



TPS
TRANSILVANIA
PITCH STOP

TRANSILVANIA PITCH STOP

BOOK OF PROJECTS 2023

 **TIFF.22**

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TRANSILVANIA PITCH STOP

Ten projects in development will be presented to industry professionals (producers, distributors, sales agents, representatives of film funds & more) at the Transilvania Pitch Stop (TPS) this year. The 10th anniversary edition of the program includes the presentation of projects in front of potential partners and financiers on the 15th of June, during Transilvania International Film Festival (June 9 – 18, Cluj-Napoca, Romania).

TPS aims to discover a strong selection of projects from Romania and the countries around Romania destined for European co-production such as: Bulgaria, Greece, Georgia, Hungary, Moldova, Serbia, Turkey and Ukraine. The program aims to foster cross-border cooperation especially between the Black Sea countries and the neighbouring countries eligible for the program. Over 90 projects were selected during the last editions of TPS, a lot of which were screened and awarded at major festivals around the world.

This year, five projects will benefit from a tailored script consulting provided by script editor & film consultant Christian Routh, while all projects will be coached by the renowned pitching consultant and film producer Agathe Berman prior to their presentation.

THE LIFE WE NEVER HAD

1

Животът, който няхахме

Directed by **Martin Markov**

Produced by **Victoria Mitreva, Vanya Rainova**

Country: **Bulgaria**

Production Company: **Portokal**

First Film

Financing already in place: 292,980 EUR

Estimated production costs: 533,319 EUR

Beginning of production: September 2024

Looking for: co-financing, partners

Representatives present at Transilvania Pitch Stop
Martin Markov - Director, Victoria Mitreva - Producer

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Martin Markov - Director

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Martin Markov



Victoria Mitreva

When a renowned artist dies in a car accident, the unfulfilled painter Boyan understands that his girlfriend had previously had an affair with him and gets obsessed with his life and art. This obsession costs him his relationships and friendships but liberates him from his fear of failure and he starts drawing.

SYNOPSIS

When the renowned artist, Andrey dies in a car accident, the unfulfilled painter Boyan understands that his girlfriend Yana had previously had an affair with Andrey. He becomes obsessed with Andrey and even breaks into his studio, where he finds an erotic painting of Yana. The studio becomes Boyan's secret shelter and hidden from his own draining existence, Boyan manages to unfold his talent in the skin of a dead man and ventures to paint for the first time in years. By mistake his paintings make it to an auction in Sotheby's Paris at an extraordinarily price but under the name of Andrey. Unable to prove his authorship and dumped by Yana, who has learned about his obsession, Boyan is left with nothing, but a new confidence as an author.

DIRECTOR'S NOTE

This film is very personal — being an artist before becoming a director I have always been questioning the meaning of art and the need to make art. I want to explore the boundaries between the urge to create and the desire to be recognised.

The film is a parable about the inner realisation and growth of an Author. Dealing with one's own demons of insecurity, imitation, stealing other's aesthetics and understandings, in the attempt to find the true artist deep in the unconscious. I want to immerse the viewer in this twisted reality and to involve him as an accomplice in Boyan's surreal experience as he puts on the dead man's skin on his way to awakening and the sad and funny irony of his success.

DIRECTOR'S BIO

Martin Markov graduates at The National Academy of Fine Arts – BA in Illustration and he is an alumni of Sundance directing course. He holds an MA in Directing at the Bulgarian National Academy of Theatre and Film Arts. He is director of two animation shorts (2003, 2008) and two short fiction films *Unconscious* (2016), and *To Bury a Dragon* (2023). *The Life We Never Had* is his feature debut, supported by the Bulgarian National Film Center with production grant and MEDIA mini slate for development.

PRODUCER'S NOTE

The Life We Never Had is a debut feature by a promising emerging director, written by an accomplished team of scriptwriters and produced by Portokal, in partnership with production and distribution studio No Blink. *The Life We Never Had* had already been supported by Creative Europe MEDIA and the National Film Center.

We envision the project as a three-way co-production between France (or another higher-capacity production country with funding schemes that have relatively flexible spending requirements) and a regional South-east European partner with a production and pay-scale model compatible with Bulgaria's. We aim to close the budget with Eurimages production funding and be ready to shoot in the summer/fall of 2024 on location in Bulgaria.

PRODUCTION COMPANY/ PRODUCER'S BIO

Portokal is an independent production company, supporting emerging talent and established filmmakers in the development, production and distribution of their author-driven films. We place great value in solid development and international collaborations, and work closely with writers-directors to help ensure that their distinct voices and aesthetic visions come to life in the award-winning shorts and features we produce. Most recently, we completed Andrey Paounov's debut fiction feature, *JANUARY* (2021, 110', BG/PT/LUX), which premiered in competition at Tallinn Black Nights 2021, and are currently in post-production with Venci Kostov's feature debut *LIUBEN* (ES/BG) and Yana Titova's second feature, *DYAD*. We have four features in development.

