

PARIS PROJECT 2005

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PRESENTATION DES PROJETS



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LA PETITE FILLE QUI AIMAIT TROP LES ALLUMETTES

Canada - Québec

Le poste de réalisateur reste à confirmer

Société de production :	GPA Films (Québec)	Format :	35mm
Catégorie :	Fiction	Lieux de tournage:	Canada / France ou Belgique
Durée :	100'	Casting:	A confirmer
Langue :	Français	Techniciens:	A confirmer
Dates de tournage :	Été / Automne 2006		

À la mort de leur père, véritable tyran familial, deux enfants sont confrontés à une liberté qu'ils ont du mal à apprivoiser. Élevés dans un grand manoir, et retirés du monde extérieur, ils se demandent comment vivre en dehors du « code de la bonne maison ». La quête d'un cercueil mènera l'un des enfants - une fille qui se croit un garçon - à s'affranchir de l'existence bizarre et troublante qu'on lui avait jusqu'alors imposée.

(LA PETITE FILLE QUI AIMAIT TROP LES ALLUMETTES est une adaptation du roman de Gaétan Soucy publié dans une soixantaine de pays).

Synopsis

Je suis un garçon à qui l'on a coupé couilles et saucisse trop tôt pour que je m'en souviene. J'habite depuis toujours avec frère sur les terres de père, cachées derrière la pinède. Loin de tout, si ça se trouve. Ce matin, père a passé l'arme du côté du coeur en sautant au bout d'une corde. C'est frère qui vient me tirer du sommeil par les cheveux pour me dire qu'il l'a trouvé dans sa chambre, bleu comme de la langue de vache, et qu'il faut bien faire quelque chose. Comme décrocher et enterrer sa noble dépouille, s'entend.

La décrocher, quel boulot, déjà. Lourde dépouille que celle de père. Et nue, par-dessus le marché! Avec la saucisse raide et longue et un peu croche comme le doigt d'un curé qui, du haut de la chaire, nous pointerait frère et moi comme si nous avions tricoté tout le malheur qui s'abat aujourd'hui sur nos tristes calottes. Enfin... nous y arrivons. À le décrocher, j'veux dire.

L'enterrer, c'est autrement plus compliqué. J'ai beau tout retourner dans le hangar à bois, pas moyen de dénicher quatre ou six planches dignes d'un cercueil. Et ces deux-là, le Juste et cheval, qui me regardent, bouche et gueule béantes, sans bouger petit doigt ou sabot. Faut dire que cheval, rien que bouger sa vieille et grosse carcasse, ça lui en demande déjà pas mal. Quant au Juste, lui, tout enrubanné dans ses bandelettes de momie, tout faible et miséreux et enchaîné au mur qu'il est, il voudrait m'aider qu'il ne le pourrait pas, ô non! Pas plus que le petit paquet d'os dans la caisse de verre à ses côtés, du reste. Je m'en retourne donc bredouille à la maison.

Père est sur la table de la cuisine, toujours aussi trépassé. Frère me balance claques et horions en gueulant qu'il doit bien y avoir des planches à cercueil quelque part! "Oui, au village!" que je rouspète. Frère se met à trembler de partout. Ni lui et encore moins moi n'avons jamais quitté les terres de père. Père nous l'a toujours strictement interdit sous peine des pires horions et bottes au cul. Frère, peuh! en voilà un qui n'en a pas plus dans la calotte que dans la culotte, c'est bibi qui vous le dit. "Eh bien, soit!" que je lui lance. "J'irai, moi, au village! Lâche, va!" Je prends mon courage à deux mains et cheval par les rênes, et me voilà parti vers l'inconnu.

Traitement :

Roman à la fois désopilant et grandiose qui célèbre la langue française, on a dit de LA PETITE FILLE QUI AIMAIT TROP LES ALLUMETTES qu'il était inadaptable pour le grand écran, comme on l'a dit pour *Le Tambour* de Gunter Grass. Volker Schlöndorff en a pourtant fait une oeuvre remarquable. *Le Tambour* et *Léolo* de Jean-Claude Lauzon, voilà bien deux références qui en disent long sur le potentiel de notre projet. Mais comment adapter pour le grand écran une oeuvre dont les qualités principales soient la langue écrite et le style?

La Petite Fille... est une fable noire et ce qui en fait tout le génie, c'est que même si l'univers dans lequel évoluent les personnages est très dur, toute cette violence est désamorcée par l'humour (souvent noir, parfois tendre et candide) du récit, et la tendresse de notre héroïne. Et s'il est vrai que la langue, le style, le ton du roman sont en grande partie du charme et du génie de celui-ci, c'est d'abord le ton, l'atmosphère du roman et surtout les personnages qui nous intéressent. La personnalité attachante d'Alice, véritable "survivante" qui réussit à s'ouvrir au monde malgré l'éducation troublante qu'elle a reçue de son père, autre personnage fascinant par sa dimension plus grande que nature.

Le scénario parle de quête d'identité : un enfant à qui l'on a tout imposé depuis toujours doit apprendre qui il (ou elle) est vraiment. Il (elle) doit se refaire une identité, refaire peau neuve, si on veut, en rejetant sa vieille peau - celle que lui a fait enfiler son père suite à l'événement qui a fait basculer la vie de la famille. Ce qui fait que le film risque de toucher et de faire rire plutôt que de dégoûter ou de rebuter, c'est la force, la débrouillardise, l'humour, la candeur, l'honnêteté des émotions d'Alice, son infatigable espoir, et sa vision et son interprétation à la fois loufoques et originales du monde. Un univers à la fois poétique et douloureux, porteur de vie. Alice possède ces qualités et les érige en défense contre le monde sordide dans lequel elle vit. Le film pose la problématique de la douleur, de la cruauté, et de leurs conséquences. Comment on peut s'y perdre et s'y noyer (le père) ou comment on peut y survivre par la force de l'imaginaire (et l'espoir qu'il engendre) qui donne un sens à notre monde, à notre vie. On pourrait dire que notre *Petite Fille...* sera plus lumineux comme film que, par exemple, *La Cité des enfants perdus* tout en étant moins sucré qu'*Amélie Poulain*.

