

PLEASE JOIN US FOR THE EFP SCREENINGS OF ACADEMY AWARD® ENTRIES FROM EUROPE

Iceland



Wednesday, November 3 / 6:15 pm

MAMMA GÓGÓ

Directed by Friðrik Thór Friðriksson, 88 min

The Netherlands



Wednesday, November 3 / 8:00 pm

TIRZA

Directed by Rudolf van den Berg, 102 min

Spain



Thursday, November 4 / 8:00 pm

EVEN THE RAIN

(TAMBIÉN LA LLUVIA)
Directed by Icíar Bollaín, 104 min

Slovenia



Friday, November 5 / 5:00 pm

9:06

Directed by Igor Šterk, 71 min

Slovak Republic



Saturday, November 6 / 2:30 pm

THE BORDER

Directed by Jaro Vojtek, 72 min

Austria



Saturday, November 6 / 4:00 pm

LA PIVELLINA

Directed by Tizza Covi & Rainer Frimmel, 100 min

Croatia



Saturday, November 6 / 6:00 pm

THE BLACKS

Directed by Zvonimir Jurić & Goran Dević, 78 min

Switzerland



Sunday, November 7 / 4:00 pm

LA PETITE CHAMBRE

Directed by Stéphanie Chuat
& Véronique Reymond, 87 min

Norway



Sunday, November 7 / 6:00 pm

THE ANGEL

Directed by Margreth Olin, 97 min

Sweden



Tuesday, November 9 / 6:15 pm

SIMPLE SIMON

Directed by Andreas Öhman, 90 min

Hungary



Tuesday, November 9 / 8:00 pm

BIBLIOTHEQUE PASCAL

Directed by Szabolcs Hajdú, 111 min

Bulgaria



Wednesday, November 10 / 6:15 pm

EASTERN PLAYS

Directed by Kamen Kalev, 89 min

FYR of Macedonia



Wednesday, November 10 / 8:00 pm

MOTHERS

Directed by Milcho Manchevski, 123 min

SCREENINGS IN LOS ANGELES

NOVEMBER
3-10, 2010

WILSHIRE
SCREENING
ROOM

BEVERLY HILLS

13 FILMS
SUBMITTED
IN THE BEST
FOREIGN
LANGUAGE
FILM
CATEGORY

www.efp-online.com

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European Film Promotion invites you to the screenings of 13 Academy Award® Entries from Europe at the Wilshire Screening Room in Beverly Hills

13 Foreign Language Academy Award® Entries from Europe will be introduced to U.S. distributors, selected U.S. press, and international buyers registered at the AFM. Also, screening access will be made available to Academy members.

We are pleased to announce the following films:

// WEDNESDAY, NOVEMBER 3

6:15 PM

MAMMA GÓGÓ by Fridrik Thór Fridriksson, Iceland (88 min)

8:00 PM

TIRZA by Rudolf van den Berg, The Netherlands (102 min)

// THURSDAY, NOVEMBER 4

8:00 PM

EVEN THE RAIN (TAMBIÉN LA LLUVIA) by Icíar Bollaín, Spain (104 min)

// FRIDAY, NOVEMBER 5

5:00 PM

9:06 by Igor Šterk, Slovenia (71 min)

// SATURDAY, NOVEMBER 6

2:30 PM

THE BORDER by Jaro Vojtek, Slovak Republic (72 min)

4:00 PM

LA PIVELLINA by Tizza Covi & Rainer Frimmel, Austria (100 min)

6:00 PM

THE BLACKS by Zvonimir Jurić & Goran Dević, Croatia (78 min)

// SUNDAY, NOVEMBER 7

4:00 PM

LA PETITE CHAMBRE by Stéphanie Chuat & Véronique Reymond, Switzerland (87 min)

6:00 PM

THE ANGEL by Margreth Olin, Norway (97 min)

// TUESDAY, NOVEMBER 9

6:15 PM

SIMPLE SIMON by Andreas Öhman, Sweden (90 min)

8:00 PM

BIBLIOTHEQUE PASCAL by Szabolcs Hajdú, Hungary (111 min)

// WEDNESDAY, NOVEMBER 10

6:15 PM

EASTERN PLAYS by Kamen Kalev, Bulgaria (89 min)

8:00 PM

MOTHERS by Milcho Manchevski, FYR of Macedonia (123 min)

Included in this document, please find an information sheet with synopsis and credits for each film.

SCREENING ADDRESS

Wilshire Screening Room
8670 Wilshire Blvd
Beverly Hills

Free parking available
underneath the building.