JUST ONE DROP

2

Erti Tsveti

Directed by **Stefan Tolz**

Produced by **Martichka Bozhilova, Karine Jana Sardlishvili, Stefan Tolz**

Countries: **Georgia, Bulgaria**

Production Companies: **agitprop, Studio 99, Filmpunkt**

First Film

Financing already in place: 602,755.96 EUR

Estimated production costs: 727,755.96 EUR

Beginning of production: September 2023

Looking for partners for post-production and distribution

Representatives present at Transilvania Pitch Stop

Stefan Tolz, Irakli Solomanashvili, Neda Milanova

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Stefan Tolz



Jana Sardlishvili



Martichka Bozhilova

A master of soft drinks seeks to still his thirst for love with a soda of happiness, while incidentally changing the course of Soviet history.

SYNOPSIS

Few people are aware that miraculous beverages from Georgia were instrumental in the defeat of Nazi-Germany, the renaissance of the Soviet Union, the exploration of the universe and the fall of Communism.

At the well-spring stand Grigol and his son Luka, who make and sell refreshing sodas in their shop-like café, though, at the behest of the Secret Service, also develop potions which change the course of human history. But their ambition was never to manipulate the world: they are just fools for love.

Watching his father invent an aphrodisiac to appease the boss of the Secret Police, Luka dreams of a drink of happiness to reconquer his big love and give mankind a state of bliss. Alas, the world is not ready for paradisiac felicity. As the story unfolds within the little world in and around the shop, we are drawn into the history of over half of a century of the life behind the Iron Curtain.

DIRECTOR'S NOTE

Big store windows framed a view of soda fountains with revolving glass cylinders, filled with sweet sirops. Drop by drop they were poured by soda girls into little glasses (with a Soviet star on the bottom) and stirred with freshly carbonated tap water, turning them into incredibly tasty sodas. This was Lagidze Waters, a kind of shop-café, I remember from my student time, in then still Soviet Tbilisi. One of the sodas drops miraculously set the seed for our movie, which grasps the atmosphere of what is so fascinating about this small country in the Caucasus and which takes on history with the blink of an eye.

I believe we need to tell this story now, in a time of growing loss of orientation when

many face the challenge of remaining sane in the face of war and destruction. In a world of information overflow we need just one drop sometimes to take us to our universal, deeply human hopes and dreams.

DIRECTOR'S BIO

Stefan Tolz is a multi-award winning filmmaker and experienced producer. In the last 30 years he directed or produced more than 25 documentaries. His films are known for a sensitive approach and human drama. Studying partly in Tbilisi in the early 1990's he got attached to Georgia and is now completing his 5th feature length documentary there.

Working in fiction started with attending acting classes by John Costopoulos, script writing workshops by Dorris Dörrie and as scholar of the Munich Scriptwriting School. Though the soul of his filmmaking goes back to his learning from some of the masters of Georgian cinema, like Eldar Shengelaia or Rezo Gabriadze. Aside from his own films, he heads the ADAMI Media Prize, an initiative, which fosters filmmakers and journalists in 6 former Soviet republics. He lives and works in Munich and Tbilisi, having taken on Georgian nationality in 2017.

PRODUCER'S NOTE

Production of Just one Drop will mainly take place in Georgia. We have secured the local support of experienced service and post-production houses assuring the professional realisation of the film within the budget. To improve the visual value of the film we'd like partners to join for special effects / video effect / animation / post-production.

In all 3 countries we are supported by national

film funding, and we received Eurimages. This support comes after contests in huge competition, which emphasises the relevance perceived in the topic, as well as the quality of the script and creative team. Experienced professionals of European cinema are on board like Bulgarian DoP Rali Ralchev or French editor Patricia Rommel. We are also co-producing the documentary Stalin's Cola (ARTE Grand Format), which adds the real story of the soda master, whose famous shop-café inspired our movie.

PRODUCTION COMPANY/ PRODUCER'S BIO

Trilateral co-production of Germany, Georgia and Bulgaria: Filmpunkt has a 20-year record of producing successful German documentaries internationally, including Thomas Riedelsheimer's Touch the Sound and Leaning into the Wind (both box office hits in Europe, the US and Asia) or Stefan Tolz's multi-award-winning On the Edge of Time.

Studio 99 was founded by Georgian producer Jana Sardlishvili with Nana Djordjadze (27 Missing Kisses, The Rainbow Maker) and has been partner for all shoots of Otar Ioseliani's latest films, as well as for other acclaimed directors like Nana Ekvimishvili or Levan Koguashvili (Brighton 4).

Sofia-based Agitprop is one of the most experienced Bulgarian film companies. Producer Martichka Bozhilova received many acclaims for internationally co-produced films like Touch Me Not (Golden Bear) or Exemplary Behavior (DOK Leipzig Golden Dove).

