now on his perspective on his best friend changes. At the same time, Amar tells him about Izeta being pregnant. Goran's life is upside down and he needs to restore the balance.

On a hot afternoon, while all the tenants are engaged in watching a football game, Goran and Davor work on the roof. Davor claims his pay off for his work, to learn how to blow a cloud of smoke. But Renato, who suspects Davor of being a traitor and a fake friend, decides to teach him a good lesson.



WRITER BIO

CORNELIA IORDACHE

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 years, she has been working as a freelance writer for various film projects including:

script advisor: *Livrées à leurs sens / Surrendered to their senses*, a short film produced by Arts Vivants, Belgium;

script advisor: *Hector*, director Dimitra Stavropoulou, Greece;

narration writer: *Iterance*, MA graduation short documentary directed by Sergio Miguel Silva, Portugal;

scriptwriter: *Litophyte*, concept and choreography Alina Stefan;



In 2014, Cornelia Iordache attended 4 Corners of Cultures, a co-production program for short film scripts organized by ARTVIVA with the support of the Romanian National Center of Cinematography. At the end of the same year, she was selected for the 1st Balkan Film Connection, an educational program and networking platform in the frame of Auteur Film Festival in Belgrade, Serbia.

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 London Film School. She attended the 7th edition of the Sarajevo Talent Campus, screenwriters program.



PILL#1618

Eiffel Tower at sunrise, morning coffee in the old town of Rome, poker in Vegas and sunsets in the bars of Ibiza. This is just another week in Jonas life.

Jonas is working for Beehive – a secret corporation employing more than 2000 agents and providing more than 500 services per day. With the help of a single pill, Beehive offers limitless solutions. Client and agent take an identically numbered pill and their minds instantly switch bodies: Now the agent can carry out any task while unbeknown to anyone, occupying the client's body.

The pill works for 8 hours, so the agent has a tight time slot to complete the task. Gamblers are assisted in paying their debts, writers are helped to come up with masterpieces, and husbands use the pill to expose their beloved wives' infidelities.

Every agent of Beehive is extremely talented at some field. Beehive managed to extract all their talents and collected them into an archive. Agents use this rich resource when they need extra skills to carry out assignments. Even more - Beehive existed for centuries, so each skill was made by joining corresponding talents extracted from many geniuses – previous and current agents of Beehive.

Jonas has played every conceivable role: a basketball player, a lawyer, an accountant, a thief and a writer. Beehive gives careful consideration when assigning tasks to agents: Jonas started by helping a contemporary Gandhi to reclaim freedom of speech, and continued by stopping a modern day Hitler from destroying the world.

Despite all the advantages this job provides, Jonas still feels joyless and hopeless. He doesn't care about high-flying lifestyle and nothing inspires him anymore. Throughout his life, Jonas had only one wish – to be with Emma. And that wish, together with Emma, vanished when Jonas was 20. He thought that by becoming an agent he could forget her, but now it seems like the thoughts of Emma will never leave his mind.

Jonas daily routine is interrupted when he is sent on a secret mission – he needs to find a runaway agent Mia and get her back to the Beehive. When Jonas gets to Mia, she claims that she's not the person he thinks she is. Mia claims that her real name is Emma. Something went wrong with a pill – it never stopped working and her mind got stuck in the body of a woman she doesn't know.



WRITER/PRODUCER BIO

DOMANTE URMONAITE

Born in 1988, Lithuania, Siauliai. Finished BA (film producing) and MA (film directing – editing) degree studies at Lithuanian Academy of Music and Theatre. Domante has produced 7 short films and 1 feature documentary. She has directed 4 short documentaries and 1 short fiction film.

Participated at international training programmes: Berlinale Talents (Germany, 2015), Closing the Gap (Germany, 2014), Baltic POWR Stories Exchange (Estonia, 2014), Digital Production Challenge (France, 2012), Summer Media Studio (Lithuania, 2009-2011), shortlisted for Sundance Screenwriters Lab (US, 2015).



Selected to Film TEEP (Romania, 2015), Frontieres International Co-production Market (Canada, 2015).