Please RSVP for the individual screenings to screenings@efp-online.com

ICELAND

MAMMA
GÓGÓDirector:
Fridrik Thór Fridriksson

GENRE: [Dramedy](#)
 LANGUAGE: [Icelandic](#)
 COUNTRIES: [Iceland, Norway, Sweden, Germany, UK](#)
 YEAR: [2010](#)
 LENGTH: [88 minutes](#)
 FORMAT: [35 mm, or DCP; 1:1,85](#)

WRITTEN AND DIRECTED BY:
Fridrik Thór Fridriksson

PERFORMANCES BY: Kristbjörg Kjeld,
Hilmir Snær Guðnason, Gunnar
Eyjólfsson, Margrét Vilhjálmsdóttir

INTERNATIONAL SALES

BAVARIA FILM INTERNATIONAL
Thorsten Ritter
Geiselsgasteig, Germany
T +49 89- 6499 2686
international@bavaria-film.de
www.bavaria-film-international.com

PRODUCTION COMPANY

SPELLBOUND PRODUCTIONS
Guðrún Edda Thorhannesdóttir
Reykjavík, Iceland
T +354- 588 0550
duo@simnet.is

CO-PRODUCING COMPANIES

FILMHUSET - Norway
PANDORA FILM - Germany
SVT - Sweden
BERSERK FILMS – United Kingdom

SYNOPSIS

Will the feature film “Children of Nature” save the Icelandic film industry? Its director seems to think so. And possibly his loving mother Gógó. But just about nobody else does. Undaunted but broke, he sets his sights high: if he gets an Oscar nod, Icelanders will rush to the theaters and he'll be in the black again. His creditors are more realistic and want their money back. As if his financial woes and lack of recognition as auteur weren't enough, the aged but proud, energetic and quick-witted Gógó begins acting strangely. Little things at first, like getting lost, forgetting to turn off the stove or bursting into anger. But when she forgets to turn off the water and floods the neighbor's apartment, Gógó must face the truth: Alzheimer's. A word like a stage curtain that falls before the play is over. Her son's problems suddenly pale when he realizes that he is losing the person closest to his heart. As Gógó retreats from the present, she finds herself returning more and more to a cheerier past, to a time when she was young and beautiful and happily in love.

DIRECTOR'S STATEMENT

The film is based on two very personal aspects of my life: my mother's Alzheimer's Disease and my own previous struggles with my financial problems. While writing the script I studied the financial collapse in Iceland using my own experiences and had the idea of intertwining them with the process of my dealing with mothers' illness. The film, however, does not have logic in time or space.

I'm often asked whether it is difficult emotionally to use elements from my own life in a film. But I have used my life as an inspiration before, namely in “Movie Days” which was based on my childhood in Reykjavik back in the 60s. You have the feeling that at least you know your life well and there is some truth in it that shines through in a film and that the audience can recognize.



European Film Promotion

In cooperation with
and supported by:



ICELANDIC FILM CENTRE
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www.icelandicfilmcentre.is

FESTIVALS & AWARDS (selection)

Edda Awards - Icelandic Film Awards:

- Best Actress
- Best Music
- Best Production Design

Pre-selected for the European Film Awards

Toronto IFF
Pusan IFF
Seville IFF

THE NETHERLANDS

TIRZA

Director: Rudolf van den Berg



GENRE: Psychological thriller

LANGUAGES: Dutch, English

COUNTRY: The Netherlands

CO-PRODUCTION COUNTRY: Belgium

YEAR: 2009/2010

LENGTH: 102 minutes

FORMAT: DCP 2k / 35mm; 2.35:1 / 2.39:1

WRITTEN AND DIRECTED BY: Rudolf van den Berg (Based on the novel by Arnon Grunburg)

PERFORMANCES BY: Gijs Scholten van Aschat, Sylvia Hoeks, Johanna ter Steege, Keitumetse Matlabo, Nasrdin Dchar

PRODUCTION COMPANIES

FU WORKS
San Fu Maltha
Amsterdam, The Netherlands
T +31 20 530 7111
info@fuworks.nl

CADENZA FILMS
Jeroen Koolbergen
Amsterdam, The Netherlands
T +31 20 320 1556
jeroen.koolbergen@net.hcc.nl

CO-PRODUCTION COMPANIES

PRIME TIME – Belgium
NTR - The Netherlands

SYNOPSIS

Jörgen's world is crumbling. Forced into early retirement and harrassed by his ex-wife, the only part of his life which made sense – raising his beloved daughter, Tirza – is disrupted when she disappears on holiday in Namibia. After weeks of terrified uncertainty, Jörgen goes searching for her, but the heat, his drinking and bad memories combine to unhinge him. His only ally is a child prostitute called Kaisa. Together they journey into the wilderness on Tirza's trail and discover her fate.

DIRECTOR'S STATEMENT

When I first read the novel TIRZA, I was struck by a vision of something bigger than the story: a film like a shockwave – as if your nerve endings were directly connected to those of the main character. TIRZA is at once a journey to the end of the night and a love story, not along the well-worn paths of romance but along the cliff edge of the mindblowing love of a parent for his child.

The film is not meant as an illustration of a theme. What I intended to express through the film is the aimless wandering of the hollow, modern man. The protagonist feels he is superfluous; Jörgen's life is a failure. Then, a small black guardian angel appears in the wasteland of his life and gives him the strength to heroically free himself from the darkness in his heart.

TIRZA does not aim to explain but to overwhelm – as only film can.