LITTLE DEATH

3

Mikros Thanatos

Directed by **Efthimis Kosemund-Sanidis**

Produced by **Yorgos Tsourgiannis, Anamaria Antoci**

Countries: **Greece, Romania, Bulgaria, France, Germany**

Production Companies: **Horsefly Films, Tangaj Production**

First Film

Financing already in place: 953.586.2 EUR

Partners already attached: Anamaria Antoci, Anda Ionescu / Tangaj Production (Romania), Veselka Kiryakhova / Red Carpet (Bulgaria), Nina Frese / Wunderlust (Germany), Jean – Christophe Reymond / KAZAK Productions (France)

Estimated production costs: 1,362,266 EUR

Beginning of production: April 2023

Looking for: Post production partners, Sales Agents, Festivals, Distributors

Representatives present at Transilvania Pitch Stop

Efthimis Kosemund-Sanidis - Director, Yorgos Tsourgiannis - Producer, Anda Ionescu - Producer

Contact Details

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Efthimis Kosemund-Sanidis



Yorgos Tsourgiannis

Ilias, a young man with a debt on his shoulders, crosses the sea hoping to claim the will of his long-estranged father, a doctor. But, instead of resolving his debt he meets Kalliopi, and while a series of inexplicable illnesses spread, love grows.

SYNOPSIS

With a pressing need to pay back a debt, the thirty-year-old Ilias disembarks on a distant Greek island to claim the inheritance of his recently deceased father, a doctor, who abandoned him at a young age. His in-and-out plan, however, does not go as expected. His father was seen as a saint by the locals as he offered his medical services for free to anyone in need, the inheritance turns out to be a worthless piece of land and, to make things worse, Ilias is suddenly struck by a strange numbness in his limbs, whilst similarly unexplained illnesses afflict the local community at an alarming rate. Ilias' physical struggle forces him to accept his true emotions towards his father. This is where he comes closer to Kalliopi, a woman working at the rentals where he is staying. And while the world seems to be coming to an end, a sense of urgency brings new hope.

DIRECTOR'S NOTE

When I first imagined the journey of an indebted young Greek man to a distant shore in search of a near-miraculous solution to his problems, I was revisiting the history of my family. Not so much believing that it is unique, but because, like Ilias' unwanted confrontation with his father, there is truth in the gesture of looking back, before moving on again. Perhaps there is something to be said about the indebted Greek, traversing these waters. Ilias belongs to a very special generation of Greeks who were raised with a sense of promise, only to then experience a total meltdown. Maybe my utterly gob-smacked generation is in a unique position, however unwanted, in

that it has experienced this with inhumane, unbearable consequences.

DIRECTOR'S BIO

Born with dual Greek/German nationality, Efthimis Kosemund-Sanidis studied Informatics Engineering in Athens and then Contemporary Arts at Le Fresnoy – Studio National in France. His films have been screened and have won acclaim at major film festivals such as Venice, Locarno, Clermont-Ferrand, art venues like Forum des Images, Centre Pompidou, Haus der Kulturen der Welt, and have been distributed on platforms like Festival Scope and MUBI. He is a member of the Hellenic Film Academy and an alumnus of the Berlinale and Sarajevo Talents.

PRODUCER'S NOTE

My relationship with Efthimis began through our cooperation on his debut short film, 'II' (2014, 14'), that premiered in Locarno Film Festival. I was impressed by the clarity of his vision, his subtle sensitivity for the human condition and his naturalistic yet poetic cinematic language, which allows the extraordinary to emerge out of the mundane. Efthimis' distinctive directorial voice, which developed and crystalized through his award-winning subsequent work, a team of committed collaborators, our fresh and singularly talented cast and the incredibly experienced and invested co-production team driving the project, certainly have the potential to bring a film of the highest artistic and production standards to the international marketplace.

PRODUCTION COMPANY/ PRODUCER'S BIO

Yorgos Tsourgiannis is an independent film producer and the founder and managing director of the Athens-based production label Horsefly Films. He has worked with directors such as Emin Alper (2022, *Burning Days*, 2019, *A Tale of Three Sisters*), Michalis Konstantatos (2020, *All The Pretty Little Horses*, 2013, *Luton*), Yiannis Veslemes, (2014, *Norway*) and Yorgos Lanthimos (2009, *Dogtooth*). He is currently working on a slate of feature-length projects by established and emerging authors including Efthimis Kosemund Sanidis, Athanasios Karanikolas, and Nikola Ljuca among others. He has been a member of the ACE Producers Network since 2010 and a member of the Hellenic and European Film Academies.

SOFT HOURS

4

Puha órák

Directed by **Anna Gyimesi**

Produced by **Zsuzsanna Gyurin, Genovéva Petrovits, Adrienn Bács**

Country: **Hungary**

Production Company: **Kino Alfa**

First Film

Partner: Cinesuper

Estimated production costs: 1,500,000 EUR

Beginning of production: May 2025

Looking for: Co-production partners, sales agents/distributors, creative collaborators.

Representatives present at Transilvania Pitch Stop

Anna Gyimesi - Director, Adrienn Bács - Junior Producer

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Anna Gyimesi



Genovéva Petrovits



Adrienn Bács

In order to move forward in her life, the middle-aged Ilona must defy social taboos and mourn her son, who has been missing for a decade.

SYNOPSIS

Ilona, in her late fifties, is a primary school singing teacher in a suburb of Budapest. Her son Tóbiás has been missing for ten years now, and it bonds her unbreakably to her ex-husband, Dénes. When Dénes becomes a father again, Ilona's desire to find Tóbiás is rekindled. She sees her missing son in Leon, a local worker at a travelling funfair that recently moved into the neighbourhood. Still, their increasingly suffocating mother-son boundary-crossing relationship makes Ilona realise the need to let Tóbiás go. By cutting ties with Leon, she can bid farewell to the hope of finding Tóbiás, and she'll be able to open a new chapter in her relationship with Dénes as well.