Sylvain Guy et Marcel Giroux

Société de production :	GPA Films / Valkyrie Films (Canada - Québec)
Budget :	4.500.000 euros
Partenaires attachés :	SODEC, Téléfilm Canada, Films Séville, Le Fonds, Radio-Canada (Canada)

Société de production

GPA FILMS est une société indépendante oeuvrant dans le domaine de la production cinématographique et télévisuelle. Depuis 1990, **GPA** (Marcel Giroux) a produit ou co-produit plusieurs long métrages, dont *Liste Noire* qui compte parmi les meilleurs "box-office" québécois de tous les temps; *The List* (avec Ryan O'Neal et Ben Gazzara, son remake en anglais que GPA a co-produit); *Crème Glacée, Chocolat et autres consolations* (2001) présenté en première au Festival des Films du Monde ; Prix du meilleur long-métrage canadien au Festival International du cinéma Francophone en Acadie; Long Métrage Canadien de Langue Française voté le plus populaire par le public au Festival International du Film de Vancouver; ouverture du Festival International des Scénaristes de La Ciotat; les co-productions internationales *Le Voleur de Noël* et la série *Urban Myth Chillers* (2002) en coproduction avec GTV et Universal Studios Networks mettant en vedette Omar Sharif. **GPA** vient de terminer le long métrage *Pure* de Jim Donovan qui a été présenté en première au Marché de Cannes 2005 et sortira en salles au Canada en v.o. anglaise à l'automne 2005. Pour *La Petite Fille qui aimait trop les allumettes*, **GPA** collabore avec la société canadienne *Valkyrie Films* dont une partie de la démarche repose sur la prise d'option en vue de leur adaptation au cinéma de romans primés, autant en français qu'en anglais.

Nous anticipons de pouvoir compléter avec succès le montage financier de la partie canadienne du film - soit entre 60% et 70% du devis - pour un tournage été-automne 2006.

But recherché à Paris Project : Trouver des co-producteurs, acheteur, vendeur à l'étranger, financements

Personnes présentes à Paris Project: Marcel Giroux (producteur), Sylvain Guy (scénariste)

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BENEK

Poland

Robert Glinski

Director and screenwriter. Majored in directing at the Łódź Film School and in architecture in Warsaw. One of the best Polish directors. His last movie, *Hi, Tereska*, was very successful and won many international and domestic festivals.

Born in 1952 in Warsaw.

Filmography

Czesc, Tereska / Hi, Tereska, 2001

Special Jury Prize and FIPRESCI Prize and Don Kichote Prize at the Karlovy Vary IFF; Jury Mention at the Chicago IFF; The Krzysztof Kiesłowski Award for the Best European Film at the Denver IFF; Grand Prix of the Wiesbaden IFF; The Grand Prix Golden Lions for the Best Film at Polish Film Festival in Gdynia, Poland; "Eagles" Polish Film Award for the Best Film and Best Direction

Kochaji Rob Co Chcesz / Love and Do What You Want, 1998

The Grand Prix Golden Lions for the Best Film at the Polish Feature Film Festival in Gdynia; The Press Award at the Polish Feature Film Festival in Gdynia

Matka Swojej Matki / One Daughter, Two Mothers, 1996

Superwizja / Supervision, 1990

Labeledzi Spiew / Swan Song, 1988

Silver Lions for the Best Direction at the Polish Film Festival in Gdynia

Niedzielne Igraszki / Sunday Pranks, 1983

Gold Ducat and FIPRESCI Award at the Mannheim Film Festival

Production Company :	Apple Film Production (Poland)	Shooting format:	35mm
Category:	Fiction	Locations:	Silesia, Poland
Length:	100'	Technicians:	Bartek Prokopowicz – DoP Krzysztof Szpetmanski - editing
Language:	Polish		
Shooting dates:	July / August 2005		

Introduction

A story on one of many miners from a closing down coal-mine, who after unsuccessfully undertaking any kind of work, from butcher to male companion, makes a hit opening a nursery school for miners' children and child's orchestra.

Synopsis

A story about a miner that signed a miner's severance package and hence became blacklisted for work at Polish mines. A story of longing for the mine, the incapability to adapt to surface life, the inability to find work and love. This is also the story of centuries of tradition dissipating from Silesia and the attempts to preserve its last vestiges. This is also a story about human nature: listless pit miner, a bungler, the Polish Forrest Gump leaves his mine and has no idea where to go. In his mind his world has collapsed. Timid and shameful he learns to live on the surface – looks for work, fights back fear, learns to speak in full sentences, learns how to mingle with people, women. He needs to put order in his life: find work and start a family – in accordance with Silesian tradition. He abides by this tradition, which helps him find the initiative, overcome inertia and take care not only of himself but also of others who have found themselves discarded by the mine. This is also the story of the hero's brother's family. The brother is also a miner deeply in love with the pits and has no intention of leaving. Nevertheless, fate forces him to go. That in turn leads to the disintegration of his family. *Benek* tells the story of how the main character's love was born. Supported and transformed by his romantic feelings, he is reborn. He discovers a coal field where, together with his friends, he sets up a private coal business. Despite life's hardships and adversities, Benek succeeds; he finds a meaning in his life. Benek's story is a symbol of hope for Silesia's revival.

Director's statement:**CONVENTION AND STYLE**

In my previous film, *Hi, Tereska*, I used the technique of para-documentary production, long distance peep shots of the characters with 100% real sound and minimum lighting. My film included a large proportion of documentary shots. *Hi, Tereska* was strikingly truthful. The viewers had the impression that they were exposed to the characters' real lives.

