



**27TH
EUROPEAN
FILM AWARDS**

**EUROPEAN DISCOVERY 2014 - PRIX FIPRESCI
THE NOMINATIONS**

10,000 KM

DIRECTED BY: Carlos Marques-Marcet

WRITTEN BY: Carlos Marques-Marcet & Clara Roquet

PRODUCED BY: Tono Folguera, Sergi Moreno, Jana Díaz Juhl,
Danielle Schleif & Pau Brunet

DIRECTOR OF PHOTOGRAPHY: Dagmar Weaver-Madsen

EDITOR: Juliana Montañés & Carlos Marques-Marcet

PRODUCTION DESIGN: Laia Ateca

COSTUME DESIGN: Vinyet Escobar

SOUND DESIGN: Jonathan Darch

MAIN CAST: Natalia Tena (Alexandra), David Verdager (Sergio)



One couple, one year apart and two distant cities: Los Angeles and Barcelona. Love is Alexandra and Sergio's only weapon and their computers their only tools to fight the 10,000 kilometers that stand in the way of their future together.

Production:

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Director's statement:

This is not just a story of our times; it is a story about our times. Pieces of life portraying a story that many people of my generation are living out, have lived or will live: the drama of long-distance relationships, fragments of a fragmented love.

The origin: When I left Barcelona, I went through a painful long-distance relationship. Nonetheless, I was lucky enough to be able to share the process with friends that were going or had gone through the same experience. Little by little, these stories started to take shape in my head and the characters of Alexandra and Sergi were born, embodying the uncertainties, the inability to sacrifice and the general confusion of a generation in crisis. For Sergi, Alex represents the end of a long road. Alex, on the contrary, needs the continuous excitement of the journey itself.

It's not about "good and bad", but a small portrait of the difficulties of building a life together, of what to do with a love that is still alive in a relationship that is destined to fail. How do we come to accept that a relationship can't sustain itself on love alone?

Technology. Time. Memory: Exploring how the technology that brings us instant communication with the other side of the world implies the birth of a new way of relating to one another. What happens off camera over an online conversation? How does that new filter affect our dialogue? Emails, chats, time difference. Screens inside screens and technologies that blur the border between the future and present.

The shooting style highlights the profound, yet sometimes subtle, difference of being across from someone as opposed to being across from their image. That which was introduced to us as the ultimate communication tool reveals its dark side. There is no substitute for love's dearest senses: touch and smell.

Tone. References: There are some masterful films about couples that we went over again and again: TWO FOR THE ROAD by Stanley Donen, SCENES FROM A MARRIAGE by Ingmar Bergman or WE WON'T GROW OLD TOGETHER by Maurice Pialat. But above all, what may be the best film ever made about long distance relationships: I FIDANZATI by Ermanno Olmi.

Our intention was to bring together the reflectiveness of European tradition with the freshness of an American indie. From John Cassavetes to the most recent mumblecore movement; from the 90s indie boom.

10,000 KM

Festival Participation/Awards:

Athens IFF
BFI London FF
Haifa IFF
Melbourne IFF
Seattle IFF: Best New Director: Grand Jury Prize



Carlos Marques-Marcet

Filmography

2006 THE MOUNTAIN AND THE VALLEY, short
2008 UDOLS, short
2009 ABOUT PIZARRROS AND ATAHUALPAS, doc.
2010 I'LL BE ALONE, short
2012 THE YELLOW RIBBON, short



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DIRECTED BY: Yann Demange

WRITTEN BY: Gregory Burke

PRODUCED BY: Angus Lamont & Robin Gutch

DIRECTOR OF PHOTOGRAPHY: Tat Radcliffe

EDITOR: Chris Wyatt

PRODUCTION DESIGN: Chris Oddy

COSTUME DESIGN: Jane Petrie

SOUND DESIGN: Paul Davis

ORIGINAL SCORE: David Holmes

MAIN CAST: Jack O'Connell (Gary Hook), Paul Anderson (Sergeant Leslie Lewis), Richard Dormer (Eamon), Sean Harris (Captain Sandy Browning)



A young British soldier is accidentally abandoned by his unit following a riot on the streets of Belfast in 1971. Unable to tell friend from foe, and increasingly wary of his own comrades, the raw recruit must survive the night alone and find his way to safety through a disorientating, alien and deadly landscape.

World Sales:

Protagonist Pictures
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Yann Demange

Born in Paris and raised in London, Yann Demange began his career filming live concerts and assisting on commercials and music promos. His first fiction short film JOE was accepted by the British Council as part of its festival programme and was screened internationally. Other shorts followed, including INCOMPLETE, ALAN AND SAMIR and HEADSPACE. Yann attended the National Film and Television School, and on graduating in 2006 he went on to direct comedy drama 'Man in a Box' for Channel 4. His next project was the five part series 'Dead Set', an acerbic satirical zombie drama, written by cult-journalist and presenter Charlie Brooker (nominated for a BAFTA for Best Drama Serial). This was followed by the five-part BBC series 'Criminal Justice' (nominated for the Craft award for Best Director in the 2010 BAFTAs). Most recently he directed the critically acclaimed 'Top Boy' written by Ronan Bennett for Channel 4.