DIRECTOR'S NOTE

Ilona's story is deeply inspired by my own experience, even though I am not a mother myself: my mother's death made me realise how saying goodbye is an almost impossibly long process. As Ilona gives in to the urge to let go of her son, she also rejects the role of the eternally penitent and hopeful mother. By *Soft Hours* my aim is to portray the burden of motherhood through the eyes of an ageing woman, which is one of the infiltrated taboos in the Central- and Eastern European cultural milieu.

DIRECTOR'S BIO

Anna Gyimesi is a Budapest-based director, who turned to filmmaking after medical studies. She graduated from the University of Theater and Film Arts Budapest and Docnomads Erasmus

Mundus Joint Master. Her latest short *Affricate* premiered at Sarajevo FF 2022, screened among others at PÖFF Shorts 2022, Seattle IFF 2023 or Odense IFF, and won Cinelink-award at Sarajevo Pack&Pitch 2020. She is a Pop Up Film Residency and European Short Pitch alumna. Her main themes are the taboos surrounding motherhood and the role of ageing women in Central Eastern Europe. Currently, she is focusing on the development of her debut, *Soft Hours*, in the framework of Midpoint Feature Launch 2023 and planning to deliver a solid version of the script by November.

PRODUCER'S NOTE

In her previous films, Anna has already tackled the subject of family loss in many different ways and observed closely this type of dysfunctionality. With *Soft Hours*, Anna turns towards mothers who have to deal with an unbearable life situation. We are in the early stage of development. The film raises both universal and complex social and emotional issues. We think that it would easily circulate, so we design our financing strategy as a co-production. We believe the main theme of the film can be viewed from very different perspectives depending on cultural and sociological backgrounds. We are looking for co-producers who would be able to intensively take part in the creative development.

PRODUCTION COMPANY

KINO ALFA is a Budapest-based film production company created in 2019 by film producer Genovéva Petrovits. She is working with carefully selected talents who feel the urge to describe and reflect on our societies. The company is at a late

stage of development with several film projects. Thanks to MEDIA slate support the company is currently shaping the financing of projects like the first feature film of Olivér Rudolf, *My Mother, The Monster*, and the third feature film of Mihály Schwechtje, *Democracy Work In Progress*. In 2022, the company released its first feature documentary, *Under Protection*, directed by Mihály Schwechtje, which won the Best Hungarian Film Award in 2020 at the Verzió IFF.

THE CIRCLE

5

Cercul

Directed by **Valeriu Andriuță**

Produced by **Iulia Andriuță**

Countries: **Republic of Moldova, Romania**

Production Company: **Amprenta Films**

First Film

Financing already in place: 628,000 EUR

Estimated production costs: 1,160,000 EUR

Beginning of production: December 2023

Looking for: Co-producers and additional financial support

Representatives present at Transilvania Pitch Stop

Valeriu Andriuță - Director, Iulia Andriuță - Producer

Contact Details

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Valeriu Andriuță



Iulia Andriuță

AGHACHI a young investigator is assigned to travel to a remote village to investigate a death by misadventure, being at the start of his career, Agachi is keen to follow procedures by the book and uncovers an entirely different reality than the eyewitness account.

SYNOPSIS

1999, New Year's Eve. During a hunting party a man is wounded. Harsh weather and a snowy blizzard delay the rescue operation and the victim dies. The prosecutor is trying to close the case as soon as possible. For the formal procedures, authorities send from chief-town, a young investigator, AGACHI. However, being young and at the start of his career, Agachi is keen to follow procedures by the book and uncovers an entirely different reality than the eyewitness account.

DIRECTOR'S NOTE

The story is loosely based on a real case of the 90s, from there I only kept the moment of the fatal accident and the idea of fratricide. I set the story in the past to give the viewer the emotional comfort of escaping from the immediate reality. I insist on one death to make the viewer aware that the presence of a death is actually the absence of a life. I think we need this reset, especially today when not far from us, we see the lost lives in the statistics column. The accident is just a premise, my aim is to explore the relationships and mindsets of ordinary people somewhat lost in a forgotten corner of the world. I wanted to push my characters to their limits, exposing their fears and egos, revealing step by step their true nature.

DIRECTOR'S BIO

Valeriu Andriuta - Romanian film director, actor and screenwriter. As actor, he is best known for his part as the priest in Cristian Mungiu's "Beyond the Hills" (2012), he was involved in projects of important directors such as Sergej Loznitsa, Florin Șerban, Ercan Kesal, Bogdan George Apetri. In 2016, Valeriu has embarked on his directorial project, a trilogy of shorts inspired by Moldova, his birthplace, "Chers Amis", nominated for GOPO Awards, selected for a large number of festivals and awarded with ADAMI Media Prize, followed by "Salix Caprea" and "I am Dorin", premiered at 42nd Moscow International Film Festival.