I want to achieve a similar effect in *Benek*. The camera will be focused on the characters. Although some of the actors are not professionals, they are all real miners from Silesia. A minimal use of scene-setting such as lighting, crane shots and visual effects. Filming will consist of a large amount of documentary, authentic, real-life scenes. The camera will often be hand-held, which will give the illusion of natural rhythm, to be combined with 100% real sound.

This para-documentary style will also serve one more purpose. I would like the film to have comic overtones. The characters, dialogues and scenes will often present viewers with impressions of a warm, self-ironic comedy. The self-ironic stance is very characteristic to the people of Silesia – miners and metal workers. I would like to highlight this aspect in the movie.

VISUAL CONCEPTS

The visual aspects of the film will be predetermined by its para-documentary nature. Peep shots, depth of focus and shots centered on the characters will all add to a real-life experience for the viewers. Furthermore, the long panning shots will additionally enhance the illusion of real-life.

The colors in the film will be subdued, while contrasts will be sharp, in order to mirror the colors of Silesia today. Sometimes in this grey, dark world there is a glimpse of color, which will appear all the more illuminating surrounded by the contrasting backdrop.

Production company:	Apple Film Production (Poland)
Budget:	1.3 million euros
Financing in place:	60%
Partners attached:	EPO Film (Austria), F.&M.E. (United Kingdom), Media Programme

Company Profile

Apple Film Production is one of the first independent production companies in Poland was founded in 1990 by Dariusz Jablonski - graduate of the Directing Department at the Film Academy in Lodz, film director and producer. To date the company has produced 11 feature films (*Street Games, Sekal Has to Die, The Auricle. I'm Looking at You Mary, Sucker Season, Bellissima, My Fried Chicken, The Spring to Come*). Apple Film has also produced many tele-plays, 21 documentaries and 2 TV series. All of these productions have been at a high artistic level, confirmed by many awards at domestic and international festivals and competitions.

Internationally, the best known production of Apple Film is the documentary *Photographer* by Dariusz Jablonski, awarded many prizes including the Prix Europa for Best Non-fiction TV Program of 1998; the Grand Prix VPRO Joris Ivens Award at IDFA in Amsterdam 98; Best Documentary in Banff '99; Grimme Prize '00 in Germany; Grand Prix FIPA D'OR, Prix Planete in Biarritz 99; Best Documentary at Double Take, Durham; Bavarian Tv Prize '99 and many others.

Apple's high level of quality has been reflected in the esteem which the company has received from independent producers and TV stations. Most of the Apple Film projects have been produced in co-production with Polish Television, Canal+, HBO, MDR, ARTE, WDR and independent companies from Germany, UK, Austria and the Czech Republic.

Goals at Paris Project : Finding Pre sale, co-producer, sales agent, distributor

People attending Paris Project: Dariusz Jablonski (producer), Robert Glinski (director)

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THE MIRACLE OF MONT EGLENY

Israel

Ra'anan Alexandrowicz

Born in Jerusalem, 1969, he was educated at the Sam Spiegel School for Cinema and Television in Jerusalem. The short *Self Confidence Ltd* that he directed during that time, screened in Rotterdam in 1997. His documentaries *Martin* (1999) and *Inner Tour* (2001) were selected in the Forum of the Berlinale, IDFA, Sundance, Edinburgh, Hot Docs, Sarajevo and Seattle. He made his feature film debut in 2003 with *James' Journey to Jerusalem*, selected at the Quinzaine des Réalisateurs 2003, Toronto and London International Film Festival.

Filmography

James' Journey to Jerusalem (2003): Quinzaine des Réalisateurs, Toronto, London, New Delhi (Silver Peacock), Pusan, Jerusalem (Best Actor), Valencia (Golden palm), Oslo (Fipresci award for best director), Sao Paulo, Mar del Plata, San Francisco.

The Inner Tour (2001): Berlin (forum), Idfa, Edinburgh, Vancouver (Special Mention), Sundance, New Directors New Films, San Francisco, Sarajevo, Los Angeles, Seattle: Hot Docs, Rio De Janeiro.

Martin (1999): Berlin (Forum), New Directors New Films, Jerusalem (Winner Wolgin, Doc.), Docaviv (Winner international competition, Special Mention Israeli competition), Montreal, Sao Paulo.

Production Company :	Lama Films (Israel)	Shooting format:	35mm
Category:	Fiction	Locations:	France
Length:	90'		
Language:	Hebrew, Arabic, English, French		
Shooting dates:	Mid 2006		

Synopsis

The Miracle of Mont Egleny is a Middle Eastern immigration comedy, which is played out against the heart of the sleepy and somewhat self-centred contemporary European culture. It is a story of two families: The Abutbul family, and the Abu-Dahab family.

There are many fundamental differences between these two families. But at the heart of their situation is a common ground. It is the fact that both families have given up on any hope that the situation in their homeland will ever get any better in the near future. They have both decided to use any possible means to emigrate away from the troubled Holy land in the Middle East, in search for a peaceful and quiet new life.

As the Abu-Dahabs, a middle class Muslim Palestinian family from Ram'alla leave Palestine, and the Abutbuls a middle class Jewish Israeli family from Jerusalem leave Israel, each with their own fears and hopes for a better future, they don't realize that the hand of fate has played a dirty trick on them. It has led the routes of both families to the same remote place, Mont Egleny - a sleepy town of around 1000 inhabitants not far from Paris. And not only has this hand of fate led them to the same town, but it actually led them, unknowingly, to dwell in adjacent apartments in the very same house, with a small garden they must now share.

As they discover their fate of being neighbours, both families cannot believe this nightmare is actually happening to them, and in the first days, the atmosphere in the small picturesque house which the two enemies now share is extremely tense.

