



26th European Film Awards

**European Discovery 2013 - Prix FIPRESCI
The Nominations**

ÄTA SOVA DÖ

EAT SLEEP DIE

WRITTEN & DIRECTED BY: Gabriela Pichler
PRODUCED BY: China Åhlander
DIRECTOR OF PHOTOGRAPHY: Johan Lundborg
EDITOR: Gabriela Pichler & Johan Lundborg
COSTUME DESIGNER: Sandra Woltersdorf

SOUND DESIGNER: Martin Hennel
ORIGINAL SCORE: Andreas Svensson & Jonas Isaksson
MAIN CAST: Nermina Lukač (Raša), Milan Dragišić (father), Jonathan Lampinen (Nicki), Peter Fält (Peter), Ružica Pichler (Rosi)



picture: Johan Lundborg

Ever wondered who packs the fresh plastic-sealed salad you are having for lunch? Who are the people getting laid off from their factory jobs in small rural towns? Ready for a visit to another kind of Sweden? When the forceful young Muslim Swedish/Balkan factory worker Raša, who has a "no-shit, never-say-die" attitude to life, loses her job, she faces unemployment.

With no high school diploma, no job – but her boots deeply stained with the mud of the small town she grew up in – Raša finds herself on collision course with society and a comical world of bureaucracy and contradicting values and expectations.

First time actors play all of the main characters in the film.

Production & Press:

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World Sales:

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Sweden
 104 min



picture: Zoltan Saricopy

Director's Statement:

I wanted to make a film about the people I have always loved, but was sometimes ashamed to be associated with. Sweden has an uneasy relationship with its self-image that has to come to terms with its status as an immigration and asylum country. I want to be part of the process of redefining Sweden's national identity. Someone like Raša, an intense, cocky, straight-forward Muslim working class girl who doesn't give a shit of what others think about her is an obvious challenge to the way Swedes have traditionally seen themselves.

Raša's story has a lot to do with her own identity and the way people see her, but it also plays out against the background of experiences many young people have in the ongoing European economic crisis with high unemployment and increasing internal contradictions within society. But just as importantly I wanted to develop a more personal topic and show the kind of portrait of a father-daughter relationship that I never got to see on screen when I was a young girl.

Gabriela Pichler

Gabriela Pichler was born to working class parents in a segregated suburb of Stockholm. Her Bosnian and Austrian parents moved the family to the provincial countryside where she grew up. To attend the School of Film Directing in Gothenburg, Gabriela left her stable job at the cookie factory.

In 2009, her graduation project, the short film SCRATCHES, was awarded the Swedish national film award "Guldbagge". Internationally the film won several awards, among them "Best film" at the Fresh Film Fest in Karlovy Vary. Gabriela Pichler's films focus on social class and cultural identity. Her work searches for authenticity and the unexpected in the everyday life and it often incorporates amateurs.

www.anagram.se/projekt/eat-sleep-die/

EAT SLEEP DIE

Festival Participation/Awards:

AFI Fest: LA IFF
 CPH:PIX Copenhagen
 Gothenburg IFF
 Helsinki IFF
 Hong Kong IFF
 Istanbul IFF
 Karlovy Vary IFF
 BFI London FF
 Midnight Sun FF Sodankylä
 Moscow IFF
 Premiers Plans Angers: Grand Prix du Jury
 – Best Picture
 Pusan IFF
 Reykjavik IFF
 Sarajevo FF
 Seville European FF: Golden Giraltillo &
 Best Actress
 Sydney FF
 Tallinn Black Nights FF
 Toronto IFF
 Venice IFF: Audience Award
 Warsaw FF
 Zurich FF
 Four Swedish Guldbagge Awards: Best
 Picture, Director, Screenplay, Actress



Gabriela Pichler

Filmography:

2004 NÄNGÅNG, short
 2005 MAN MÅSTE VA FRISK FÖR ATT
 ORKA HA ONT, short
 2007 LEDA (Boredom), short
 2007 TOKYO UNDERGROUND PARTY, short
 2008 TOVA & TESS & QUEEN OF THE
 WORLD, short
 2008 SKRAPÅR (Scratches), short

CALL GIRL

DIRECTED BY: Mikael Marcimain

WRITTEN BY: Marietta von Hausswolff von Baumgarten

PRODUCED BY: Mimmi Spång

DIRECTOR OF PHOTOGRAPHY: Hoyte van Hoytema

EDITOR: Kristofer Nordin

PRODUCTION DESIGNER: Lina Nördqvist & Michael Higgins

COSTUME DESIGNER: Cilla Rörby

SOUND DESIGNER: Petter Fladeby & Per Nyström

ORIGINAL SCORE: Mattias Bärjed

MAIN CAST: Sofia Karemyr (Iris), Simon J Berger (John Sandberg), Pernilla August (Dagmar Glans), Josefin Asplund (Sonja), Sven Nordin (Glenn)



photos: Jukka Male

Stockholm, the late 1970s. The model utopian society. Political neutrality and atomic power march hand in hand with women's liberation and the sexual revolution. But under the polished surface, other desires are eager to be fulfilled.