PRODUCER'S NOTE

We believe in the international impact of this film project, not only for the simple reason that a team of professionals from Moldova, Romania, Ukraine, Poland and the Netherlands has already gathered around the project, but also because of a well-constructed story that takes us back to the late 90s, the years of great political and social changes, a very difficult time for my country, but also a time of great hope for a better and fairer world. *THE CIRCLE* received funding from CNC Moldova in 2022 as the main co-production and also received a feature film production grant from the Romanian Film Center in 2023.

PRODUCTION COMPANY/ PRODUCER'S BIO

Iulia Andriuță, a film producer and editor, discovered her passion for storytelling at a young age while attending the School of Arts in her hometown. After studying film editing at The National University of Theatre and Film in Bucharest, she embarked on her professional career as a film editor. She edited several short and feature films, in 2017 founded her own production company, Amprenta Films, based in the Republic of Moldova. Her projects gained recognition and received funding from the National Film Center Fund in both the Republic of Moldova and Romania, the films have been selected at important international film festivals. Currently, Iulia is in pre-production stage for Valeriu Andriuță's feature film debut.

PYRRHIC

6

Pirica

Directed by **Cosmin Nicolae**

Produced by **Velvet Moraru**

Country: **Romania**

Production Company: **ICON production**

First Film

Financing already in place: 880,000 EUR

Partners already in place: MMS Communications, Publicis

Estimated production costs: 1,426,000 EUR

Beginning of production: March 2024

Looking for: Co-producer, sales agent

Representatives present at Transilvania Pitch Stop

Cosmin Nicolae - Director, Ioana Moraru - Delegate Producer

Contact Details

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Cosmin Nicolae



Velvet Moraru

Victoria, an army veteran who just returned from Afghanistan to her hometown on the Black Sea coast, is plunged in a downward spiral after a harrowing discovery jeopardises her process of coming to terms with her own traumas and with a drifting society.

SYNOPSIS

Victoria (40), an army veteran, begins her physical and mental recovery process from her isolated house with her father, Relu. She explores a fictional area on the Black Sea coast, offering us a haunting glimpse into her trauma-distorted perception of the world. Struggling to maintain her recovery, Victoria doubts her therapist Laura and takes up a night shift as a data entry clerk at a commercial port. When she discovers a container filled with dead migrants, her colleagues accuse her of negligence, while she keeps it a secret that a survivor has managed to run off. Overwhelmed by stimuli in a mall and an art gallery, Victoria retreats from the overwhelming present. Razvan, an army buddy with his own struggles, empathises with her. Victoria spots a person she believes to be the survivor, but keeps her distance, observing migrants in various roles. Relu's sudden death prompts Victoria to move to a hotel under renovation. Spotting the survivor again, she ventures into the night on a dark pier in search of him.

DIRECTOR'S NOTE

In *Pyrhic*, I take elements of slow cinema and throw them into a cinematic accelerator that combines social commentary with meditative moods. I will focus on the contrast between the inner turmoil of our characters, the seduction of abandoned industrial sites and the dramatic beauty of the natural surroundings in which the action takes place. There are aesthetic nods to different approaches, from Roberto Minervini's fictional documentary lense

through the metaphor and myth-laden perspective of Asian filmmakers such as Bi Gan, Jia Zhangke, Diao Yinan and Tsai Ming-Liang. Events unfold in a cinematic universe that is a few degrees sharper than reality. It is the reality of trauma, a disconcerting but transparent vision in which events unfold in their own time.

DIRECTOR'S BIO

Cosmin Nicolae (b. 1981) is a Romanian-born, Berlin-based artist with a singular trajectory that has seen him trade an early television screenwriter career for a stint in advertising, only to embark on an independent music journey next. A little over a decade later, he has honed an "anti-disciplinary" practice working with image, sound, text to produce works of intimate reflection at the intersection of auto-ethnography, psycho-geography and possible futures, with incursions into scoring, sound design and theory fiction and with aesthetic cues from the likes of Ulrike Ottinger, Ulrich Seidl, Diao Yi'nan, Tsai Ming-liang or Angela Schanelec.

PRODUCER'S NOTE

Icon Production's approach to filmmaking has long evolved around encouraging newcomers, supporting bold perspectives and developing socially-minded projects. *Pyrhic*, a script by director Cosmin Nicolae, checks all these boxes. Nicolae's interdisciplinary proposal towards sound, image and text has established him as a tireless artist, turning his cinematic endeavour into an exciting amendment to his output. *Pyrhic* is a carefully composed

meditation on the idea of otherness in a place abandoned by some and sought by others for the exact same reason: the need of a better life. Cosmin Nicolae's film will be a beneficial and inspiring contribution to the riveting post-New Wave movement happening right now in Romanian cinema.