So it is no surprise that before many days pass we find the two families confronted with each other in their shared garden. The wives and children try to convince their husbands to stop, and the un-welcoming, somewhat xenophobic neighbours watch curiously from their windows at the strange sight of foreigners quarrelling. But as the two men continue to circle, each awaiting the other's move, they see for the first time in each others eyes how similar they are, how tired of fighting they are, and how afraid they are - of their past becoming their future. And this is perhaps why Abutbul and Abu Dahab lower their fists at that moment, and an un-spoken treaty of ceasefire is made. The families try to ignore each other's existence and concentrate on their lives as newcomers in Europe. The similar hardships and isolation of immigrant life gradually warm up the cold relations between the families. They suspect and resent each other, but also study and discover the "other" culture. The men try to keep their proud distance from each other. They maintain their rhetoric and forbid contact between their family members, but when they are not around, their wives and their children let the practical issues of life lead the way for hopeful, if informal, co-existence.

But this "peaceful" existence does not last long. When the people, and especially the ambitious mayor of Mont Egleny, most of whom have never seen an Israeli or Palestinian except for the images of violence on Television, start to be aware of the phenomenon of the two "rival" families that seem to be living together in peace in their town, the families become a local attraction. The town people name the phenomenon "The Miracle".

Mont Egleny is a provincial small town, with more of a past than a future to its credit. Local interests quickly begin to form around "The Miracle" and the delicate symbiosis between the two immigrant families is soon disrupted. Abu Dahab and Abutbul might have left the Middle East, but unfortunately the Middle East has not left them. No matter how strong our hero's parallel wish for some "peace and quiet" in life might be, to everyone who gets involved in their story - the community of the provincial French town; the European tourists who begin to arrive in it; the rival Jewish and Arab communities in France who take interest in the neighbours' feud; to the whole world actually - Abutbul and Abu Dahab are still Israelis and Palestinians, and must act as such. They realize that if they want to survive, they will need to find some mutual way to outrun their absurd war. A war which they have escaped from in their homeland, and is now waiting for them in their backyard. Now will they?

Director's statement:

Looking at Israelis and Palestinians against the European backdrop does not necessarily mean seeing how different we are from each other, but rather how similar we are, and how absurd the things we are fighting about might seem to us from a distance.

Though *The Miracle of Mont Egleny* will be an allegoric, not completely realistic, and hopefully funny tale, I am hoping to ask through it some direct questions about the nature of the war between the Israelis and Palestinians, which is becoming more and more "The war between the Jews and the Arabs", as well as questions about the place of the European politics that is manoeuvring between present interests, guilt feelings towards the past with the Jews and growing weariness of the future with the Arabs.

The film will mock the conflict we live in rather than judge the situation. Without undermining the need for films which tell the separate stories of each side of the conflict, and deal with the crimes of our occupation and the reality it has created as such, I feel, or rather hope, that the future lies in being able to create a new perspective, a joined perspective, which is based first of all on the perspective of simple people who need to come together and to shake away these national structures that weight down on all of our lives.

Of course there is a potential for a realistic dramatic film within the basic materials of this story, but hopefully using these materials to tell a non-realistic story will enable to pack the film with political punch rather than with political correctness.

Somewhere between the memories of the Jewish Holocaust and the Palestinian Catastrophe is the place where we all try to live our lives here. And perhaps if we learn to speak in one voice, and to laugh at the same jokes, we might in the end have also a future, and not only a past.

Production company:	Lama Films (Israel)
Budget:	3 million euros
Partner attached:	Razor Film (Germany)

Company Profile

In Pre Production:

Jellyfish, Dir. Etgar Karet – Shira Geffen

The Way to the Cats, Dir. Jorge Gurevitch

Looking for Mr. Godik, documentary, Dir. Arik Davidowicz

The Stefan Brown Show, documentary, Dir. Itamar Alkalay

In Post Production:

Joy, 90 min. (2005), Dir. Julie Shles

Completed:

Paradise Now, 90 min. (2005), Dir. Hany Abu-Assad: Berlin – Official Competition

Walk On Water, 100 min. (2004) , Dir. Eytan Fox: Opening film – Panorama, Berlin 2004

James' Journey to Jerusalem, 87 min. (2003) , Dir. Ra'anana Alexandrowicz: Quinzaine des Realisateurs, Cannes, Best film / Fipresci prize – Oslo, Best film – Valencia, Most promising director

Yossi & Jagger, 65 min. (2002) , Dir. Eytan Fox: Panorama, Berlinale, Audience Prize, Tribeca Film Festival – Best Actor, Israeli Academy – Best Drama, Best Actor, Best Score

Desperado Square, 97 min. (2001), Dir. Benny Torati: 5 Israeli Academy Awards – incl. Best Director, Best Script

The Komediant, 86 min. (1999) , Documentary , Dir. Arnon Goldfinger: First prize – Haifa Film Festival 1999, Israeli Academy Award – Best Documentary 1999

Goals at Paris Project : Finding co-producers, pre-sales, sales agent, Funds

People attending Paris Project: Amir Harel (producer), Ra'anana Alexandrowicz (director)

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SALT OF THIS SEA
MILIH MIN HADHA AL BAHIR
SEL DE CETTE MER
Palestine
First feature film

Annemarie Jacir

Palestinian filmmaker & writer Annemarie Jacir has written, directed and produced a number of award-winning films. Her latest short film, *Like Twenty Impossibles* premiered in Cannes, and has won numerous awards at international festivals. *Salt of this Sea* was selected for the Hubert Bals Development Fund as well as the Sundance Screenwriters Lab.