Within a stone's throw of government buildings and juvenile homes lies the seductive, glittery and dirty world of sex clubs, strip shows, discotheques and apartments used for illicit and profitable rendez-vous. CALL GIRL tells the story of how young Iris is recruited from the bottom rung of society, into a ruthless world where power can get you anything.

Production:

Garagefilm International AB
Kvarngatan 4
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World Sales & Press:

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Sweden/Norway/Ireland/Finland
133 min

www.garagefilm.se



CALL GIRL

Festival Participation/Awards:

FEST Belgrade IFF
BAFICI Buenos Aires
CPH:PIX Copenhagen
Edinburgh IFF
Guadalajara IFF
Hong Kong IFF
Rotterdam IFF
Istanbul IFF
Jerusalem FF
Melbourne IFF
Palm Springs IFF
Seville European FF
Stockholm IFF: Silver Audience Award
Taipei FF: Audience's Choice Award
Tallinn Black Nights FF
Torino FF: Bassan Arts & Crafts Award
Toronto IFF: FIPRESCI Award
Transilvania IFF Cluj
Zagreb FF

Four Swedish Guldbagge Awards: Best Cinematography, Production Design, Sound, & Costume

Director's Statement:

When I started working on CALL GIRL I thought I was doing a pure conspiracy thriller, strongly flirting with some of my favourite American films of the 70s, very plot-driven and inspired by a true political scandal in Stockholm in the mid-70s. In a way, everything was in the script, but the more I got involved in the process of researching, casting and later, shooting the film, I felt I had to get into the grey zones of all the characters in the plot, trying to give them as much depth as possible, letting them be contradictory, not clearly good or bad. Visually I was looking for something rough and close to skin but also glittery and colourful, with some sort of cinematic poetry. CALL GIRL is a story of lost innocence: the young girls', the police's, the politicians'. Weaving together multiple storylines to tell a larger tale of society and of humanity, it's a personal social thriller about Sweden in a time of sexual liberation and confusion.

Mikael Marcimain

Mikael Marcimain's profile stems from directing Sweden's highly acclaimed television series THE LASER MAN in 2005, a true story about a racist criminal, and HOW SOON IS NOW in 2007, a fictional chronicle about four young friends' lives in the 60s and 70s.

Mikael started as an assistant director for SVT, where he later got the chance to extend his scope. His breakthrough with the thriller TV-series THE GRAVE got him the television award IKAROS for best drama 2004.



Mikael Marcimain

portrait: Hoyte van Hoytema

MIELE

DIRECTED BY: Valeria Golino

WRITTEN BY: Francesca Marciano, Valia Santella & Valeria Golino

PRODUCED BY: Riccardo Scamarcio, Viola Prestieri, Anne-Dominique Toussaint & Raphaël Berdugo

DIRECTOR OF PHOTOGRAPHY: Gergely Pohárnok

EDITOR: Giogio Franchini

PRODUCTION DESIGNER: Paola Bonfini

COSTUME DESIGNER: Mariarita Barbera

SOUND DESIGNER: Emanuele Cecere

MAIN CAST: Jasmine Trinca (Irene), Carlo Cecchi (Carlo Grimaldi), Libero De Rienzo (Rocco), Vinicio Marchioni (Stefano), Iaia Forte (Clelia)



Irene lives alone on the coastline outside Rome. To her father and her married lover, she's a student. In reality, she often travels to Mexico where she can legally buy a powerful barbiturate. Working under the name of "Miele" (Honey), her clandestine job is to help terminally-ill people to die with dignity by giving them the drug. One day she supplies a new "client" with a fatal dose, only to find out he's perfectly healthy but tired of life. Irene is determined not to be responsible for his suicide. From this point on, Irene and Grimaldi are unwillingly locked in an intense and moving relationship which will change Irene's life forever.