Rudolf van den Berg
March 2010



European Film Promotion

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EYE FILM INSTITUTE NETHERLANDS
Claudia Landsberger
Amsterdam, The Netherlands
T +31 20 75 82 374
international@eyefilm.nl
www.hollandfilm.nl

FESTIVALS & AWARDS (selection)



Opening Film Dutch Film Festival
Golden Calf Best Director
Golden Calf Best Editor
Nomination: Golden Calf Best Soundtrack
Nomination: Golden Calf Best Actor
Nomination: Golden Calf Best Supporting Actress

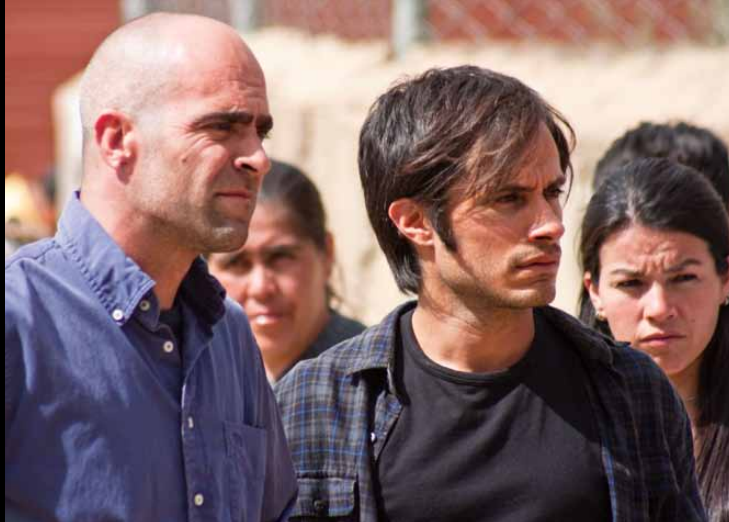
For more, go to [tirzadefilm.nl](http://tirazefilm.nl)

SPAIN

EVEN THE RAIN

(TAMBIÉN LA LLUVIA)

Director: Icíar Bollaín



GENRE: **Drama**
 LANGUAGE: **Spanish**
 COUNTRY: **Spain**
 CO-PRODUCTION COUNTRIES: **France, Mexico**
 YEAR: **2010**
 LENGTH: **104 minutes**
 FORMAT: **35 mm; 2.35 (scope), Dolby Digital**

DIRECTED BY: Icíar Bollaín

WRITTEN BY: Paul Laverty

PERFORMANCES BY: Luis Tosar, Gael García Bernal, Karra Elejalde, Raul Arevalo, Juan Carlos Aduviri

INTERNATIONAL SALES

WILD BUNCH
 Paris, France
 T +33 1- 5301 5020
 ecastro@wildbunch.eu
 www.wildbunch.biz

PRODUCTION COMPANY

MORENA FILMS
 Juan Gordon
 Madrid, Spain
 T +34 91 700 2780
 morenafilms@morenafilms.com
 www.morenafilms.com

CO-PRODUCING COMPANIES

MANDARIN CINÉMA, France
 VACA FILMS, Spain
 ALEBRIJE CINE Y VIDEO, Mexico

SYNOPSIS

Costa and Sebastian arrive in Cochabamba, Bolivia, to shoot a period film about Columbus's arrival in the Americas. They're on the tightest of budgets, but the shoot gets off to a smooth start. But things get complicated when their extras and main actor, locals to Cochabamba, rise up against the privatization of their drinking water. Their battle to get their film made intertwines with the fight of their Bolivian crew members, deprived of their most basic rights, prohibited from collecting even the rain.

DIRECTOR'S STATEMENT

EVEN THE RAIN is by far the most complicated movie I have made. It has been an adventure and a great challenge for everyone involved, but very exciting. How do you eat an elephant? Bite by bite, as the saying goes. How do you shoot a movie with so many extras, characters, and so much action? Shot by shot. That's how I faced it, planning every scene meticulously, casting and directing all the extras individually, working phrase by phrase with actors who had never acted before, and relying on a remarkable cast and crew, Spanish as well as Bolivian.



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In cooperation with
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INSTITUTO DE LA CINEMATOGRAFÍA Y
DE LAS ARTES AUDIOVISUALES (ICAA)

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 T +34 91 701 7000
 rafael.cabrera@mcu.es
 www.mcu.es/cine

FESTIVALS

Toronto IFF
 Valladolid IFF (SEMINCI),
 Official Selection

For more, go to tambienlalluvia.com

SLOVENIA

9:06

Director: Igor Šterk



GENRE: [Drama](#)
 LANGUAGE: [Slovenian](#)
 COUNTRIES: [Slovenia](#), [Germany](#)
 YEAR: [2009](#)
 LENGTH: [71 minutes](#)
 FORMAT: [35 mm; 1:1,85](#)

DIRECTED BY: Igor Šterk

WRITTEN BY: Igor Šterk, Sinša Dragin

PERFORMANCES BY: Igor Sambor,
 Labina Mitevska, Silva Cušin, Pavle
 Ravnohrib, Gregor Bakovic

INTERNATIONAL SALES

INSOMNIA WORLD SALES
 Paris, France
 T +33 1 4358 0804
 contact@insomnia-sales.com
 www.insomnia-sales.com

PRODUCTION COMPANIES

AAC PRODUCTION
 Ljubljana, Slovenia
 T: +386 412 73 746
 sterkigor@gmail.com
 www.film-906.com

GUSTAV FILM - Slovenia
 MOGADOR FILM – Germany

CO-PRODUCTION

ZDF/ARTE - Germany
 TV SLOVENIA - Slovenia

SYNOPSIS

A police inspector investigates an unusual case of suicide which turns into an obsession as he secretly delves into the man's life and gradually assumes his identity.

or, as VARIETY has just been writing:
 "...A coolly elegant one-man police procedural slowly develops into a beguiling psychological mystery in the Slovenian genre-bender 9:06..."