PRODUCTION COMPANY/ PRODUCER'S BIO

Establishing herself as one of the first independent female producers in post-socialist Romania, Velvet Moraru founded at the beginning of the 90's ICON Production, a Bucharest-based film company focused on the production of art-house cinema and on supporting newcomer filmmakers and projects with a strong social and political profile. She gained experience as executive and line producer for over 80 documentaries and features alongside directors such as Tudor Giurgiu, Radu Muntean and Alexandru Solomon. Velvet Moraru is the producer behind multiple films that have been shown in festivals like Cannes, Locarno, Rome and Tallinn: *Exam* (2003), *The Autobiography of Nicolae Ceaușescu* (2010), *Quod Erat Demonstrandum* (2013), *Charleston* (2017), *Poppy Field* (2020), among others. She is currently producing Eugen Jebeleanu's second feature film, *Internal Zero*.

F.E.Z.Z.

7

F.E.Z.Z.

Directed by **Teodor Mirea**

Produced by **Liviu Marghidan, Ruxandra Flonta**

Country: **Romania**

Production Company: **Scharf Film Production SRL**

First Film

Financing already in place: 236,000 EUR

Estimated production costs: 896,000 EUR

Beginning of production: January 2024

Looking for: Distributor and co-producer for post production services

Representatives present at Transilvania Pitch Stop

Teodor Mirea - Director, Ruxandra Flonta - Producer

Contact Details

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Teodor Mirea



Ruxandra Flonta

In a world where daily existence feels futile, three friends must navigate a web of darkly comedic chaos after their father figure unexpectedly dies during a boys' night in. Desperate to avoid any connection to the death, they hatch a daring plan to stage it, only to find themselves entangled in a series of absurd events involving a bag of marijuana, a relentless building administrator, and a naked breakdown on the toilet. "F.E.Z.Z" is a darkly humorous reminder that in the face of death, resistance is futile.

SYNOPSIS

"F.E.Z.Z" is a darkly comedic film. Andrei, a 30-year-old fearing a cancer diagnosis, confronts mortality. After putting off investigations, the death of Nicu, his father figure, shatters his friend group's pseudo-familiar bonds. As they hide from their own journeys, they face conflicts of friendship, survival instincts, and the law. The story portrays an anxious generation lost in hedonism, disregarding consequences. Bad decisions, bad luck, and a poor understanding of the law lead to a cascade of events, testing their sanity and friendship

DIRECTOR'S NOTE

The script is a culmination of my observations and understanding of life, emphasizing the importance of embracing its pace and accepting help. The film addresses overlooked challenges in society, focusing on death and friendship. It highlights camaraderie in the face of peril, where characters react to the stakes in life. Stress, accidents, and strong bonds drive the story. The film prompts reflection on one's own actions. The first part establishes characters and relationships, while the second disrupts norms. The finale confronts the audience with moral dilemmas. Characters evolve, and relationships add depth. The film mirrors reality stylistically, with a circular structure and familiar locations. The sound design enhances

experiences, and the editing builds tension. The comedic undertone helps navigate heavy themes, promoting laughter and minding our own business. The story warns about directionless youth and the loss of what matters.

DIRECTOR'S BIO/ FILMOGRAPHY

Tedor Mirea has graduated Film and TV Directing at National University of Theatre and Film "I.L. Caragiale" in Bucharest.

Films:

Family Portrait ("Portret de familie", fiction, 15min) 2017

Blind Date (fiction, 35mm B/W, 6 min) 2016

Metamorphosis ("Metamorfoza", fiction, 35mm colour, 3min) 2016

Paul (fiction, 15min) 2015

One evening ("Într-o seară", fiction, 10min) 2014

PRODUCER'S NOTE

As a producer, I am captivated by the script's profound exploration of life's complexities and its ability to engage the audience emotionally. The film's themes of death, friendship, and the urgency of living resonate deeply. I recognize its potential to shed light on overlooked societal challenges. The characters are rich and relatable, with conflicts that draw us in. The film's structure, stylistic choices, and sound design contribute to its immersive experience. The script's blend of comedy

and drama provides a unique lens for storytelling. I am committed to assembling a talented team to bring this compelling narrative to life and to create a thought-provoking cinematic experience that resonates with audiences.

PRODUCTION COMPANY/ PRODUCER'S BIO

ruxandra@scharfilm.com, liviu@scharfilm.com
Romanian based production company,
which produces all types of feature films,
commercials, music videos and provides
audio-video and cinema consultancy.

PASTORAL



Pastoral

Directed by **Michael Önder**

Produced by **Jozef Erçevik Amado**

Country: **Turkey**

Production Company: **Bluff Films**

Second Film

Financing already in place: 130,000 EUR

Estimated production costs: 450,000 EUR

Beginning of production: May 2024

Looking for: Sales Agent. Co-Producer.

Representatives present at Transilvania Pitch Stop

Michael Önder - Director, Tuvan Yalim - Producer

Contact Details

michael.onder@gmail.com



Michael Önder



Tuvan Yalim

During a weekend trip to his boss' country house, a lawyer and his wife attempt to conceal that their 8 year old son has fatally harmed their hosts' pet dog. The search for the missing dog creates tension with the locals, and it slowly escalates into violence.

SYNOPSIS

Ceyhun and his wife, along with their 8-year-old son, go to visit Ceyhun's boss Bahadır at his idyllic country house. Bahadır lives there with his wife İmre and their dog. After a pleasant day Ceyhun's hopes come true when, during dinner, Bahadır asks Ceyhun to become a board member. However, in the dead of the night, Ceyhun discovers that Kaya went outside and fatally wounded the dog with a spear gun. The family agrees to keep this a secret and carry on with the weekend as if nothing happened.

