

The background features abstract geometric shapes in shades of blue and white. In the top left and top right corners, there are triangular shapes filled with a white grid pattern on a blue background. The bottom left and bottom right corners are dominated by large, solid blue shapes that resemble stylized steps or a staircase. The central area is white, providing a clean space for the text.

# ***25th*** ***European Film Awards***

***EFA Short Film 2012***  
***The Nominations***

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Yves Marmion  
Chairman, European Film Academy

A lot of the short films nominated this year depart from difficult, sometimes very intimate, life-changing situations. Some of them may make you laugh, some of them may disturb, even shock you. Each of them opens a window into a different world and still altogether they can only offer a glimpse of the galaxy of human experience, perception and emotion – and of the breath-taking creative diversity of European cinema. It is with great pleasure that we present this year's nominated short films.

The EFA Short Film Initiative has long been an established item on the annual international short film agenda. It is organised in co-operation with fifteen partner festivals at each of which an independent international jury presents one of the European short films in competition with a nomination for the European Film Academy Short Film Award.

During the past twelve years, the interest in the short film initiative and this collection of short films has constantly been increasing. The nominated films go through a series of more than 40 screenings across the world. From Italy to India, from Georgia to Brazil, we are proud to draw world-wide attention to these short films and their creators. And I invite you to leaf through this booklet and meet the nominees – creative people from all over Europe.

This great short film initiative wouldn't be possible without our allies in the world of short films and I wish to thank all our partner festivals for yet another fantastic year full of surprises and discoveries! I would also like to thank our friends at the Flanders International Film Festival Ghent and the Royal Academy of Fine Arts KASK for re-establishing the EFA Short Film Weekend – a great gathering of the nominated directors in Ghent for a first screening of the nominated shorts and a weekend of meeting and mingling. Thank you & bedankt!

The members of the European Film Academy will elect the overall winner who will be announced at the 25th European Film Awards Ceremony in Malta on 1 December.



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## DEMAIN, ÇA SERA BIEN TOMORROW WILL BE GOOD

**DIRECTED BY:** Pauline Gay  
**WRITTEN BY:** Pauline Gay & Benjamin Goby  
**PRODUCED BY:** Jeremy Durand  
**DIRECTOR OF PHOTOGRAPHY:** Chloé Lesueur  
**EDITOR:** Julie Léna  
**SOUND:** Margot Testemale, Fanny Weinzaepflen  
**MAIN CAST:** Céline Grùn, Mélodie Ulla

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Portrait of two lost girls ...



Pauline Gay

Pauline Gay was born in October 1982. After graduating from university, she studied at *La fémis*. In 2011, she studied at the California Institute of the Arts. She is from the working class and likes to explore different family backgrounds. *DEMAIN, ÇA SERA BIEN*, her graduation film, was selected for many film festivals including the Directors' Fortnight in Cannes.

**How long did it take to make your short? Was it difficult to get financing?**

It took me six months to make my short. Actually, everything happened very quickly. I wanted to find a young mother before writing anything and went to many social centres but I couldn't find the right person. Then, one day, while walking along a playground, I found my actresses. In two months, I wrote and shot the film (I had about a week to shoot). At that time, I was a student at *La fémis*, and the school financed the film.

**Which thoughts come to mind concerning a "European cinema community"?**

European cinema is much diversified in its attempts and proposals. I mean, every country has its own identity and this is what makes European cinema so original. Places, cultures, economies and political issues are different in all countries and push filmmakers to express themselves, to create and invent new forms. Co-production opportunities allow collective creation and make movies richer.

**If you owned a theatre for one night, which films would you screen?**

*FISH TANK* by Andrea Arnold - a movie I would like to have made myself; *HUMAN RESOURCES* by Laurent Cantet - the film talks about where I come from; *TO OUR LOVES* by Maurice Pialat - I'll always be impressed by his directing; *E.T.: THE EXTRA-TERRESTRIAL* by Steven Spielberg - the first film that I saw and that I always watch with a child's soul; *GOD'S OFFICES* by Claire Simon - when I saw this movie, I thought that I was on the right direction in my way of making films.

**What is your next project?**

I spent one year at film festivals and helping others to do their projects. I wanted to feel useful and to learn more about other parts of the production of a film. Now, I write, I take notes about people I meet, situations that interest me, what I feel. But it's only the beginning ...

## SUPERMAN, SPIDERMAN SAU BATMAN SUPERMAN, SPIDERMAN OR BATMAN

**DIRECTED BY:** Tudor Giurgiu  
**WRITTEN BY:** Doru Lupeanu  
**DIRECTOR OF PHOTOGRAPHY:** Adrian Silisteanu  
**EDITOR:** Eugen Kelemen  
**MAIN CAST:** Bogdan Zsolt, Aaron Serban, Ovidiu Crisan, Elena Ivanca

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5-year-old Aron sets out on a journey with his worried father at the end of which he wishes, like the superheroes in the comic books, to save his mother from her heart condition.