Currently working as a lecturer at Vilnius Gediminas Technical University (Audio & Video Technologies, Introduction to Film Production).

SELECTED FILMOGRAPHY:

2014 - The Collector - short fiction, scriptwriter (screened in Cannes Film Festival “Short Corner” 2015, festivals in Greece, Poland, Portugal)

2012 - Dzukija's Bull – feature documentary, producer (screened in film festivals in Estonia, Armenia, Russian, Romania and Lithuania)

2012 – 1455, 1456 – short fiction, director/scriptwriter/editor (screened in film festivals in Greece, Portugal, Latvia and Lithuania)

2010 – Before Falling – short fiction, producer, 1st AD (awarded with a national Silver Crane award as a best student's film in 2011)

2009 - Lenin av. 40 - short documentary, director/scriptwriter (screened at National TV and in a movie theatre “Pasaka” (11 screenings)



PLAY IT OUT

MIRA (22) and SILVIU (24) meet, fall in love and jump into a relationship they're both not ready for.

Mira is an anthropology student, a freegan and maintains a blog where she posts lyrics to songs she misunderstands. She likes to give couple advice to others and gets involved in her best friend's relationship. Silviu is a call-center operator after having abandoned Cybernetics during the last year of college. He hates his job and doesn't have time for hobbies, only for Mira.

They both have their own visions on relationships, set absurd rules and go through repetitive rituals, building up an idealized universe of how a relationship should go.

Though both happily in love, they live in constant fear that something isn't working and the other will suddenly leave them. Mira thinks she doesn't get enough attention and doesn't trust him and Silviu has a fear of contamination both physically and emotionally, an obsessive-compulsive behaviour and they keep asking themselves if they love each other.

When they can no longer satisfy one another sexually, they conclude they are better at talking about sex than having it, but being in love they refuse to give up on each other.

At a BDSM party that Mira goes to out of curiosity, they discover intimate details about other couples and decide to put into practice a fantasy they both had, but were afraid to express – outdoor sex with Silviu tied to a tree.

They go on with other people's strange fantasies, ignoring the lack of communication between the two of them. The fact that they are seducing others into being honest and then using their fantasies in their own sex life works for them for a time and their problems take a back seat. It's like they're playing a game where they're against the world, thinking of others as inferior and good only for their own amusement.

Soon they start doing things that are no longer connected to sex and they lose themselves and their personalities – they attend a foot fetish party, they innovate the s&m community through 'fish-play' and live out a fantasy involving smoking, though they are both non-smokers.

They start having identity crises and they fight often, culminating with a breakdown in front of a mistress who didn't understand what kind of services they needed. They both move on, but realize they aren't attracted to normal people anymore. They feel they simulate their love for others and they only worked when they were together.

They end up sleeping in the same bed when Mira is scared by a homeless guy who keeps breaking into her apartment building and Silviu beats him up. They find each other again at night through gentle touch and intimacy, enjoying the simple things, far from their bizarre experiences.



WRITER BIO

RAZVAN BADEA

Born and raised in Bucharest, Razvan-Mihai Badea volunteered for film festivals such as NexT, CPH:DOX and Anim'est. He was a Location Manager at Verona Carturesti where the seminars and masterclasses ran during NexT. He's also attended a number of workshops as a screenwriter/producer – Transilvania Talent Lab, Bucharest Script Lab, Film TEEP 2014, Reykjavik Transatlantic Talent Lab, 'Play' Screenwriting Workshop, Production Hub and Balkan Film Connection. He was nominated in screenwriting contests such as the HBO National Screenwriting Contest (with his short 'Sunny Rain') and he's won a few local contests as well.

In 2014 he took part in the Shorts TV Pitch along with director and co-writer Roxana Andrei and their project 'Falling Stars'. The next year he returned to Shorts TV Pitch as a producer with two projects in development – 'Motan's Cat' by George Gänæaard and 'Night Time' by Sergiu Lupse.

At present he selects films for Astra Film Festival, the biggest documentary film festival in Romania, he's waiting for filming to begin on two of his shorts while developing his first feature film.