Filmography

Like Twenty Impossibles, 2003, 17 min, color, 35mm
The Satellite Shooters, 2001, 16 min, color, 16mm
A Post-Oslo History, 1998, 8 min, color, Video

Production Company :	Philistine Films (Palestine)	Shooting format:	Super 16
Category:	Fiction	Locations:	Palestine / Israel
Length:	90'	Technicians:	Kamran Rastegar (Music), Dana Farzanehpour (Sound), Emily Jacir (Art Director), Joan Abu Assali (Production Manager)
Language:	Arabic, English, Hebrew		
Shooting dates:	Spring / Summer 2006		

Introduction

The young and wild Soraya and Emad - a Palestinian Bonnie & Clyde story.

Synopsis

Ben Gurion Airport. An American passport is placed on the counter. The security agent looks up to find Soraya, a Palestinian-American refugee from Brooklyn who meets her gaze directly. Soraya is instructed to step aside for a thorough security inspection. The last passenger to clear customs, she is finally permitted to pass. She exits the customs hall to a sea of faces, welcome balloons, and kissing relatives -- none are for her. Fifty-seven years after her grandparent's exile, she has returned.

Soraya, wild at heart and independent, comes from a working-class community in the US and has always had to fight for everything she has. As a young man, Soraya's grandfather struggled to save money in a small bank account in Jaffa. In 1948, not only did the family lose their home, but the account was frozen and they were never reimbursed. Years later, the bank opens a new branch in Ramallah. Soraya is determined to reclaim what is hers.

Salt of this Sea is a story about young people in love trying to shake off the restraints that control them - of military occupation, of borders, of a corrupt government and of a social system that rejects them. Is it the story of a new generation wanting to live and knowing that sometimes, in order to do this, one has to take things in their own hands? Even if it's illegal.

Director's statement:

I would like to explore a story of urban youth today - young people who are like young people everywhere – struggling against conventions and rules and trying to make a space for themselves in the world - a story about the inequities of class divisions, about privilege, marginalization, a corrupt government and daily urban life in Palestine.

For Soraya, Emad, and Marwan, as young Palestinians, their desire for freedom to move freely, to explore the world around them, makes them suspect. For a Palestinian so much is illegal: to build a home, to travel to another town, to return from exile, to study abroad, or to even go to the sea – for most Palestinians, these are impossibilities, both practically and also legally.

After the protagonists of the film *do* actually commit a crime, they then become 'criminals' in a more traditional sense. But in this case, they empower themselves: they *choose* to become criminals. At the moment they decide to take things into their own hands, everything changes in their lives. There is no returning. I am interested in exploring how this plays out within this atmosphere of occupation and with characters who in many ways have been formed by a history of dispossession that has been passed down to them through several generations.

Production company:	Philistine Films (Palestine)
Budget:	800,000 euros
Partners attached:	Hubert Bals Fund (Nederland), Orbit TV (Italy)

Company Profile

Philistine Films is an independent production company, focusing on productions related to the Arab world and Iran.

Goals at Paris Project : Finding co-producers, co-financing, and funds

People attending Paris Project: Annemarie Jacir (director – producer), Kamran Rastegar (producer)

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ZION AND HIS BROTHER

TSION VE ACHIV

Israel

First feature film

Eran Merav

Born in Haifa, Israel in 1975. After one year of Film Studies at the Camera Obscura School of Art, he enrolled at the Sam Spiegel Film and Television School, and graduated in June 2002.

Filmography

His graduate film *Underdog* was shown in numerous festivals and won the First Prize, Lodz International Film Festival, Poland, 2002; Best Short Film, Jerusalem Film Festival 2002, the Bronze Lion Award, Golden Lion International Student Film Festival, Taiwan 2003 and a Special Mention at the Berlin Film Festival (Panorama).

Production Company :	Norma Productions (Israel)	Shooting format:	35mm
Category:	Fiction	Locations:	Israel
Length:	90'		
Language:	Hebrew		

Introduction

Zion, aged 14 and his brother Meir, 17, are facing a crisis in their relationship after a terrible train accident. A neighbour of theirs, an Ethiopian immigrant, has been killed in the accident and they are in some way responsible. They keep the secret to themselves and it haunts them until, finally, Zion re-examines his loyalty towards his older brother and decides that he is ready to take responsibility for his own life.

Synopsis

It was summer and pretty hot so Zion (14) took off for the seashore. All in all, he likes the sea. He thinks he owns the world when he's diving into the waves. But there, on the beach, Zion lost his shoes. His new shoes. He walked up and down the beach barefoot, looking for them. They were right here, goddammit. It is no joke, really not. The shoes are gone! How could he tell his mom, Elana (35). They were new shoes. Cost over a hundred bucks.. Soccer shoes with cleats. And his mom was not that rich.

So what happens now? There's not much doing around the neighbourhood. It's the summer vacation and it's hot and sticky. Zion, in his soccer outfit, started to hang around his older brother Meir (17). Meir's friends a bunch of boring nerds, seventeen year olds, shooting at bottles with a BB gun. He wasn't the only one hanging around them. There was also Michelle (14). A little on the skinny side and also bored to tears. She lived with her grandmother in the next building. She was a little in love with Meir. Everything with her was a little. But Meir never even looked at her. He'd fuck her just for the guys. They liked watching. Zion would stand guard to make sure that her grandmother didn't show up.

And then summer ended. The kids stood in formation in the school yard in front of the principal who never shut her mouth. The sun was blinding and they were fed up standing there. They were also fed up with school on the first day. Zion could only think about the water tap. And then suddenly he saw something familiar – his soccer shoes. He looked up and saw Solomon (15), an Ethiopian kid, new in the neighbourhood.

Zion figured that his big brother could probably fix things up. He'd got everything figured out. Zion really admired Meir. He was big, and tough. He had pals, good stomach muscles, and a big prick for sure. Meir also liked his kid brother. A kid brother was a useful thing. So off they went on Meir's bike, looking for Solomon.

