JUST THE RIGHT AMOUNT OF VIOLENCE

WRITTEN & DIRECTED BY: Jon Bang Carlsen
PRODUCED BY: Helle Ulsten & Jon Bang Carlsen
DOP: Jon Bang Carlsen
EDITOR: Morten Giese
PRODUCTION DESIGN: Hilda Rasula & Rikke Selin
COSTUME DESIGN: Simon Bang Carlsen
SOUND DESIGN: Jess Wolfsberg
ORIGINAL SCORE: Nathan Larson
MAIN CAST: Melissa Carnell, Quinn Butterfield

For many families in the sprawling suburbs of Los Angeles, an idyllic, peaceful middle-class existence is just a facade. What lies beneath is the unseen domestic turmoil: teens addicted to drugs, breaking the law and engaging in violent outbursts—and parents at their wits end. Interventionists, like Evan “Bullet” James and Dana “Hodges” Goller, specialise in entering these suburban homes in the night and ripping troubled teens from their beds to transport them, against their will, to a reform school in Utah.

Director’s Statement:
JUST THE RIGHT AMOUNT OF VIOLENCE is a story about the break-up of the one love affair that you can’t live without, the love between children and parents. The location is suburban Los Angeles, the home of James Dean in REBEL WITHOUT A CAUSE and of DESPERATE HOUSEWIVES; the classic doll’s houses that frame our ideas of happiness and cripple those who can’t develop within. While fighting to make this painful story reveal itself to the camera I gradually realised that I have to reveal my own wounds; that the only way I can make the wounded teenagers face my camera is by facing an agonising pain within my own soul. A loss of parental love that I have kept away by hiding behind the very camera that is supposed to tell a story of teenagers being hijacked to teenage prisons in Mormon Utah in the name of love.

Jon Bang Carlsen
Born 1950 in Denmark, Jon Bang Carlsen graduated from The Danish Film School in 1976. He worked with the famous Danish theatre group “Solvognen” from 1971 to 1978 and has published poetry, essays and a novel, apart from his main profession of writing, directing and producing movies.
MASTER OF THE UNIVERSE

DIRECTED BY: Marc Bauder
PRODUCED BY: Marc Bauder & Markus Glaser
DOP: Börres Weiffenbach
EDITOR: Hansjörg Weißbrich & Heidrun Schweitzer
SOUND DESIGN: Lars Ginzel
ORIGINAL SCORE: Bernhard Fleischmann

Marc Bauder

Investment bankers are the real Masters of the Universe, not politicians, armies or even countries. In economic powerhouse Germany, a top banker gives a disturbing insider’s account of his emotions, motivations and predictions. Revealing a parallel universe of extreme income and merciless pressure.

A system disconnecting bankers from the outside world, unable to reflect about their work.

Germany/Austria
01:28:00

World Sales:
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NGF Geyrhalterfilm
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MASTER OF THE UNIVERSE

Festival Participation/Awards:
Amsterdam Int’l Doc FF
CPH:PIX
Docavi Int’l Doc FF
Documenta Madrid
DDK Leipzig
Locarno IFF: Prix Semaine de la Critique
Mar del Plata IFF
One World Int’l Human Rights Doc FF
Zürich FF

Pize of German Film Critics 2013,
Nominated German Film Academy LOLA 2014

Marc Bauder
Filmography:
2000 NO LOST TIME, doc
2003 GROW OR GO, doc
2006 LAST TO KNOW, doc
2010 AFTER THE REVOLUTION, doc
2011 THE SYSTEM
OF MEN AND WAR

Laurent Bécue-Renard is a French director and producer. In 1995 and 1996, while living in Sarajevo during the siege, he served as editor-in-chief of the magazine “Sarajevo Online” and published a series of short stories called “The Sarajevo Chronicles”. After the conflict, he began exploring war’s enduring impact on three widows at a rural therapy centre. The documentary he wrote, directed, and produced about them, WAR-WEARIED (De guerre lasses), screened at dozens of festivals and received the Berlin International Film Festival’s Peace Film Award, among others.

Shifting focus to young men returning from battles in faraway lands, Bécue-Renard continues to explore war’s psychological aftermath with OF MEN AND WAR, the second volume of his genealogy of wrath trilogy.

Anger consumes a dozen combat vets long after their return from the front. The warriors in OF MEN AND WAR have come home to the United States, but their minds are stuck out on the battlefield. Like figures from a Greek tragedy, all have traumatic memories that haunt them to this day. Ghosts and echoes of the war fill their lives. Threats seem to spring out from everywhere. Wives, children, and parents bear the brunt of their fractured spirits.

At The Pathway Home, a first-of-its-kind PTSD therapy centre, the film’s protagonists resolve to end the ongoing destruction. Their therapist is a Vietnam vet himself, helping the young men forge meaning from their trauma. Over years of therapy, OF MEN AND WAR explores their gruelling paths to recovery, as they attempt to make peace with themselves, their past, and their families.

Production:
Alice Films
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World Sales:
CAT&Docs
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Press:
Eva Simonet
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After the India of Varanasi’s boatmen, the American desert of the dropouts, and the Mexico of the narco-assassin, Gianfranco Rosi has decided to tell the tale of a part of his own country, roaming and filming for over two years in a minivan on Rome’s giant ring road – the Grande Raccordo Anulare, or GRA – to discover the invisible worlds and possible futures harboured in this area of constant turmoil. Elusive characters and fleeting apparitions emerge from the background of this winding zone.