**Filmography**

- 'We're Pregnant' 2015 – Short – Screenwriter/Location Manager (in development)
- 'Night Time' 2015 – Short – Producer (in development)
- 'Falling Stars' 2015 – Short – Screenwriter (in preproduction)
- 'Lonely Kangaroo' 2014 – Short – Screenwriter
- 'Sunny Rain' 2014 – Short - Executive Producer / Screenwriter
- 'Propinquity' (Finland) 2013 - short – Screenwriter/ Production Assistant



SUMMER OF SYLVIA

ALEX(23) a charismatic art history student, meets alluring Hungarian artist SYLVIA (26) in NOVEMBER, at his wild birthday party. They kiss for the first time in MARCH, after she escapes with him from her own exhibition. With days getting warmer, Alex grows more and more restless about his upcoming graduation. He admits to his best friend, to be very confused about what he wants from life. At his graduation in JUNE, Sylvia tells him how "normal daily life" makes her feel dead inside. He suggests that they leave everything and just travel the summer together.

While camping by a scenic river, they talk about their childhood. Sylvia misses that feeling of joy and excitement for life, that she had when she was little. The next day, Alex is told that his grandfather had a heart attack. When they visit him, he realizes he is looking at a dying man. His father makes him go back to his trip, after his granddad falls into a coma. In JULY, on the shore of a crystal clear lake, where time stands still, Sylvia tells Alex she never felt happier and she never wants to go back to the so called "real life". With days getting hotter, Alex's guilt for not being there for his family is growing bigger. Meanwhile, Sylvia's thirst for adventure is getting more dangerous. The closer she is to death, the more alive she feels and Alex finds it difficult to follow her. They end up getting lost in deep woods during a storm, swimming to islands and jumping from high waterfalls. The bad weather comes with SEPTEMBER. He tells her that summer is at its end, and the time to go back home has come. But she has come to discover that life on the road makes her happy and wants to continue her journey to Africa.

When Alex goes back to Skopje he sees everything has changed and suddenly realizes how much he misses both Sylvia and the summer. In OCTOBER, his father buys him an apartment. In NOVEMBER, he quietly celebrates his twenty-fourth birthday. A day later, he is told that Sylvia had died in an accident. In DECEMBER, as he's traveling back from her funeral, a snowstorm is covering the ground. Grey snowflakes are covering the river, the mountain, the lake and the sea – all the places of their summer adventure.



WRITER/DIRECTOR BIO

ANDREJ I. VOLKASHIN

ANDREJ I. VOLKASHIN is born 1985 in Delchevo, Macedonia. He graduated film directing at the National Academy of Film and Theater in Sofia, Bulgaria. His short documentary NOTHING IN THE AIR, a story about old people at a remote Macedonian village who have experienced alien encounters, premiered at SOFIA INTERNATIONAL FILM FESTIVAL. His graduation project, a short fiction KINDER SURPRISE that plays with blending different genres, also premiered and was awarded the Audience Award at the SIFF. It was also screened at renowned short film festivals such as BRUSSELS INTERNATIONAL SHORT FILM FESTIVAL and IN THE PALACE INTERNATIONAL SHORT FILM FESTIVAL. A medium length musical comedy SHUSH.. SING TO ME premiered at the VILNIUS INTERNATIONAL FILM FESTIVAL. It had regular screenings in art house Sofia cinemas and is already enjoying somewhat of cult status. Andrej is a BERLINALE TALENTS 2014 and SARAJEVO TALENTS 2014 participant and a published author of a sci-fi novel in Macedonia.



PRODUCER BIO

ELENA STANISHEVA

I am Macedonian film producer living and working in Skopje, where I established my independent film production company VEDA Film Production d.o.o.e.l. Skopje. Born in Skopje in 1977, I studied French language and literature at the Ss. Cyril and Methodius University in Skopje. In 2012, I participated in a certificate program for producers at the New York Film Academy in New York and a year later, I was one of the talents at the Sarajevo Talent Campus 2013. The same year, I received a scholarship from the Macedonian Ministry of Education to study film with concentration on scriptwriting at the FAMU International Academy in Prague.