The following day, the search for the missing dog leads to tensions between Bahadır, İmre and the locals. Hidden animosities surface and turn violent. When they finally find the dog Ceyhun will have to risk everything to keep his secret.

DIRECTOR'S NOTE:

What if you found out that your 8 year old son has committed a horrific crime? Then consider what if you found out that your pet dog was stabbed to death? *PASTORAL* is where these two situations intersect. *PASTORAL* explores how one justifies his moral shortcomings. Is the protagonist really worried about protecting his child or his social status? As the noose tightens around his neck, he will find out to what lengths he will go to keep up appearances. This tragicomic attempt is what I find worth exploring. It will give layers of meaning to each gesture, expression and action, which I find very cinematic. I chose the idyllic countryside as a setting

because the Turkish urbanite always envies country life, but doesn't want to adapt to its realities. The locals are equally sceptical of the urbanites. The countryside thus becomes a serene facade hiding dark truths, just like the civilised appearances of the characters.

DIRECTOR'S BIO:

Michael Önder was born in 1977 in Plymouth, UK. He holds a BA in Philosophy from Boğaziçi University, Turkey and an MA in Film and TV Studies from the University of Warwick, UK. After completing his MA studies, Önder moved to London and worked in the British film industry for more than ten years. He has directed numerous music videos, short films and TV commercials in London and Istanbul. Önder's first feature film *Taksim Hold'em* premiered in the Tokyo International Film Festival in 2017 and has since been screened in several international and domestic film festivals. The *Fanatic*, Önder's first play, was staged in Istanbul by SBR, a prominent Turkish theatre company, in January 2020. In 2021 Michael directed the second season of the tv series "*Bonkis*". It started to air on BluTV in January 2022.

PRODUCER'S NOTE:

Pastoral will be our second feature film with Michael. I am intrigued and moved by the central themes of the script: violence committed by minors, the lengths parents will go to protect them, class conflicts, and the conflicts between urbanites and villagers. As a father of a 3.5-year-old, I particularly empathise with the agony that

parents would face in such challenging situations and the choices they would have to make.

Pastoral is a cleverly written and multi-layered thriller set in a captivating cinematic environment. I believe its portrayal of human faults and frailties, along with its gripping chain of events, will keep audiences glued to their seats until the end. Personally, I couldn't put it down when I read it for the first time. Therefore, I believe the story has wide appeal. I am looking for like-minded co-producers and sales agents who will share our passion for the script.

COMPANY BIO:

Bluff Films is an independent film production company based in Istanbul. Bluff Films' first project, Taksim Hold'em, premiered in 30th Tokyo Film Festival and screened at international festivals such as Lecce, Vilnius, Skopje, Thessaloniki, Seattle, Vancouver, as well as local festivals like Istanbul, Adana, and Kayseri. In 2018 we also co-founded Neo Skola (neoskola.com), an online streaming platform where we produce high-quality educational videos featuring pioneers in various fields, ranging from lifestyle to business. Neo Skola has become one of the most renowned and successful online education platforms in Turkey. Bluff's second feature film project, Pastoral, has been workshoped at Sarajevo Film Festival's Script Station, and subsequently won a pitching award at the Istanbul Film Festival's co-production market, "Meetings on the Bridge".

VEHA

9

Veha

Directed & produced by **Elif Sözen**

Countries: **Turkey, Kazakhstan**

Production Company: **Elves Films**

First Film

Financing already in place: 281,000 EUR

Estimated production costs: 535,000 EUR

Beginning of production: March 2024

Looking for: Co-producers, Sales Agents, funding, post-production support

Representatives present at Transilvania Pitch Stop

Deniz Anastasia Keskin - Associate Producer, Eray Özer - Production Supervisor

Contact Details

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Elif Sözen

After the sudden death of her father, Meral returns to her village in Turkey from Germany with her six-year-old son and a plan that she hides from everyone. With her childhood friend visiting them to offer her condolences, Meral will have to confront the past.

SYNOPSIS

After Meral's father dies, she and her son Ali return to their village in Turkey, where her mother now lives alone. There, Meral reunites with her long-lost friend Nilay, who comes to offer her condolences. The time three estranged women and the boy spend together heralds new changes in the shadows of the past. Meral blames her family's oppression for her unhappy life and resents the selfish and manipulative nature of her friend. As Nilay reconnects with Meral and regrets what she did in the past, she starts to form a bond with Meral's son Ali. Encouraged by her father's absence, Meral finds a way to face her past and create her own future. Meral's mother Yonca, who lives in the shadow of patriarchy and enforces it, now has to face the truth.

DIRECTOR'S NOTE

Family sharing a life... How much influence can they exert on each other's lives? Do family ties bring about love, affection? As Veba blossomed in my soul, I was inspired by the life adventure of my mother, who struggled to get an education and was ostracised by her relatives for making her own choices. My recollections of her struggle, the nature in which I grew up in, inspired Veba's narrative language and its layers of dream and reality. Through a story rooted in self-reflection, and with a poetic language, I want to convey a sense of unity between past and future states of being. I intend to film in Malatya,

my hometown, and in Eastern Anatolian villages that offer me visual references during my artistic journey into the past.