Production:

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World Sales:

Cité Films
26, rue Montrosier
92200 Neuilly sur Seine
FRANCE
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contact@citefilms.com

Italy/France
90 min

www.mymovies.it/miele/



MIELE

Festival Participation/Awards:

Almaty IFF Eurasia
Bratislava IFF
Brussels FF: Euromillion Prize
Cannes IFF: Ecumenical Jury Prize
Haifa IFF
Helsinki IFF
Kartory Very IFF
BFI London FF
Odessa IFF
Thessaloniki IFF
Venice IFF
Warsaw FF
Zurich FF

Director's Statement:

Almost three years ago I read a very interesting review of the novel, the theme attracted me enormously. The subject of mercy killing is taboo in Italy, much more so than in any other European country, because of the Vatican influence and of our catholic imprint. But I feel that whereas the Italian people are ready to address this and other ethical issues, the politicians are not.

Also, I wanted to make the film because the novel has a very cinematic feeling to it. Despite the gravity of the subject, the book has a lot of visual potential. The protagonist, Miele, has a powerful vitality, even more pronounced because of her dealing with pain and death. That contrast attracted me.

I believe every human being should have the right to choose over their body, their life, and how to end it. Having said that, I don't mean the film to be a manifesto. In fact, it doesn't give answers, it only poses questions. I would like to think that the film is about shifting convictions, prejudices and the fears that we all have.



Valeria Golino

OH BOY

WRITTEN & DIRECTED BY: Jan Ole Gerster

PRODUCED BY: Marcos Kantis & Alexander Wadouh

DIRECTOR OF PHOTOGRAPHY: Philipp Kirsamer

EDITOR: Anja Siemens

PRODUCTION DESIGNER: Juliane Friedrich

COSTUME DESIGNER: Juliane Maier & Ildiko Okolicsanyi

SOUND DESIGNER: Fabian Schmidt

ORIGINAL SCORE: Florian Menzel, together with Christopher Colaço, Tom Berkmann & Philipp Schaeper as "The Major Minors" feat. Cherilyn MacNeal

MAIN CAST: Tom Schilling (Niko Fischer), Marc Hosemann (Matze), Friederike Kempfer (Julika Hoffmann), Michael Gwisdek (Friedrich)



Niko is in his late 20s and recently dropped out of college. He lives for the moment, drifting through the streets of his city, observing the people around him with curiosity as they manage their daily lives, oblivious to his own growing status as an outsider.

One day everything changes, and Niko is forced to confront the consequences of his inaction. His girlfriend ends their relationship, his father cuts off his allowance and a psychiatrist confirms his 'emotional imbalance'. Meanwhile, his new neighbour tries to get to know him and a peculiar beauty from his past confronts him with the emotional wounds he inflicted. And all Niko wants is a decent cup of coffee.

"Do you know the feeling when people around you seem to behave in a strange way?" Niko wonders. "And the longer you think about it, the more it dawns on you that it's not other people who are strange, but yourself?" But no sooner has Niko articulated this epiphany than the day takes a tragic turn.

Production:

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World Sales:

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Germany
83 min

www.ohboy.x-verleih.de



OH BOY

Festival Participation/Awards:

AFI Fest: LA IFF
Berlin IFF
Bratislava IFF: Best Director
Edinburgh IFF
Guadalajara IFF
Istanbul IFF
Karlovy Vary IFF
Marrakech IFF
Miami IFF Rotterdam IFF
Midnight Sun FF Sodankylä
Odessa IFF
Premiers Plans Angers: Audience Award,
Special Jury Prize
Rotterdam IFF
São Paulo IFF
Shanghai IFF
Sofia IFF: Focusfox
Sydney FF
Tallinn Black Nights FF: Red Herring
Zurich FF

Director's Statement:

The anti-heroes of film and literature were always the characters to which I felt closest. The main protagonist in my film is certainly greatly inspired by characters like Holden Caulfield, Benjamin Braddock and Antoine Doinel, but most of all they gave me the opportunity to tell a very personal story in both an ironic and serious way. Meaning and the search for identity in an alienated world are the central issues in OH BOY. Niko, the main character, is on a passive quest, drifting aimlessly through his city. His conflict first becomes apparent through his encounters with the people around him. Over the course of a long day, however, Niko learns that the solution to his conflict lies in these very encounters. With its dark past and vibrant present, Berlin plays the second key role in this mini-odyssey.