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SLOVENIAN FILM FUND
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 T +386 1 234 3214
 info@film-sklad.si
 www.film-sklad.si

FESTIVALS & AWARDS (selection)

- Montreal Film Festival
- Karlovy Vary IFF
- Festival of Slovenian Films –Portoroz
 - Best Film
 - Best Direction
 - Best Script,
 - Best Main Actor
 - Best Supporting Actress
 - Best Cinematography
 - Best Editing
 - Best Music
 - Best Sound
- Lecce European Film Festival
 - Special Jury Award, Best Cinematography
- Alexandria Film Festival
 - Best Director Award
- Montpellier Film Festival
- Tallin Black Nighths Film Festival
- Bermuda Film Festival
- Los Angeles Southeast European Film Festival
- Singapore Film Festival
- Transilvania Film Festival
- Liege Film Festival
- Brussels Film Festival
- Pula Film Festival
- Motovun Film Festival
- Adana Golden boll festival
- Raindance Film festival London

For more, go to film-906.com

SLOVAK REPUBLIC

THE
BORDER

[HRANICA]

Director: Jaro Vojtek



GENRE: [Documentary](#)
 LANGUAGE: [Slovak](#),
[Hungarian](#)
 COUNTRY: [Slovak Republic](#)
 YEAR: [2009](#)
 LENGTH: [72 minutes](#)
 FORMAT: [35 mm; 1:1,66](#)

WRITTEN BY:
 Jaro Vojtek, Marek Leščák

DIRECTED BY: Jaro Vojtek

PERFORMANCES BY: Peter Lizák, Tibor
 Tóth, Štefan Tóth, Pál Bocárszky ako
 Vince Tóth and others

PRODUCTION COMPANY
 LEON PRODUCTIONS
 David Corba
 Bratislava, Slovak Republic
 T +421 905 609 173
 leon@leonproductions.sk
 www.leonproductions.sk

SYNOPSIS

During the night of August 30, 1946, the village of Slemence on the eastern European border, was divided by the Red Army into two parts. One part, Velké Slemence, remained in Slovakia (former Czechoslovakia); the other part was renamed Malé Slemence and became a part of Ukraine (in the former Soviet Union). The absurdly demarked border, similar to the famed Berlin Wall, divides estates, the cemetery, and closest families up to this day. This documentary pictures the bitter experience of people from Slemence, who dream of the opening of the most closely-watched border of the European Union.

DIRECTOR'S STATEMENT

The film tells the story of Slemence – a village situated on the Slovak-Ukrainian border - which was, in 1945, violently divided into two parts. One part fell within the then Soviet Union and the other within Czechoslovakia. This situation has remained unchanged to these days.

The barbed wire, relentlessly stretched between the houses, not only divided the cemetery and land, but also the closest families for several decades, in some cases even forever. There were cases, when parents found themselves on one side and their children on the other. The borders were guarded by soldiers with automatic guns; the wire was electrified...

The theme of the film can be characterized by four paradoxes:

- The strictly watched border was not a border between enemy states, but between shields belonging to a "friendly" socialist camp.
- In 2008, when European states were uniting, this border becomes even more guarded, since it became a Schengen border.
- Even though after 60 years the border was finally open, the family relations may never recover, as it appears they have been severed for good.
- The border through the village is comparable to the Berlin Wall; the difference, however, is that the Berlin Wall eventually fell, while the border between the two Slemence's still exists.

The message of the film is that any border created between people only brings pain and suffering...

For more, go to border.sk



European Film Promotion

In cooperation with
 and supported by:



SLOVAK FILM INSTITUTE
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 sfu@sfu.sk
 www.sfu.sk

FESTIVALS & AWARDS (selection)



International
 Documentary
 Film Festival

Best Central and Eastern European
 Documentary Film - Between the
 Seas 2009



INTERNATIONAL
 FILM FESTIVAL
 ROTTERDAM

AUSTRIA

LA PIVELLINA

Directors: Tizza Covi & Rainer Frimmel



GENRE: **Feature**
 LANGUAGE: **Italian**
 COUNTRY: **Austria**
 CO-PRODUCTION COUNTRY: **Italy**
 YEAR: **2009**
 LENGTH: **100 minutes**
 FORMAT: **Super16mm - BlowUp 35mm, 1:1,66**

SCREENPLAY BY:
 Tizza Covi
 DIRECTED BY:
 Tizza Covi & Rainer Frimmel
 CAST:
 Patrizia Gerardi, Walter Saabel, Tairo Caroli, Asia Crippa

INTERNATIONAL SALES
 FILMS DISTRIBUTION
 Paris, France
 T +33 1 531 03 399
 info@filmsdistribution.com
 www.filmsdistribution.com

PRODUCTION COMPANY
 VENTO FILM
 Vienna, Austria
 T +43 1 406 03 92
 contact@ventofilm.com
 www.ventofilm.com

SYNOPSIS

Abandoned in a park, the two-year-old girl Asia is found by Patti, a circus woman living with her husband Walter in a trailer park in San Basilio on the outskirts of Rome. With the help of Tairo, a teenager who lives with his grandma in an adjacent container, Patti starts to search for the girl's mother and gives the girl a new home for an uncertain period of time.