Before I opened my company, I worked and still work in many film productions and acclaimed film professionals. Most notable is my work in the production of Milcho Manchevski's films, SHADOWS (2007) and MOTHERS (2010), both screened in the competition at the Toronto IFF

in 2007 and 2010, respectively, and shown in the main program at more than 20 international film festival including: Toronto, Berlinale, Sao Paulo, Istanbul, Golden Horse Taipei, Palm Springs, FEST Belgrade, Sofia, Kerala, Warszawa, Santa Monica, Syracuse etc.

In 2012, I produced the short fiction film "To Guard a Mountain", directed by Izer Aliu, a collaboration between VEDA Film and the Norwegian Film School from Lillehammer, distributed by the Norwegian Film Institute. The film won numerous international awards, including 1st Prize for Life-Action Short Film at Chicago International Children Festival 2013, selection by the CEZAR French Film Academy as one of 7 best short films in the program "Les Nuits en Or" 2013, nomination by the LA Academy for the Student Oscar 2013 and later became the Norwegian submission for the Oscars 2014.

FILMS :

2015 "AKT" short animation, (in production), Dr. Aleksandar Stankoski

2015 "ON MUSIC/OFF LOVE" documentary (in distribution), Dr. Frosina Naumovska

2014/15 „XO“ short animation (in production) Dir. Ivan Ivanovski

2014/15 "WAIT FOR ME" feature film (in post-production) Dir. Mitko Panov

2014 "Living in a box" short fiction, Dir. Elena Stanisheva

2013 „Return (Kthimi)“ feature film Dir. Kastriot Abdyli 2012

„To Guard a Mountain“ short fiction, Dir. Izer Aliu

2010 „Mothers (a.k.a. Majki)“ feature film, Dir. Milcho Manchevski 2010

„Only Meal of the Day“ short fiction, Dir. Shang-Sing Guo

2009 „Normal (the düsseldorf ripper)“ feature film, Dir. Julius Sevcik



THE DISAPPEARED

Your typical depressive Anatolian town, grey buildings, grey weather; locked in a time warp out. Men roam the streets and the public spaces, loitering in their tea houses, shops as if they own the entire earth.

The women can be barely seen from the house and apartment windows, locked away to toil for their no-good husbands, brothers and sons.. They are almost like ghosts barely visible, haunting the houses. Fleeting silhouettes behind the windows.

But, there is something really odd happening in this insidious place. The men are disappearing one by one, no one knows where or why. They suddenly evaporate into thin air . It comes to a point where the remaining men are so scared that they lock themselves in their homes.

One such man is Ahmet. He owns the stationary shop around the corner, he is the breadwinner of his two-person household, consisting of himself and his wife Dilek. Ahmet's daily rituals consist of going to the shop, coming home, filling his glass of raki and then beating the helpless Dilek. But things are about to change..

Fearing for his life, Ahmet starts staying home and unwillingly sends Dilek to the shop as the new breadwinner. Dilek at first is unsure of how to react, but she accepts the task. In her newly discovered public life, something starts changing in Dilek.. The other women of the neighborhood slowly start taking over the streets, while the men meagerly stay at home in fear. Dilek's internal emancipation gradually takes over her relationship with Ahmet, and one day she finally puts him in his place and takes the upper hand in their marriage. Dilek's newly found power emasculates Ahmet a bit more everyday. He is not equipped to deal with such a situation.

He is clueless as what to do with himself. He drinks, masturbates, watches TV which about all he can think of. Ahmet starts losing his grip on reality. Losing his place in society associated with a bad case of cabin fever gets to him gradually. Ahmet shrivels away into invisibility. Until one day Dilek does not return home. Ahmet waits for her, but she never comes back. Eventually his food runs out. He has to go outside, or he will starve. He cannot think of whether he'll disappear anymore.

Like a scared kitten, he goes out in the streets.

He goes back out in the streets and walks around a bit. Nothing happens, no one takes him. Nothing. He gets up, starts walking into the horizon. He walks here disappearing behind a wall then reappearing only to be eclipsed again by a truck. The remaining men watch him from their windows, expecting the worst. Like ghosts haunting the houses.