Jan Ole Gerster

Following his civil service, including training as a paramedic, Jan Ole Gerster completed an internship at X Filme Creative Pool GmbH, where he worked as Wolfgang Becker's personal assistant and took on the role of co-ordinator during the preparation, filming, editing and post-production of GOOD BYE, LENIN! In 2003 Jan Ole Gerster began his studies in the fields of directing and screenwriting at the German Film and Television Academy in Berlin. From 2003 to 2009, he completed several projects, including the documentary DER SCHMERZ GEHT, DER FILM BLEIBT - The Making Of Good Bye, Lenin!, and he wrote the script for SICK HOUSE, part of the short film series GERMANY 09-13 SHORT FILMS ON THE STATE OF THE NATION (which also featured directors Tom Tykwer, Wolfgang Becker, Fatih Akin and Dani Levy, amongst others).



Jan Ole Gerster

LA PLAGA

THE PLAGUE

WRITTEN & DIRECTED BY: Neus Ballús

PRODUCED BY: Pau Subirós

DIRECTOR OF PHOTOGRAPHY: Diego Dussuel

EDITOR: Neus Ballús & Domi Parra

PRODUCTION DESIGNER: Judit Quintana

SOUND DESIGNER: Pau Subirós, Marisol Nievas & Juan Sánchez

ORIGINAL SCORE: David Crespo

MAIN CAST: Raul Molist (himself), Lurie Timbur (himself), Maria Ros (herself), Rosemarie Abella (herself), Maribel Martí (herself)



Raul, a farmer who wants to grow organic food, hires Lurie to help him in the fields. Lurie is a Moldavian wrestling fighter, who earns a living in whatever comes his way. Slowly, their personal stories intertwine with those of three solitary women: Maria, an elderly lady forced to leave her country house for a retirement home; Rose, a nurse from the Philippines who just arrived in the country; and Maribel, a prostitute who has less and less clients. The destinies of all these characters become entwined as the summer goes on.

THE PLAGUE is a film of intertwining stories that offers a moving portrait of life in the outskirts of Barcelona. The main characters are not actors. They play themselves after four years of working with the director. This long process has permitted Neus Ballús to reveal the uncertainty and rebel spirit that underlies contemporary crisis-hit Spain.

Production & World Sales:

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Press:

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ncosta@workingatweekend.com

Spain
85 min

www.laplaga.cat



Director's Statement:

At first I thought that THE PLAGUE would be the portrait of a place, and in fact it ended up being a portrait of a group of characters who devoted themselves wholeheartedly to the film. This does not mean that as a filmmaker I have not taken a very active role in selecting all the elements that make up the film. Far from being an observational document, we filmed it as a fiction: we made things happen, we set up the collision between characters and their collision with their own dramas. The entire construct of the film is created to serve the characters: a kind of elevated platform where they can express themselves and from where their most authentic emotions and gestures may arise. Paradoxically enough, this construct is the way I felt that the truly unique reality of these people could emerge with all their humility and strength most forcefully.

Neus Ballús

Born in Mollet del Vallès (Barcelona) in 1980, Neus Ballús graduated in editing and filmmaking from Barcelona's Pompeu Fabra University. Her first short films, LA GABI (2004) and THE GRANDDAD WITH THE MOVIE CAMERA (2005), were documentary portraits of two captivating characters: a transsexual living in a traditional community in Nicaragua; and an old man with a recently discovered passion for making films. Both works received wide acclaim in the international short film festival circuit. Then she moved on to a radically original way of filming with IMMERSION (2009), a documentary shot entirely underwater in a public swimming-pool. The film received the Alcine's Best Movie Award, one of the most prestigious Spanish short film prizes.



THE PLAGUE

Festival Participation/Awards:

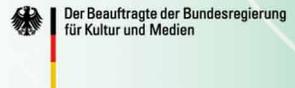
Berlin IFF
BAFICI Buenos Aires
CPH:PIX Copenhagen
Donostia San Sebastian IFF
BFI London FF
Motovun FF: Best Film
Mumbai FF
São Paulo IFF
Seattle IFF
Valladolid IFF
Vienna IFF



Neus Ballús



Founded in 1988, the European Film Academy (EFA) now unites 2,900 European film professionals with the common aim of promoting European film culture. Throughout the year, the EFA initiates and participates in a series of activities dealing with film politics as well as economic, artistic, and training aspects. The programme includes conferences, seminars and workshops, and a common goal is to build a bridge between creativity and the industry. These activities culminate in the annual presentation of the European Film Awards.



Jägermeister