La Pivellina is a film about a cosmos of outcasts in present-day Italy: a moving tale of courage and discrimination, of loss and togetherness, a look behind the corrugated-iron fence of a gated community.

DIRECTOR'S STATEMENT

The documentary approach is what interested us the most in terms of filmmaking. What reality gives you just can't be reenacted.



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AUSTRIAN FILM COMMISSION



AUSTRIAN FILM COMMISSION
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 www.austrianfilm.com

FESTIVALS (selection)

- Quinzaine des Réaliateurs/ Cannes Film Festival
- Karlovy Vary IFF
- Toronto IFF
- Reykjavík IFF
- Bangkok IFF
- Rio de Janeiro IFF
- Vancouver IFF
- Haifa IFF
- Kiev Molodist IFF
- Vienna IFF
- São Paulo IFF
- Mumbai Film Festival
- Starz Denver Film Festival
- Taipei Golden Horse Film Festival
- Palm Springs IFF
- Göteborg IFF
- Berlin IFF
- Hong Kong IFF
- New Directors/New Films - New York
- Buenos Aires - BAFICI
- Washington, DC IFF
- Minneapolis - St.Paul IFF
- San Francisco IFF
- Jeonju IFF
- Transilvania IFF
- Shanghai IFF
- Moscow IFF
- Los Angeles Film Festival
- Giffoni Film Festival
- Melbourne IFF

For more, go to LaPivellina.com

CROATIA

THE
BLACKS

(CRNCI)

Directors: Goran Dević
& Zvonimir Jurić

GENRE: [Feature](#)
 LANGUAGE: [Croatian](#)
 COUNTRY: [Croatia](#)
 YEAR: [2009](#)
 LENGTH: [78 minutes](#)
 FORMAT: [35mm; 1:1,85](#)

WRITTEN AND DIRECTED BY:
Goran Dević & Zvonimir Jurić

PERFORMANCES BY: Ivo Gregurević,
Krešimir Mikić, Franjo Džak, Rakan
Rushaidat, Nikša Butjger

[INTERNATIONAL SALES](#)
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[PRODUCTION COMPANIES](#)
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info@kinorama.hr
www.kinorama.hr

[CO-PRODUCTION COMPANY](#)
HRVATSKA RADIOTELEVIZIJA (HRT)

SYNOPSIS

Looking for the enemy, they found it where nobody expected - in themselves.

The recent war in Croatia: the Blacks, a paramilitary unit are fighting in a city under siege, just before a ceasefire is announced. Ivo, the unit's commander, has just lost three of his men. His men – Darko, Šaran, Franjo, Barišić and File – are tormented by survivors' guilt. They are getting ready to recover the bodies of their fellow soldiers, and at the same time, neutralise the enemy by blowing up a dam. On the battlefield, the Blacks find the enemy they are searching for in the place they least expect – inside themselves.

The Blacks is an exciting, unflinchingly honest portrayal of war, brought to you by some of Croatia's finest acting and filmmaking talent.

DIRECTOR'S STATEMENT

This is a film about survivors' guilt among combatants in a war zone. It is not the story of two belligerent parties at war with one another, but the story of a war taking place inside the characters themselves. Some feel guilty for things they have failed to do; others feel guilty for what they have done. In this battle, the enemy is not visible or external to the characters – it lurks inside their own hearts and minds.

Interior wars are much more fascinating and subversive than wars waged against an exterior enemy. That is why our film focuses, not on outside events, but on the interior worlds of the characters. We never see the enemy because, for these men, the real enemy is their all-pervasive sense of guilt.

The Blacks asks the question: is it possible to understand the sufferings, thoughts and emotions of people who are not victims, but murderers? The emotional response we want to provoke in the audience is one of shock and confusion – we want them to ask themselves if murderers can still be tragic figures who deserve our sympathy and empathy.