They found him hanging around outside the building where the Ethiopians lived. He was playing around with his big ugly dog. Meir went over and warned him that he was nobody to fool around with. So Solomon took off and the dog after him and the two brothers after them. Solomon sprinted over the fence and got caught there, but not before he managed to bite Zion. Meir picked up a stick but didn't get a chance to use it because just then the train passed.

Nobody ever waited for it, nobody ever used it. But it passed through anyway, behind the buildings, every twenty minutes. It was just part of the scenery. The train stopped, its wheels screeching. The noise was deafening. One of the soccer shoes landed near Zion. The dog began to yowl. And it was only when the train came to a full stop that they understood what had happened. Solomon was lying in a field of prickly thorns, his feet higher than his head. One of his shoes was gone. The dog was running around him. Couldn't figure out what had happened. Some guys began to get down from the engine, walking back to see what had happened. Solomon had been run over. He was dead.

Director's statement:

I see it as a simple film, a film that can be understood anywhere. It has no specific place or language. It could take place in any country of the world. Nevertheless, it draws its relevance from its local Israeli colour. It is a strong, straightforward and cruel story, told with compassion, with love and with humour.

I looked for a story that could take place in the social climate that is my world – an alienated, immigrant society, of despair and economic frailty, where life is cheap on the background of an unending war of attrition, where the character of the country changes every few decades.

I set out to look for a story that stems from this economic hardship, in this case – a kid looking for a pair of shoes. It seems to me that the subject triggered the style. I find a small, realistic and brutal story in which there is nothing "larger than life" in it. I envision a style that places the human being at the center, with respect for his person, his smallness, his authentic vulnerability, his awareness of his limits. The human being lost among the endless blocks of buildings, where the sea, blocked from view by bridges and high-rises, is his final refuge. The human being persecuted by a blazing sun that gives him no respite.

I want it to be as realistic as possible, in no way softened – insofar as a film can actually be transparent. Amateur actors alongside with professionals, real locations, natural lighting, the actor at the center of the camera's eye. The actor will be provided with enough space to move in with confidence while, at the same time, every attention will be paid to detail.

Production company:	Norma Productions (Israel)
Budget:	950,000 euros
Financing in place:	600,000 euros (to be confirmed)

Company Profile

Norma Productions, is an independent production company, specializing mainly in full-length feature films and Made-for-TV dramas.

CEO – Assaf Amir Producer – Guy Lavie Producer – Yoav Roeh Int'l relations coordinator – Noa Karvat

Among our productions:

Broken Wings – a feature film written and directed by Nir Bergman.

Among the many awards the film won are the Tokyo Grand Prix for Best Film at the Tokyo International Film Festival 2002 and The Panorama Audience Award at the Berlin International Film Festival 2002.

Chronical of a Disappearance – a feature film by Elia Suleiman.

The film won the Best Film by a New Director Award at the Venice Film Festival in 1996 as well as many other awards, including 1996 Critics' Choice for the Best Israeli Film.

Affula Express/Pick a Card – a feature film directed by Julie Shles. The film won The Best Film Award at the Israeli Academy Awards, and at the Jerusalem International Film Festival in 1997.

Reaching for Heaven - An eight-episode mini-series. Won the Best Television Drama Award -Jerusalem International Film Festival 2000, Best Tv Drama Series at the Israeli Academy Award 2001, Audience Most Popular television program award at the 17th Israeli film festival in the US.

The Food Trail - Produced in 2000-2001, a 23-episode Documentary TV Series, Directed by Uri Rosenwax, Broadcasted in Israel's TV channel 2.

Assaf Amir is currently the chairman of the Israel Film & TV Producers Association

Goals at Paris Project : Finding co-producers & pre-sales

People attending Paris Project: Assaf Amir (CEO), Yoav Roeh (producer), Eran Merav (scriptwriter & director)

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WILDE GÄRTEN

ILLEGAL GARDENS

Austria

Goran Rebic

Goran Rebic was born 1968 in the Vojvodina region of the former Yugoslavian Republic and grew up in Vienna, where he studied filmmaking. He lives as author and director in Vienna.

Filmography

After the documentaries *During the Many Years* (1991) and *At the Edge of the World* (1992), which were realized during the independency and the civil-war in Georgia, he directed *Jugofilm* (1996). His first feature film focused on the hype of nationalism in the Balkans. In 2000 he shot *The Punishment*, another documentary, which gave voice to unheard youth of Belgrade between NATO-bombings and the millennium celebrities. His latest feature *Donau, Dunaj, Duna, Dunav, Dunarea* (2003) is a road movie on the water, which follows Europe's mightiest river downstream towards the east. Goran Rebic is preparing his new film *Illegal Gardens*.

Production Company :	Amour Fou Filmproduktion (Austria)	Shooting format:	Sony Disc
Category:	Fiction	Locations:	Vienna, Iran
Length:	100'		
Language:	German, Persian, Serbian		

Introduction

In search of a place to live, two strangers go on an adventurous journey of the heart.

Synopsis

Without telling the truth to each other a pregnant Private Detective of Serbian origin and an illegal Persian fall in love. In wintry, cold Vienna they hide from reality for some time. But Austrian laws and regulations separate the lovers. The Persian is perceived as a foreigner who must leave the country. And the Serbian feels in part to blame for his expulsion. She follows him to Tehran, despite the approaching birth of her child. Before she is finally reunited with him at the Caspian Sea in an archaic world, the religious judges stand in their way, threatening to separate them again. Together they escape from the Iranian territory, and finally she bears her child in a no man's land. The three flee into an uncertain future, in search of a place where they can live their love.