Tudor Giurgiu

Born in 1972 in Cluj-Napoca, Romania, Tudor Giurgiu is a member of the European Film Academy, founder and President of the Transylvania IFF and the Full Moon - Horror & Fantasy FF and initiator of the Gopo Awards - Romania's national film awards. He is founder of the production company Libra Film, the film distribution company Transilvania Film and co-founder of local exhibitor Cityplex (11 screens).

Tudor's debut feature *LOVE SICK* was selected for the Panorama section of the 2006 Berlin IFF and awarded at several international festivals. Between 2005 and 2007, he served as General Director of Romanian National Television (TVR). Tudor was involved as main producer in *KATALIN VARGA* by Peter Strickland (awarded with a Silver Bear at the 2009 Berlin IFF and as European Discovery at the European Film Awards), *MISSION OF THE HUMAN RESOURCES MANAGER* by Eran Riklis and *CENDRES ET SANG* by Fanny Ardant. His second feature, *OF SNAILS AND MEN*, is a local box-office hit in Romania.

**How long did it take to make your short? Was it difficult to get financing?**

It took more than two years after I've read the wonderful script and after receiving the production grant from the Romanian Film Fund. I was too busy with other projects and waited to be able to focus on the short.

**Which thoughts come to mind concerning a "European cinema community"?**

Diversity, good films, and passion.

**If you owned a theatre for one night, which films would you screen?**

Roman Polanski's *KNIFE IN THE WATER*, Federico Fellini's *LA DOLCE VITA*, François Truffaut's *JULES ET JIM*, and Milos Forman's *LOVES OF A BLONDE* for the sunrise.

**What is your next project?**

The feature *CRISTIAN*, a political thriller (inspired by real facts) about a young prosecutor who commits suicide when he realises his moral values are totally different from the values of the system he is working for.

## TWO HEARTS

**DIRECTED BY:** Darren Thornton

**WRITTEN BY:** Colin Thornton

**PRODUCED BY:** Collette Farrell

**DIRECTOR OF PHOTOGRAPHY:** Ruairi O'Brien

**PRODUCTION DESIGNER:** Kieran McNulty

**SOUND:** Rob Flanagan

**COSTUME DESIGNER:** Louise Stanton

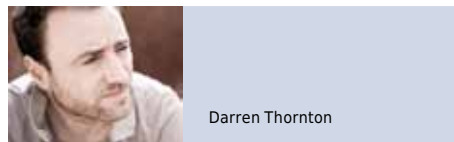
**EDITOR:** Anna Maria O'Flanagan

**ORIGINAL SCORE:** Stephen Rennicks

**MAIN CAST:** Roxanna Nic Liam, Sophie Fay, Johnny Ward, Sam Keeley, Emmet Kirwan, Andrea Irvine, Ciaran McCabe



Lorna has worked hard to stay on the right track. But when a man from her past is released from prison, her emotions spiral out of control, and she finds herself inextricably drawn back to a life, and a love, that's forbidden.



Darren Thornton

**How long did it take to make your short? Was it difficult to get financing?**

For other shorts I've made it's taken a long time to get the funding, but this one was surprisingly easy to get financed. My brother Colin wrote the screenplay and everyone really responded to the quality of the script. We shot the film over five days in April 2011.

**Which thoughts come to mind concerning a "European cinema community"?**

A lot of positive things really, my shorts have always been warmly received at festivals in Europe and I feel immensely proud to be part of such a strong community.

**If you owned a theatre for one night, which films would you screen?**

FIVE EASY PIECES by Bob Rafelson, BROKEBACK MOUNTAIN by Ang Lee, and 400 BLOWS by François Truffaut.

**What is your next project?**

My next project is my first feature film; an adaptation of a play I directed called 'A date for Mad Mary'. It's a comedy and I hope to shoot it early next year for Element Pictures in Ireland.

## MITEN MARJOJA POIMITAAN HOW TO PICK BERRIES

**DIRECTED & PRODUCED BY:** Elina Talvensaaari

**WRITTEN BY:** Elina Talvensaaari & Mauro Fariñas

**DIRECTOR OF PHOTOGRAPHY:** Joonas Pulkkanen

**SOUND:** Pinja Mäki

**EDITOR:** Markus Leppälä

**ORIGINAL SCORE:** Pinja Mäki & Tommi Mäki

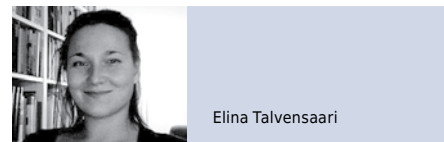
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Visitors from a distant place appear in the misty swamps of Northern Finland. The locals grow restless - things are changing, secret berry spots are revealed and everything is getting uncomfortable. Who is to blame and who is profiting from all this? HOW TO PICK BERRIES is an exploration of the Finnish mind and the absurdities of the global economy.