DIRECTOR'S BIO:

Elif Sözen (1989, Malatya) graduated from Anadolu University Faculty of Communication Sciences. She worked for various radio, newspaper and television programs. She worked as an assistant director in the film and advertising industry for many years. Elif shot her first short "Celebration" in 2018, second short "One" in 2020. Her films were screened at international festivals and won awards. Veba is the director's first feature film project. Veba has received First Film Support from Republic of Turkey Ministry of Culture, Tims & B production award at the Türsak First Film First Screenplay Competition, was selected for Meetings on the Bridge (2023), GMM LA Residency program and TRT 12 Punto.

PRODUCER'S NOTE:

Veba, which questions parental oppression, reminds the importance of women having a say in their lives, while focusing on a boy who witnesses the sad life of his mother, and combines its story with the subtle narrative of poetic cinema. By blending reality and dreams, the film captures a unique narrative style as it aims to create a shared experience with its audience. I believe that Veba, which I think will be an important and original film for Turkish Cinema in terms of both its subject and form, will take part in many valuable festivals

outside our country and honour our cinema. Veha was selected for many platforms and received various awards. I am confident that Veha will get even stronger with every step of the way.

PRODUCTION COMPANY'S BIO:

Elves Films was established in January 2023 as a sole proprietorship by Producer and Director Elif Sözen for her debut film Veha. Elves Films aims to pave the way for not only Elif's future works, but also for emerging talents of Turkish Cinema.

SECOND LINE

10

На другій лінії

Directed & produced by **Olga Stuga**

Country: **Ukraine**

First Film

Financing already in place: 7,600 EUR

Partners: DocuDays UA and Deutsche Filmakademie; Doc Lab Poland & Ukraine

Estimated production costs: 167,300 EUR

Beginning of production: May 2022

Looking for: Co-production, finance, workshops

Representatives present at Transilvania Pitch Stop

Olga Stuga

Contact Details

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Olga Stuga

The full-scale invasion of 2022 scatters my family across Europe, forcing us to make impossible choices between a safe life with the family and our duty in front of society and ourselves.

SYNOPSIS

The invasion forces my mother to seek refuge in Portugal, while my father remains in Ukraine as an anaesthetist. Regular video calls keep our family connected. As my father's retirement approaches, my parents face a crucial decision: where to settle. Through their experiences, I explore the notions of duty, love, and home in the context of war.

DIRECTOR'S NOTE:

This film allows my family and me to navigate the war together, despite the physical distance. In response to the full-scale invasion in 2022, each of us reacted instinctively. Through this film, I intend to create a reflective space, where we can consciously assess the impact of our choices on our lives and the lives of the ones we love. By blending handheld camera and smartphone footage, I aim to knit a sensory tapestry that captures the raw emotions and textures of our memories. As I strive to comprehend the perspectives of each of my parents, I am confronted with my own dilemma. The question of where to settle unveils the core values held by each of us.

DIRECTOR'S/ PRODUCER'S BIO:

An autodidact filmmaker born in Cherkasy, Ukraine. Since 2016, together with Cyril Jekov, made a series of auto-produced fiction shorts, taking on various roles on and outside the set. In 2021, developed a scenario for a short fiction in France at a writing residency La Ruche by Gindou cinema, but turned to documentary as the full-scale invasion began. In June 2023, her short documentary produced by Le GREC premiered at the Festival Côté Court. Currently develops a feature-length documentary that reflects on personal and family experiences following the 2022 invasion.

PRODUCER'S NOTE:

The project's development began in June 2022. In September 2022, it received support through a Filmboost grant from DocuDays UA and Deutsche Filmakademie. As both the story and filming progress concurrently, I have been working on the project independently. However, I am now seeking a producer to boost the production process. The project has already been presented at Doc Lab Poland and Ukraine during the Cracow IFF, receiving an IDFA mention and an invitation to the IDFA Forum this year. I plan to continue filming for another year and aim of starting the film's shaping process alongside an editor in September 2023. I envision a co-production between Ukraine, France, and other European countries.

The 10 projects are competing for the awards kindly provided by our industry partners:

Main Award

The Chainsaw Europe post-production award

25.000 Eur in post-production services

&

The UPFAR-ARGOA Award

in the amount of 3.000 Eur

Awards:

The TPS Development award, offered by Avanpost

in the amount of 5.000 Eur

The CNC Moldova award

in the amount of 1.500 Eur

**The VILLA KULT Development award
for a romanian/moldovian project in development**

in the amount of 500 Eur

**The CoCo Award for a romanian
for moldovian project in development**

five day residency offered by

Connecting Cottbus Co-Production Market

Members of the international jury who will hand out the awards:

Graziella Bildesheim (MAIA Workshops)

Viorel Chesaru (Chainsaw Europe)

Meinolf Zurhorst (Luxembourg Film Fund)

For info about TPS, contact us: tps@tiff.ro



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