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Festival Participation/Awards:

Athens IFF: Golden Athena
Berlin IFF
Istanbul IFF
Karlovy Vary IFF
Mumbai FF
New York FF
Toronto IFF



Yann Demange



PARTY GIRL

WRITTEN & DIRECTED BY: Marie Amachoukeli, Claire Burger & Samuel Theis

PRODUCED BY: Marie Masmonteil & Denis Carot

DIRECTOR OF PHOTOGRAPHY: Julien Poupard

EDITOR: Frédéric Baillehaiche

PRODUCTION DESIGN: Nicolas Migot

COSTUME DESIGN: Laurence Forgue Lockhart

SOUND DESIGN: Mathieu Villien, Pierre Bariaud & Mélissa Petitjean

ORIGINAL SCORE: Nicolas Weil, Sylvain Ohrel & Alexandre Lier

MAIN CAST: Angélique Litzenburger (Angélique), Joseph Bour (Michel), Mario Theis (Mario), Samuel Theis (Samuel), Séverine Litzenburger (Séverine), Cynthia Litzenburger (Cynthia)



Angélique is a 60-year-old bar hostess. She still likes to party, she still likes men. At night, she makes them drink, in a cabaret by the French-German border. As time goes by, clients become rare. But Michel, her regular client, is still in love with her. One day, he asks Angélique to marry him.

Production :

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Marie Amachoukeli, Claire Burger & Samuel Theis

Born at the end of the 70s, the three have been friends for a long time. Claire and Samuel met at 18 in Forbach, Marie and Claire met a few years later at *La fémis*. They collaborated for the first time on the medium-length film *FORBACH* (2008), Claire's graduation film. The film already showed the Theis family, creating in Samuel the desire to make a feature film about them, with his mother as the main character. He got together with Marie and Claire and together they wrote and directed their first feature.

Meanwhile, Marie and Claire made two short films, *IT'S FREE FOR GIRLS*, which won the French César for Best Short (2010), and *DEMOLITION PARTY* (2012).

inter.pyramidefilms.com/content/party-girl

PARTY GIRL

Festival Participation/Awards:

BFI London IFF

Busan IFF

Cannes IFF: Caméra d'Or & Ensemble Prize

Helsinki IFF

Mumbai FF

Odessa IFF: Best Actress

Sarajevo FF

Viennale

Warsaw FF



Marie Amachoukeli, Claire Burger, Samuel Theis



THE TRIBE

PLEMYA

WRITTEN & DIRECTED BY: Myroslav Slaboshpytskiy
PRODUCED BY: Valentyn Vasyanovych & Iya Myslytska
DIRECTOR OF PHOTOGRAPHY: Valentyn Vasyanovych
EDITOR: Valentyn Vasyanovych

PRODUCTION DESIGNER: Elena Slaboshpyskaya
COSTUME DESIGNER: Alena Gres
SOUND DESIGNER: Sergiy Stepanskiy
MAIN CAST: Grigoriy Fesenko (Sergiy), Yana Novikova (Anna)



A deaf mute teenager enters a specialised boarding school where, to survive, he becomes part of a wild organisation – the Tribe. His love for one of the concubines will unwillingly lead him to break all the unwritten rules within the Tribe's hierarchy.

Production & Press:

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www.alphaviolet.com/the-tribe

Director's statement

It's been my old dream to do homage to the silent movie. To make a film that can be understood without a single voiced word. It's not that I was thinking about some kind of a European "existential" movie in which the heroes would keep silent throughout half the film. And besides, actors were not silent in the silent movie, they communicated very actively through a wealth of byplay and body language. They could communicate emotions and feelings without a line to say. And it is not by incident that most silent movie stars had come from the pantomime. This is exactly why I've always wanted to shoot a film about the life of deaf-and-dumb people. With no speech and with no subtitles. And with the participation of real deaf mute people.

While I was working on my short DEAFNESS, which I considered to be a kind of a pilot for a future full feature, I made many contacts with the Ukrainian deaf-and-dumb community and the heads of the Ukrainian societies of deaf people. I also came to know the leaders of the informal "shadow" community, who revealed to me their isolated world from inside, the ways and the rituals of this community, one of the most closed ones.

This film is completely based on my school memories and on what my consultants told me from the world of deaf-and-dumb people. With all its seeming simplicity and seeming violence, this is a film about very young people. And very young people are capable of strong pure feelings: love, hatred, fury, anger, despair. One does not need words to express these emotions.

I see this film as a humanistic story of love and initiation – a story of entering the adult life in the cruel world.