Director's statement:

Painted images change into moving film scenes, bringing life into the actual story of two characters, as if relieving them from an apparent immobility. These changes determine the rhythm of the film, as the start of a new chapter. Intimate moments, peripheral moments –from which the story takes its cues– become real. Finally, they allow a short escape and a rest for the characters, before their life will be overtaken again by the real events. As far as the technical realization is concerned, the first frame of a sequence will be painted by an artist and, after being treated with an animation technique, worked into the film.

The pregnant Private Detective of Serbian origin and the illegal Persian are living through an experience which is strongly determined by territorial aspects. The idea of Paradise, with the garden as an allegory, plays a very important role in the story– as in Persian (Iranian) culture; the Persians were the first people to have used the term. The story is that of two people's struggle in search of a place on earth where they can live.

Driven by their love, the two heroes are being tossed back and forth, in a world in which it is impossible to freely choose the road you want to take, where laws and established structures rule over the individual. We follow their emotional journey from European Vienna (uniform facades, the imperial architecture a display of power) to Asian Tehran (modern architecture, functional and disposable) on to the Caspian Sea and even further into the northern parts of Iran. The camera does not show a cultural travelogue, but in fact only mirrors the world in which the protagonists are caught; an illusion of independence which they will leave behind. At the end of the film, the Arcadian landscape, barren as the moon, evokes a tremendous sense of release, of being able to start anew.

Production company:	Amour Fou Filmproduktion (Austria)
Budget:	2 million euros
Financing in place:	48.800 euros

Company Profile

The company produces films that cross borders with their esthetics, subjects and technologies. Films that question and reflect upon the lines of demarcation between genres and categories, and the future of and possibilities offered by our society and film itself. Amour Fou's films occupy a field of tension between avant-garde and narration, experiment and genre, documentary and fiction, abstraction and thespian art, and between film theory and myth. In 2005, Amour Fou will expand its activities : together with two Austrian production companies, we have founded Outlook Films – a new world sales company managed by Peter Jäger, which will handle the worldwide rights for films produced by Nikolaus Geyrhalter Film, Navigator Film and Amour Fou.

Goals at Paris Project : Finding co-producers, pre-sales and sales agents.

People attending Paris Project: Gabriele Kranzelbinder (producer), Goran Rebic (director)

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I AM FROM TITOV VELES

JAS SUM OD TITOV VELES

Macedonia - Germany

Teona Strugar Mitevska

Teona Strugar Mitevska was a child actor for television and theatre. Later she trained as a painter, finishing her BA in the graphic design. She was art director for companies such as Saatchi & Saatchi. In 1998, she started the M.F.A film programme at the Tisch School of Arts, NYU. Together with her brother and sister, she founded a production company.

Filmography

Veta (2001, short) Berlin Film Festival - Jury Special Mention, *Amer in America* (2002, doc)

How I killed a Saint (2004, feature): Tiger competition-Rotterdam Film Festival; Award for the Best film- Crossing Europe Film Festival, Linz ; Best Actor at the Sarajevo Film Festival ; Special Mention - Cinema Jove Film Festival, Valencia ; more that 40 festivals around the world.

Production Company :	Sisters & Brother Mitevski Production (Macedonia)	Shooting format:	35mm
Category:	Fiction	Locations:	Macedonia
Length:	90'	Casting:	Labina Mitevska as Afrodita
Language:	Macedonian		
Shooting dates:	April 2006		

Introduction

When you have spent your life living for others what is left after they go.

I Am from Titov Veles is a sad story of a dissolving and decaying family. The rat race allows no love, no compassion, brings only confusion and destruction. *I Am from Titov Veles* captures these absurdities with painful honesty.

Synopsis

Slavica, Sapho and Afrodita are three sisters who use/misuse each other.

They sacrifice for each other only when they have something to gain from that. Each of them behaves in an immoral way but those are the rules of the world. (they all lie to the outside world). And in this immorality there is also a link between them all, which is what their family is based on, what they share: love and misuse, or love and sacrifice.

I am from Titov Veles is a story of a marriage. Slavica is getting married. By arranging that marriage Sapho hopes to get a visa to Greece. If Slavica gets a husband, the whole family might get some money, but Slavica is a methadone addict and in order to go on with the preparations of the wedding she needs more methadone. Therefore Afrodita has to sacrifice herself and sleep with Aco. Afrodita is a virgin, mute and 27. Afrodita falls in love with Aco, but Aco is a man on his own, one whose single idea is his own survival. Their love starts almost as a rape and grows into a passionate love affair. Viktor, the future husband of Slavica, is a man that makes everyone's dream come true, he is rich and powerful; he is also a pig in the eyes of Afrodita. Suddenly but not unexpected by Victor gives Slavica back (returns her, after discovering her addiction). He feels cheated, they have lied to him and he has every right to be furious. He asks for a "replacement" of Slavica, that old junkie, and it is Afrodita. If not, he has the power to make all three sisters miserable. So in order to save the family Afrodita has to marry the man.

The reaction from Afrodita is unexpected; she argues that she cannot marry Viktor because she is an angel. Which is not an argument, really, but she proves to be right.

The MOOD or genre in which the script is built is something between a drama of exile, with a historical background, combined with magic and poetry. A Poetic drama on exile / home leaving. There is a very strong feminine and poetic side that dominates the script.

Director's statement:

I have been working on the script of *I am from Titov Veles* for two and a half years now. It is a story that has taken a long time to mature; this has been so because of my insistence to follow the so called feminine logic of action. By this I mean the intuition and emotional logic of development of the characters and the predicaments they find themselves in. It has been my goal in developing the script in this manner to arrive to the most organic solutions and paths of movement for the characters. Also by following the feminine and poetic side, the story and the information are given, the script gains an entirely different dimension.

I am from Titov Veles is a film in search of beauty in uncomfortable places; this is present in the form as much as in the story itself.

I am from Titov Veles is social drama of a family falling apart, where the final act of sacrifice of Afrodita, our main character is in essence a noble act and a cry for something that was and is not any more.