DIRECTOR BIO**RAMIN MATIN**

After studying film and TV in Los Angeles Ramin became one of the co-founders of Giyotin Films where he shot, directed and edited numerous documentaries. His first feature; “The Monsters’ Dinner” won the special jury prize at the Antalya Golden Orange Film Festival and a total of 5 awards at the Ankara International Film Festival. His second feature; “The Impeccables” won numerous prizes internationally including best film, best director and the directors’ guild award at the Antalya Golden Orange Film Festival in



2013. He is currently developing his third feature which was awarded with the Moulin D’Ande writing residency from Cinemed Montpellier Mediterranean Film Festival, the co-production prize at Directors Across Borders, the Antalya Forum pitching award.

Filmography:

2011 – The Monster’s Dinner

2013 – The Impeccables

2016 – Siren’s Call (financing stage)

2017 – The Disappeared (in development)



PRODUCER BIO

HAKAN BIÇAKCI

Hakan Bıçakcı was born in Istanbul in 1978. After completing his primary and secondary education in Istanbul, he went to university in Ankara in 1996. In 2001 he graduated in economics from Bilkent University and returned to Istanbul.

His first novel, *Romantic Fear* published in 2002.

His articles on literature, cinema and popular culture have been published in various magazines and newspapers. He has written short stories for various literature magazines and collective books.

His novel “The Apartment Shaft” translated into Albanian (2009), Arabic (2010), Bulgarian (2011), English (2012), Romanian (2013), Chinese (2015).

His novel “Dark Room” translated into Italian (2015).

He worked as a scriptwriter in the TV Series “Kayıp Şehir” (Kanal D-TV Channel, 2012-2013)

He is working as a copywriter since 2001.

McCann Istanbul (2001-2007), Alice BBDO (2007-2009), DDB Istanbul (2009-...)

Books Published:

Natural History (of a Woman) (novel, 2014)

Me Against All of You (story, 2011)

Dark Room (novel, 2010)

The Apartment Shaft (novel, 2008)

A Midsummer's Nightmare (story, 2005)

Spare Time (novel, 2004)

Dream Diary (novel, 2003)

Romantic Fear (novel, 2002)

www.hakanbicakci.com



THE HUNT

Two thugs raid a young couple squatting an abandoned flat. Fırat (25) is shot and killed. The girl, SeAy(23) escapes. She steals money and a car from her parents' farmhouse and heads for the highway, never to return. The two thugs, now accompanied by two teenagers are on her trail and track her down. The subsequent car chase ends with an accident. SeAy dashes into the forest, followed by the four, armed men.

Beginning in the suburbs of an anonymous Anatolian town, this ruthless hunt progresses into uninhabited natural settings and becomes a struggle for survival in wilderness. We gradually learn that these şe'smen are in fact Ay's own relatives, including her brother and her future husband, all acting under her father's orders. She is to become another victim to honor killings.

As we plunge deeper into the dark, claustrophobic forest, Ayşe , eliminating her hunters one by one, faces a dilemma. Her only key to survival is becoming as monstrous as them.

With its hard-boiled style and fast pace, "Av" is a realistic thriller that depicts how a young woman is sucked into a spiral of violence generated by a male-dominated society.



WRITER/DIRECTOR BIO**EMRE AKAY**

Born in Ankara, 1978, Akay started directing short films and music videos in 2001. His short films “Proxémique” and “La Rupture” won prizes at IFSAK and Bilsar competitions and were screened at many festivals. In 2003 and 2004 he produced and co-directed “A Small Truth” and “Red Alert” with Hasan Yalaz. Akay also directed a TV series for Bant magazine. His shorts “A Small Truth” (2008), and “Red Alert” (2011) were screened at many festivals, winning awards including the Antalya Golden Orange. In 2009 he directed and co-produced the Documentary “gözümdeyim” with BoDüArte France and Article-Z.



In 2011 “Birğra TuKaftancıoğlu” was voted second all-time favorite film to at the IF Istanbul Film Festivals (2001-2011), and was screened at the 2014 IKS Film Festival’s Turkish Cinema retrospective. Lastly, Akay was commissioned a short film (Byzantine Game) in commemoration of 100 years of Turkish Cinema. Akay, continues to direct commercials at Jaguar Projects.