For more, go to crnci-theblacks.com



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Croatian
Audiovisual
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[AWARDS \(selection\)](#)

Crossing Europe Film Festival Linz
Award European Competiton (best
film)

Ljubljana IFF: grand prix
Film Festival Cottbus,
FIPRESCI & best directors award
Festival autorskog filma,
grand prix Aleksandar Saša
Petrović

[FESTIVALS \(selection\)](#)

Melbourne IFF, Australia
Indie Lisboa, Portugal
Crossing Europe Film Festival Linz,
Austria
New Europe Film Festival, Bradford,
United Kingdom
CPH PIX, Denmark
Goteborg IFF, Sweden
Trieste Film Festival Alpe Adria, Italy
Ljubljana International Film Festival,
Slovenia
Film Festival Cottbus, Germany
Sarajevo Film Festival, Bosnia and
Herzegovina

SWITZERLAND

LA PETITE
CHAMBRE

Directors:
Stéphanie Chuat
& Véronique Reymond



GENRE: Feature
LANGUAGE: French
COUNTRY: Switzerland
CO-PRODUCTION COUNTRY: Luxembourg
YEAR: 2010
LENGTH: 87 minutes
FORMAT: 35 mm,
Cinemascope,
Dolby Digital

WRITTEN AND DIRECTED BY:
Stéphanie Chuat
& Véronique Reymond

PERFORMANCES BY: Michel Bouquet,
Florence Loiret Caille, Eric Caravaca,
Joël Delsaut

PRODUCTION COMPANY
VEGA FILM
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Zurich, Switzerland
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www.vegafilm.com

CO-PRODUCING COMPANY
IRIS PRODUCTIONS – Luxembourg

SYNOPSIS

This is a story of the heart.

Edmond's heart is no longer strong. However it still beats with an independence which fights against the very idea of entering a retirement home, while at the same time refusing help from Rose, his home carer. Nonetheless she stands up to him. She knows the tumult that a heart undergoes when it is forced to accept the unacceptable. Hers hasn't yet healed from her own personal tragedy.

One day however, a bad fall forces Edmond to accept Rose's support...

DIRECTORS' STATEMENT

In this Little Room, we want to tell a story, the story of two people who have seemingly nothing in common. Edmond is an old man at the end of his life, and Rose a young woman who cannot give life. Each is enclosed in their isolation and solitude, as they both feel useless and lost. Thanks to their bad temperaments, they will find a common path of understanding and unexpected complicity.

We are fascinated by characters who convey life through their imperfect humanity, through their blunders and unintended clashes. This is what happens with Edmond and Rose: despite their mutual suffering, they still deliver a message of hope.

PRESS CONTACT IN LOS ANGELES

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European Film Promotion

In cooperation with
and supported by:

SWISSFILMS

SWISS FILMS
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FESTIVALS & AWARDS (selection)

Locarno International Film Festival
(International Competition)

World Film Festival, Montreal

Festival du Film Français d'Helvétie,
Biel (Opening Night)

Festival International du Film
Francophone, Namur (Official
Competition)

Prix Europa 2010, Berlin (Nominated)

Hof International Film Festival

French Film Festival UK

Palm Springs International Film
Festival

For more, go to lapetitechambre.ch

NORWAY

THE ANGEL

[ENGELEN]

Director: Margreth Olin

GENRE: [Drama](#)
 LANGUAGE: [Norwegian](#)
 COUNTRY: [Norway](#)
 CO-PRODUCTION COUNTRIES: [Sweden](#), [Finland](#)
 YEAR: [2009](#)
 LENGTH: [97 minutes](#)
 FORMAT: [35 mm; 1:1,85](#)

WRITTEN AND DIRECTED BY:
 Margreth Olin

PERFORMANCES BY: Maria Bonnevie,
 Gunilla Röör, Antti Reini, Börje
 Ahlstedt, Helene Michelsen

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SYNOPSIS

THE ANGEL is a story about women. About carrying and inheriting Mummy´s traumas. When addiction rules all your decisions.

Lea grows up in a home characterized by lack of protection. From being a cheerful, curious little girl, Lea changes dramatically when her mother Madeleine returns to her ex-boyfriend Ole. The death dance between the two adults harms the child growing up between them.

Dope enables Lea to hold out everyday life with her family. Then Lea gives birth to her daughter Sonja. She wishes to break with her family and start a new life. She wants to take care of her child and give her the protection she herself never got. But Lea soon realizes that she lacks the ability to do so. Consequently, she has to make an impossible decision.

DIRECTOR'S STATEMENT

THE ANGEL is Margreth Olin's fiction film debut. It is based on a true story, and started out as a documentary about her best friend who is a heroin-addict. After two years of filming, her friend got "clean", and because of ethics Margreth Olin decided to make her friend`s story into a fiction film.

"The most beautiful person of all I know is my best friend. She suffers from a disease. It is called drug addiction. I have never before seen such a thin girl, such a strong body. She has a scar from the breast bone to the groin, and her hair is hanging in bunches down her back. I just picked her up at the new opera site in Bjørvika. I opened the car door so she could get in. She has been sitting on the front seat with a syringe in her thigh. She has told me that heroin can save lives.

Heroin was like learning how to fly. To take the plunge, to let go. The tension in the chest loosened up, and reality was no longer real. Lea is not only the most beautiful, she is also the strongest. And the most courageous. She does what she has to do and she pays what it costs."