The way things are told and presented might shock you, and what the three characters/sisters go through and especially the character Afrodita will deeply emotionally effect you. This is all done because of my strong belief in delivering my experience through cinema, using this form to its full potential, and through this experience, triggering the important questions and emotions the story was written for.

I see the film as a symbiosis of still frames in the manner of Ozu with the emotional intensity of Polanski's *Repulsion*.

Production company:	Sisters & Brother Mitevski Production (Macedonia)
Budget:	950.000 euros
Financing in place:	650.000 euros
Partner attached:	Flying Moon (Germany)

Company Profile

Sisters and Brother Mitevski is a family production company based in Macedonia.

Labina, Teona and Vuk successfully launched their company in 2001 with the short film *Veta* (14min.), which premiered at the Berlin Film Festival, and travelled to more than thirty established festivals all around the world. The first feature film that Sisters and Brother Mitevski produced is *How I Killed a Saint* in 2002-2003. *How I Killed a Saint* had its world premiere at the Rotterdam International Film Festival, 2004- VPRO Tiger Awards Competition.

It was awarded post-production grant by Hubert Bals Fund of the IFFR. Awards:

"Crossing Europe Award for the Best film"- Crossing Europe, International Film Festival Linz, Austria, 'Special Mention by Jury' -Cinema Jove International Film Festival, Valencia, Spain, "Best Actor Award" – Sarajevo Film Festival. *How I killed a Saint* had travelled successfully to more than 40 festivals around the world.

Sisters & Brother Mitevski Production is currently preparing their next feature film *I am from Titov Veles* ,

Goals at Paris Project : Finding pre-sales, sales agent, funds

People attending Paris Project: Teona Strugar Mitevaska (director), Labina Mitevaska (producer), Helge Albers (co-producer)

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A SARAJEVO STORY

UNE HISTOIRE A SARAJEVO

United Kingdom / Bosnia-Herzegovina
First feature film

Denijal Hasanovic

Denijal Hasanovic was born in Tuzla, Bosnia in 1969. His studies in Film Direction at the Academy of Fine Arts in Sarajevo were interrupted by the war. Hasanovic left Bosnia and eventually went to Poland where in 2000 he graduated from the Polish National Film School in Lodz. Hasanovic received the first prize for this graduation screenplay, *The Letter*, which was shot in 2002. The film went on to receive 8 international awards.

Filmography

2000 Writer/Director – *The Scent of Rain*, 16 min, 35mm, fiction, Film School, Lodz
 2001 Writer/Director – *The Letter*, 50 min, s16mm, fiction, Polish Television TVP S.A.
 2003 Co-writer – *Milchwald*, dir. Cristhoph Hochhausler, 94 min, 35mm, fiction, Germany
 2003 Co-writer - *Polar Light*, dir. Arni Asgeirsson, 90 min, 35mm, fiction, Iceland
 2005 Co-writer - *Pay Off*, dir. Slawomir Fabicki, 90 min, Opus Film, Poland

Production Company :	Curious Film Productions (United Kingdom)	Shooting format:	35mm
Category:	Fiction	Locations:	Bosnia-Herzegovina, Croatia
Length:	90'		
Language:	Serbo-Croatian, English, French, Russian		
Shooting dates:	Autumn 2006		

Introduction

A Sarajevo Story is a drama set in contemporary Sarajevo about people who survived the war physically but not emotionally, about people who are seemingly immature precisely because the response to the life they lead is more emotional than rational, and about the question of whether a rational solution to one's problems is always possible or indeed right.

Synopsis

Tarik, a 35 years old man, lives with his best friend Sasa and his girlfriend Aida, whom he met during the war. Tarik saved Sasa after a mine took off his legs, and delivered Aida's niece under heavy bombardment. He was a doctor then. Now, ten years older, Tarik is jobless and aimless. When Maja, Aida's best friend from before the war, arrives from abroad, she brings something new to his life. Her presence also reveals the fragility of the bonds he has with his increasingly dependent friends. On a trip to the Croatian coast, Maja and her foreign boyfriend Thomas, finally help to liberate all of them from their own worst enemy – their war-traumatized selves.

Director's statement:

One way to reflect the situation and culture in which our characters live is to show something of them which is in some sense larger than life – they are slight caricatures of themselves in a way which we can loosely identify as Balkan. In the middle of this we have someone who cannot fit in an appropriate mold which is part of his dilemma and the audience must feel this frustration. There is a balance to be drawn between universality and authenticity in this regard which I want to address dramatically and stylistically.

The change in environment from Sarajevo to the sea, from somewhere very specific to somewhere more archetypal, as well as the introduction of a foreign element, turns the story around - once our characters get out of their real world it is harder for them to maintain the same illusions and action becomes inevitable.

I want to draw emotional content from the scenes and allow the audience to feel this traumatized world from our main character's point of view. Until we move away from the reality of Sarajevo, the pace of the story is slow and studied although the tensions that are building up are large. In the world of open landscapes and the sea, anything is possible and choices have to be made.

Production company:	Curious Film Productions (United Kingdom)
Budget:	1.2 million euros
Partners attached:	Forum Sarajevo (Bosnia-Herzegovina), Gral Film (Croatia)

Company Profile

Curious Film Productions is based in London. It was founded with the aim to bring stories, both fiction and documentary, and young talent from Eastern Europe and the Middle East to the attention of Western European audiences. In terms of fiction, its focus is on Art House films; in terms of documentary its focus is on socio-political themes. Curious Film Productions has been working closely with Dutch Independent Producers.

Curious Film Productions is currently developing 2 feature film projects with Bosnian film-makers, and one documentary with a Jordanian film-maker.

Goals at Paris Project : Finding Co-producers

People attending Paris Project: Alexander Goekjian (producer), Denijal Hasanovic (director)

Curious Film Productions

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