PRODUCER BIO**CHAD OZTURK**

Born in Izmir in 1982. In 2006, he began his career at a French production company called Soixante-Septième Quinze working with top class TVC and feature film directors such as Romain Gavras, Johan Renck, and Mathijs Van Heineken.

After 2 years, he continued working as a freelance producer for leading companies such as Irene, El Nino, Partizan, Iconoclast, Starloo and collaborated on award winning commercials and music videos. In 2013, he joined JaguarProjects as

Head of International Projects. Öztürk continues to produce commercials with foreign directors and cinematographers in Istanbul.

He is also the founding partner of PSN - Production Service Network, a one-stop shop for all the production needs present in more than 20 countries. He has worked in more than 10 countries and speaks fluent English, French and Spanish.



VENICE

After seven years of stagnation, Owners of apartments in unfinished residential building "VENICE" have a chance to solve their problems, but it means one of them must cede the space.

A construction company has been unable to finish the residential complex "Venice" for already 7 years. Customers every attempt to find the way out and complete the construction themselves ends with failure. The strange tragic-comic gatherings of the residents resemble the construction of the Tower of Babel, where everyone speaks a different language and people are unable to agree upon same idea, they are able united only to face the image of a common enemy.



WRITER/DIRECTOR BIO

RUSUDAN CHKTONIA

Rusudan Chkonia is Georgian writer director. She has made 2 documentaries and several short films. 2012 she has made her first feature film Keep Smiling . The film was coproduction between France Agat film, Luxemburg Samsa film and Georgia Nike studio . 2008 she won an pearl grant for a film Keep smiling at middle east film festival in UAE. 2007 she was chosen to participate in THE RÉSIDENCE DU FESTIVAL to be a resident at CINÉFONDATION, the residence programme OF THE CANNES FILM.



Filmography

2012 'Keep Smiling' feature film Writer/ Director/ Producer
 2007 "C'est la vie " short film Writer/ Director
 2003 "Land of Promise" documentary Writer/ Director
 2002 " Spring" short film. Writer/ Director/ Producer
 2001 "Children Without A Name" documentary Writer/ Director
 2001 "Bediani – Lucky Village" documentary (Beta cam SP, 25min). Writer/ Director

Awards & Achievements

2008 The winner of InCircle Pitch Competition at MEIFF's Film Financing Circle in Abu Dhabi with full-length feature film project "Keep smiling"
 2007 The winner of award for the best East-European project at B2B Belgrade Industry Meetings with feature film project "keep Smiling"
 2007 Was chosen to participate in THE RÉSIDENCE DU FESTIVAL to be a resident at CINÉFONDATION, the residence programme OF THE CANNES FILM FESTIVAL.
 2006 A participant of the BERLINALE TALENT CAMPUS
 2005 A participant of the BERLINALE TALENT CAMPUS
 2006 The winner of the talent Highlight Pitch with film project "Keep smiling" at Berlinale Co-Production Market
 2004 The winner of the grant with film project "Keep smiling" awarded by Avanti training programme implemented by FOCAL .Funded by SDC
 2003 Prize for best director Berlin Germany .festival "Ein Fenster zum Osten"
 Children without a name
 2002 Prize for best professional work at Cellar Student Film Festival, Tbilisi, Georgia "Children without a name"
 2002 Silver Prize at Luxemburg International Film Festival. Children without a name
 2002 Grand Prix at International Student Festival of Pisek, Czech Republic. Children without a name
 2002 Grand Prix at Student Film festival Debut, Tbilisi, Georgia. "Children without a name"
 2001 The films Children without a name and Bediani – lucky village won two prizes: for the best documentary film and the best representation of a burning question at the film festival Tbilisuri Aisi.
 2001 Prize for the best Debut at Yerevan International Film Festival Private Look. "Children Without A Name"
 2001 Won Short Film Project Competition founded and organized by Basement Club, Kingdom of the Netherlands, National Film Centre of Georgia, Georgian Filmmakers and Union and Youth Film Fund.
 1995 1st prize in the competition held by "Victoria" for the screenplay "Klass"



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