For more, go to theangelfilm.com



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AWARDS

Göteborg Film Festival:
 Audience Award
 Black Night Film Festival, Tallinn:
 Best Actress (Maria Bonnevie)
 The Liv Ullmann Honorary Award
 Six national awards

FESTIVALS (selection)

Toronto IFF
 Black Night Film Festival, Tallinn,
 Estonia
 Göteborg Filmfestival
 International Women's Film Festival,
 Seoul
 International Women's Film Festival,
 Brasil
 Melbourne IFF, Australia
 Kuopio Film Festival, Finland
 CPH:PIX, Denmark

SWEDEN

**SIMPLE
SIMON**[I RYMDEN FINNS INGA
KÄNSLOR]Director: **Andreas Öhman**

GENRE: [Feature](#)
 LANGUAGE: [Swedish](#)
 COUNTRY: [Sweden](#)
 YEAR: [2010](#)
 LENGTH: [90 minutes](#)
 FORMAT: [35 mm; 1.85:1](#)

DIRECTED BY: **Andreas Öhman**WRITTEN BY: **Andreas Öhman
& Jonathan Sjöberg**PERFORMANCES BY: **Bill Skarsgård,
Martin Wallström, Cecilia Fors**

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SYNOPSIS

"I'm Simon. I have Asperger's syndrome. I like space, circles and my brother Sam who always looks after me. I dislike feelings, other people, changes and romantic comedies with Hugh Grant."

"Simple Simon" is the story of 18 year-old Simon, a boy with Asperger's syndrome whose life is turned upside-down when his brother Sam is dumped by his girlfriend. To make his life work, Simon needs structure. He needs things to follow a certain pattern - with the same schedule, the same meals, the same clothes - week in week out. Sam is the one who's always taken care of Simon. Making him food in the shape of circles and helping him understand humans.

But with Sam depressed over the breakup with his girlfriend everything changes and Simon's world turns into chaos. Wanting things to get back to normal, Simon gives himself one mission - to find Sam a new girlfriend. Unfortunately Simon knows nothing about love and doesn't understand.

DIRECTOR'S STATEMENT

In discovering the fascinating and wonderful world of Asperger's, I felt this was the kind of character I wanted to see on the big screen. Bringing Simon and his universe to life gave us an opportunity to combine an extremely visual world with a very different type of character - someone comic and simple, yet very complex. I wanted this film to be about Simon. Not about the brother taking care of him. Not about the parents who can't handle him. I simply wanted the film to be about Simon; giving us a chance to see the world from his perspective.

This film has not only challenged me in every way of making a film, but also taught me a lot about myself and about other people. I believe there are some tendencies of Asperger's deep inside all of us that we should be very careful about. They make us special. Just like Simon.

I hope you like him, just like I do.



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FESTIVALS & AWARDS (selection)

Filmfest Hamburg 2010

HUNGARY

BIBLIOTHÈQUE
PASCAL

Director: Szabolcs Hajdu



GENRE: **Feature**
 LANGUAGE: **Hungarian, Romanian, English**
 COUNTRIES: **Hungary, Germany**
 YEAR: **2010**
 LENGTH: **111 minutes**
 FORMAT: **35 mm, 1:1,85**

WRITTEN AND DIRECTED BY:
 Szabolcs Hajdu

PERFORMANCES BY: Orsolya Török-
 Illyés, Oana Pellea, Razvan Vasilescu,
 Andi Vasluianu

INTERNATIONAL SALES
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CO-PRODUCING COMPANIES
 GILLES•MANN FILMPRODUKTION - Germany
 M&M FILM, SPARKS, TV2 - Hungary

SYNOPSIS

Mona Paparu raises her three-year-old daughter alone. Due to a trip abroad she leaves the child with her aunt. The Guardianship Authority takes the little girl away from the aunt. When Mona returns she has to give an account to the Authority on how she has been spending her time abroad. The film tells the story of her travel, love and the troubles of her life in the Western part of Europe... as recounted by Mona Paparu.

DIRECTOR'S STATEMENT

I doubt there is a film in which an object, picture, sentence, or scene - intentionally or accidentally - would not rise to an exceptionally rich dimension of interpretation, to the level of metaphors, where the audience imagines a meaning beyond their simple material quality. There will obviously be scenes like this in my film. There will be scenes I can explain and ones I would never expect anyone to analyze in this or that way. I could write these down, talk about them, analyze these pictures or scenes, but I might be depriving them of their essence or mystery. I believe that the real desire to tell a story lives inside you only until you are able to preserve these enigmas.



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AWARDS (selection)

Budapest Hungarian Film Week:

- Golden Reel Main Prize
- Best Cinematography (András Nagy)
- Gene Moskowitz Prize
- Student Jury's Main Prize

Sarajevo Film Festival:

- CICA Award, Cineuropa Award

Ostrava Kamera Oko International
 Cinematographers' Film Festival:

- Main Award to András Nagy

FESTIVALS (selection)

Amsterdam Pluk de Nacht
 Austin Fantastic Fest
 Berlin IFF - Forum of New Cinema
 Brussels Festival of European Film
 Budapest Hungarian Film Week
 Denver Film Festival
 Granada Young Filmmaker Festival
 Kaunas IFF
 Kiev MOLODIST IFF
 Los Angeles Film Festival
 Melbourne IFF
 Ostrava Kamera Oko
 Paris Forum des images
 Piestany Cinematik
 Pusan IFF
 Rio de Janeiro IFF
 Sarajevo Film Festival
 Warsaw IFF