Myroslav Slaboshpytskiy

Born in Kiev (Ukraine) in 1974, Myroslav Slaboshpytskiy graduated from the filmmaking department of the Kiev State Institute of Theatre and Arts majoring in feature film directing. He has worked at film studios in Kiev and in St. Petersburg. His short films DIAGNOSIS and DEAFNESS were both nominated for a Golden Bear.

In 2010, he received a grant for the development of his first full-length feature film THE TRIBE from the Hubert Bals Fund of the Rotterdam IFF.

In 2012, he won the Silver Leopard at the Locarno FF for NUCLEAR WASTE which was also nominated for the European Film Awards in 2013.

THE TRIBE

Festival Participation/Awards:
Cannes IFF



Myroslav Slaboshpytskiy

Filmography:

- 2006 THE INCIDENT, short
- 2009 DIAGNOSIS, short
- 2010 DEAFNESS, short
- 2012 NUCLEAR WASTE, short



WOUNDED

LA HERIDA

DIRECTED BY: Fernando Franco

WRITTEN BY: Fernando Franco & Enric Rufas

PRODUCED BY: Koldo Zuazua

DIRECTOR OF PHOTOGRAPHY: José Haro

EDITOR: David Pinillos

PRODUCTION DESIGNER: Koldo Zuazua

COSTUME DESIGNER: Eva Arretxe

SOUND DESIGNER: Nacho Arenas

ORIGINAL SCORE: Ibon Aguirre & Ibon Rodriguez

ANIMATION: Ana Rubio

MAIN CAST: Andrés Gertrudix (3), Marian Alvarez (Ana), Manolo Solo (Jaime), Rosana Pastor (Ana's mother)



pictures: © Europacorp - Duran - Francez Cinema

Ana is 28. She feels useful and satisfied in her routine work helping others. Nevertheless, outside of her working day, Ana has serious problems relating to people. She is socially awkward and even aggressive towards those people closest to her and whom she loves.

Ana cannot control this behaviour or her emotions, so she suffers constantly and feels tormented and guilty. Really she would just like to feel at ease with herself and with others, to be happy. But her self-destructive, self-harming behaviour only isolates her more and more.

Ana is unaware that she suffers from what psychiatrists call Borderline Personality Disorder.

Production:

Kowalski Films

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Director's statement

After more than a decade working as a feature film editor, the time has finally come to get behind the camera to direct my first film. *WOUNDED* is the result of a collaboration with Enric Rufas, well known dramatist and Jaime Rosales' regular scriptwriter.

The film tells of a year in the life of Ana, played by Marian Álvarez. Ana suffers from a personality disorder that leads her to injure herself and to behave unpredictably with those around her: her mother, her boyfriend and her fellow workers. The story focuses on these conflicts and how they clash with the character's strong emotional involvement in her daily work.

WOUNDED deals with a subject of social interest which is practically invisible to the general public. It talks about an illness that affects a large number of individuals (2% of the young population) and their families who, because of the great lack of information about it, are unable to identify the problem and its roots. In that sense, I think that this is a rigorous and honest film.

Fernando Franco

In 2001 he started working as a feature film editor. Since then he has edited almost twenty films, including *NO TEN-GAS MIEDO* by Montxo Armendáriz, *ALACRÁN ENAMORADO* by Santiago Zannou, *BON APPETIT* by David Pinillos and *BLANCANIEVES* by Pablo Berger, for which he won the Circle of Filmwriters' Medal for Best Editing and was also nominated for the Goya and Gaudí awards.

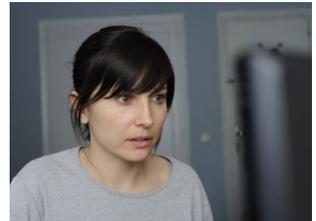
Since 2007 he has also been developing his own projects as director, whether short films, video clips or pieces for museums. His short films have had a notable career in festivals around the world, winning over fifty awards (among others, he has twice won the Biznaga for Best Short Film at Malaga Festival of Spanish Film). Two years ago, he was named in "Variety" as one of the five most promising new directors in Spain, and his first feature film, *WOUNDED* has been chosen to compete in the Official Section of the San Sebastian IFF 2013.

He has combined this work with that of teaching as Head of Editing at ECAM and collaborating with other centres such as the EICTV in San Antonio de los Baños (Cuba) or the Department of Film at Valladolid University.

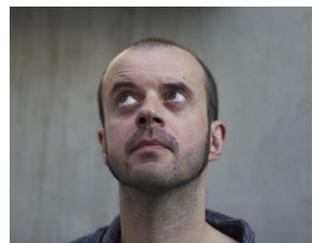
WOUNDED

Festival Participation/Awards:

BFI London FF
CPH:PIX
Donostia San Sebastian IFF
Guadalajara IFF
Int'l Antalya Golden Orange FF
Mar del Plata IFF
Stockholm IFF
Tallinn Black Nights FF
Zurich FF



Fernando Franco





Founded in 1988, the European Film Academy (EFA) now unites more than 3,000 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.



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LATVIJAS TELEVĪZIJA