World Sales:
Doc & Film International
Hannah Horner
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Gianfranco Rosi
Gianfranco Rosi was born in Asmara Eritrea and has lived in Istanbul, New York, Rome and Los Angeles. After attending university in Italy in 1985 he moved to N.Y. where he graduated from New York University Film School. He is a guest lecturer at New York University Film School, SUPSI in Switzerland and the CCC in Mexico City.
WAITING FOR AUGUST

Written & Directed by: Teodora Ana Mihai
Produced by: Hanne Phlypo & Antoine Vermeesch
DOP: Joachim Philippe
Editor: Michèle Hubinon
Sound Design: Frédéric Meert
Original Score: Karim Baggili

Director’s Statement:
My parents fled Romania in 1988 and were granted political asylum in Belgium. I stayed behind as a guarantee for the secret services that my mom and dad would return: it was the only way for them to escape. In the end I was lucky: after some diplomatic interventions, I was able to leave Romania, too, and was reunited with my parents. But that one-year absence during my childhood left a significant mark on me. I remain in close contact with my country of birth, intrigued and pre-occupied by its current fate. I realise that, in a way, history is repeating itself. Children are no longer left behind for political reasons, but for economic ones. But the impact on the child remains the same. Economic migrants are occasionally given a voice by the media, but we hardly ever hear from the young ones left behind. That is why I wanted to tell their story – the story behind the story. Luckily, after many months of searching and numerous interviews, I finally met the Halmacs. The kids literally claimed my empathy. Every single one of them is a real ‘character’, with a fascinating and well-defined personality that I just wanted to get to know better. Having said that, I was of course also confronted with a crucial question: who was the main character in this story? Who was holding the family together in the mother’s absence? The answer came quite naturally: Georgiana, who was about to turn 15 when we started filming. She was the new point of reference for the rest of the siblings, despite her age. As I started following Georgiana, I discovered an extremely strong, uninhibited teenager who accepted her new ‘head-of-the-family’ role with humility, without considering herself a victim. But she did possess the realisation that she — like the rest of her siblings — should have the right to a normal, more protected childhood. I felt privileged to be allowed into their lives to tell their story of courage and resilience.

Teodora Ana Mihai

Teodora completed high school at the French American Int’l High School in San Francisco. Soon, inspired by her father’s passion for photography and the artistic environment of San Francisco, she found what she wanted: to tell stories through images and sounds. She studied film at Sarah Lawrence College in upstate New York and, upon returning to Belgium, first started working as a script supervisor and assistant director. However, the desire to work on her own projects was so strong that she decided to shift focus and dedicate herself entirely to this.

Production:
Clin d’œil films
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Georgiana Halmac turns 15 this winter. She lives with her six brothers and sisters in a social housing condo on the outskirts of Bacau, Romania. Their mother Liliana was forced to leave her family behind to go to Turin, Italy, to earn money. She won’t be back before summer. During their mother’s absence, Georgiana has been catapulted into the role of head of the family, responsible for her siblings. Her adolescence is cut brutally short. Caught between puberty and responsibility, Georgiana moves ahead, improvising as she goes. Phone conversations with her mom are her only guidelines. Intimate scenes from the daily life of the seven siblings show us – in an uncensored, fly-on-the-wall style – how real events are experienced and interpreted with great imagination by the children.

World Sales:
Amsterdam Int’l Doc FF
Bergen IFF: Best Int’l Doc
BFI London FF
FF Ghent
Hot Docs Canadian Int’l Doc F: Best Int’l Feature Doc
Karlovy Vary IFF: Best Long Doc
Visions du réel - IFF

Waiting for August

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Produced by: Hanne Phlypo & Antoine Vermeesch
DOP: Joachim Philippe
Editor: Michèle Hubinon
Sound Design: Frédéric Meert
Original Score: Karim Baggili

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WE COME AS FRIENDS

DIRECTED BY: Hubert Sauper
WRITTEN BY: Hubert Sauper
PRODUCED BY: Hubert Sauper, Gabriele Kranzelbinder
DIRECTOR OF PHOTOGRAPHY: Hubert Sauper, Barney Broomfield, Xavier Liebard, Ross Turnbull

WE COME AS FRIENDS is a science fiction-like odyssey in a home-made flying machine. Set in central Africa, it explores a ‘civilizing’ pathology that transcends the news headlines - colonialism, imperialism, and holy wars over resources. This documentary leads us into improbable locations and into people’s thoughts, both stunning and heart-breaking.

Production:
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Hubert Sauper
Hubert Sauper (b. 27 July 1966, Kitzbühel, Tyrol, Austria) is best known for political documentary films in “cinema vérité” style. Sauper earned world-wide recognition for his film’s expression, content, and aesthetics. His films are usually controversial for their explicit political standpoints. His last documentary, DARWIN’S NIGHTMARE, has had international success and has been critically acclaimed (EFA documentary 2004 and American Academy Award Nominee for Best Documentary Feature).

Festival Participation/Awards:
BAFICI, Buenos Aires
Berlin IFF: Peace Film Prize
Istanbul IFF
New York FF
San Francisco IFF
Sundance: FIPRESCI-Award

WE COME AS FRIENDS

Austria
01:45:00

Hubert Sauper
Filmography:
1998  KISANGANI DIARY, doc
2004  DARWIN’S NIGHTMARE, doc
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.