For more, go to bpascalfilm.com

BULGARIA

EASTERN
PLAYS

Director: Kamen Kalev



GENRE: **Feature**

LANGUAGES: **Bulgarian, Turkish, English**

COUNTRIES OF ORIGIN: **Bulgaria, Sweden**

YEAR: **2009**

LENGTH: **85 minutes**

FORMAT: **35mm (Shooting format : HD); 1.85**

WRITTEN AND DIRECTED BY:
Kamen Kalev

PERFORMANCES BY: Christo Christov,
Ovanes Torosian, Saadet Isil Aksoy,
Nikolina Yancheva

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SYNOPSIS

TWO BROTHERS WHO'VE LOST ALL CONTACT ARE SUDDENLY BROUGHT TOGETHER WHEN THEY HAVE OPPOSITE ROLES IN A RACIST BEATING: while Georgi who's recently joined a neonazi group participates in the violence, Itso witnesses and rescues the Turkish family. Georgi, now being asked to participate in larger events, starts to question his implication in the movement and Itso wonders if the beautiful Turkish girl he saved could be his ticket out from his sad life in Sofia. Only by reuniting will the two brothers be able to assess what they really want from life.

DIRECTOR'S STATEMENT

What interested me was to show today's reality – the world is getting smaller and people meet and really reveal themselves regardless of history and origins. I am not fascinated by one particular country. What does fascinate me is when borders disappear and when different cultures meet. This always brings joy, opening up and enriching the human conscience.

What interests me is how people wake up; how they transform from sleeping robots to beings that love and rejoice at life once again.



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FESTIVALS & AWARDS (selection)

- Tokyo IFF
- Tokyo Sakura Grand Prix (Award for Best Film)
 - Award for Best Director (Kamen Kalev)
 - Award for Best Actor (Hristo Hristov, posthumously)
- Sarajevo Film Festival
- CICA Award
- Antalya Golden Orange Film Festival
- Youth Jury's Award
- Warsaw IFF
- 1-2 Competition Award
- IFF Bratislava
- Best Actor
 - Best Director
 - Prize of the Ecumenical Jury
- Estoril Film Festival
- Special Prize of the Jury
- Trieste Film Festival
- Premio CEI
- Angers European First Film Festival
- Grand prix du jury long metrage Europeen [Ex-aequo]
- Mons International Love Film Festival
- Le Prix du Public – Prix Be TV
- Sofia IFF
- The Kodak Award for Best Bulgarian Feature Film
- Las Palmas de Gran Canaria IFF
- Best First Time Director

For more, go to easternplays.com

F.Y. REPUBLIC OF MACEDONIA

MOTHERS

[MAJKI]

Director: Milcho Manchevski



GENRE: [Feature](#)
 LANGUAGE: [Macedonian](#)
 COUNTRY: [FYR of Macedonia,](#)
[France, Bulgaria](#)
 YEAR: [2010](#)
 LENGTH: [123 minutes](#)
 FORMAT: [35mm, 1:1,85](#)

WRITTEN AND DIRECTED BY:
 Milcho Manchevski

PERFORMANCES BY: Ana Stojanovska,
 Vladimir Jacev, Dimitar Gjorgjievski,
 Ratka Radmanovic, Salaetin Bilal

INTERNATIONAL SALES

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CO-PRODUCING COMPANIES

CINÉ-SUD PROMOTION, France
 ELEMENTS FILM, Bulgaria

SYNOPSIS

Two nine-year-old girls report a flasher to the police even though they never saw him. Three filmmakers meet the only residents of a deserted village - an elderly brother and sister who have not spoken to each other in 16 years. Retired cleaning women are found raped and strangled in a small town.

The fiction slowly turns into a documentary.

Marking the return of Milcho Manchevski, MOTHERS portrays all types: dedicated, neglectful, loving, absent. Through these women, Manchevski renders the faces of human tragedy and joy.

Employing an innovative structure, the three stories in MOTHERS highlight the delicate relationships of truth and fiction, of drama and documentary. What is the nature of truth?

Directed with a keen eye for contemporary Macedonia, the film eschews neat narrative devices and pushes the viewer to confront their own definitions of filmic reality.

DIRECTOR'S STATEMENT

MOTHERS is a triptych. The three parts function as one, working off of each other. This is a spartan, austere film. The connections are made in the mind of the beholder, and they are not necessarily narrative.

These stories are about the nature of truth. We learn something, and later learn that what we know may not be the real truth. One of the stories is a documentary, yet we don't know more about what happened. The drama and the documentary face each other. The more we learn about the truth, the less important it is what the facts are, and the more important it becomes what the emotional truth of this living person is.

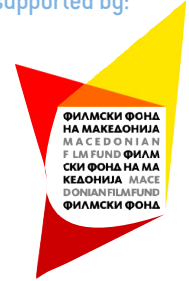
There is a line in a book by the writer Mesa Selimovic: "In the end every man ends up losing." I would like for this line not to be true. I made Mothers as an attempt to figure out how to live and not be on the losing side – at least for a moment.

Perhaps we need to embrace our sadness and our fears.



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FESTIVALS

Toronto IFF 2010