Elina Talvensaaari

**Which thoughts come to mind concerning a "European cinema community"?**

It brings to my mind the rich and heterogeneous history of European cinema. There's Ingmar Bergman, Pier Paolo Pasolini, Chris Marker and all those great filmmakers. That's the ground on which the living part of the community grows. Hopefully it will get even more alive!

**If you owned a theatre for one night, which films would you screen?**

It would be a long night! THE MIRROR by Jafar Panahi, SOMEWHERE by Sofia Coppola, THE BEACHES OF AGNES by Agnès Varda, MY WINNIPEG by Guy Maddin and to stop all the happiness BLOOD OF THE BEAST by Georges Franju. Oh, and WUTHERING HEIGHTS by Andrea Arnold! And LESSONS OF DARKNESS by Herzog.

**What is your next project?**

Before I always said it was about love and economy, but it really doesn't have much to do with love. I won't say too much but the working title is WOMEN ON BRIDGE. It's a reflection about intimacy, I guess.

## L'AMBASSADEUR ET MOI THE AMBASSADOR & ME

WRITTEN, DIRECTED, PRODUCED & EDITED BY: Jan Czarlewski  
SOUND: Jan Czarlewski  
SOUND MIXING: Laurent Kempf  
MAIN CAST: Sławomir Czarlewski, Jan Czarlewski, Alina Piec



His Excellency, the plenipotentiary Ambassador of the Republic of Poland to the Belgian Crown sacrificed his entire life for his country. His dedication came with a price; he never really had time for me, his son. In admiration, I always longed to be like him. However, I feel like I am quite the opposite. I thus decide to come to Brussels to try to make up for lost time.



Jan Czarlewski

Jan Czarlewski was born in Paris in 1988 to Polish parents and grew up imbued with both cultures. He graduated in film and television from the Sorbonne Nouvelle in 2009. In 2012, he graduated from the university of art and design Lausanne where he studied in the film department. In 2011, he directed L'AMBASSADEUR ET MOI which was shown at numerous international film festivals and was awarded several times. In 2012, he directed his diploma fiction short, L'AMOUR BÈGUE, which was awarded at the Locarno IFF 2012.

**How long did it take to make your short? Was it difficult to get financing?**

I made this film during one semester in a workshop project at school. The preparation took me one month, then ten days of shooting, then one and a half months of editing. The film was made with no money as it was not a diploma project. You don't need a lot of money for this kind of project: just two flight tickets and a camera.

**Which thoughts come to mind concerning a "European cinema community"?**

Diversity. Each country has its own specific cinema. Generally speaking, I have the feeling that there are two major cinema families: the Nordic/East European cinema which is maybe more "precise", "efficient" and "colder" than the Latin cinema which is more "intellectual" and "crazy" at the same time. Still, it's great that we try to build a true European film identity that regroups our diversities.

**If you owned a theatre for one night, which films would you screen?**

A comedy: Something fresh, optimistic and modern (I always think about the Polish short FROZEN STORIES) - to make European cinema look to the future with a positive feeling. I would probably also screen INTOUCHABLES which makes me feel less depressed about life. Finally I would screen the documentary CONFESSIO OF AN ECO-TERRORIST by Peter Jay Brown, which is an example of engaged and funny cinema.

**What is your next project?**

I already finished it: L'AMOUR BÈGUE, a short fiction film about 23-year-old Tim. He's intelligent, rather good-looking, but he stammers. Seducing a girl is an ordeal. Encouraged by his friend, he will try and reach for the brass ring - Victoria, a pretty girl he met boxing. However, he has trouble stringing two words together ...

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## IM FREIEN IN THE OPEN

DIRECTED BY: Albert Sackl, in collaboration with Markus Krispel & Franz Zar  
ADDITIONAL ASSISTANCE: Nina Kreuzinger  
DIRECTOR OF PHOTOGRAPHY, EDITOR & MAIN CAST: Albert Sackl

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The title IN THE OPEN should be taken literally as the camera turns to details of a meagre and untouched landscape, which serves as projection surface for exploring the cinematic apparatus, and (de)constructing cinematic space, time, and movement. The human, a foreign body in this place, seeks a relationship to the landscape and the camera.



Albert Sackl

Born in 1977 in Graz, Austria, Albert Sackl studied philosophy and art history at the University of Vienna (1995-1997) and fine arts at the Städelschule Frankfurt (film class with Peter Kubelka, 1997-2000). He taught at the School for Independent Film, Vienna (2007-2010) and studied fine arts at the Academy for fine Arts in Vienna (class with Heimo Zobernig, 2007-2011).

**How long did it take to make your short? Was it difficult to get financing?**

The whole process took about four years; shooting took three months through day and night. I got good financing, although in the end the film became more expensive than what I could raise and I had to work a bit afterwards to pay my debts.

**Which thoughts come to mind concerning a "European cinema community"?**

From the early ancestors of film like Étienne-Jules Marey on, the development of the new media has very strong roots in Europe. The European cinema community nowadays exists in various divided

groups and subgroups and I think every enterprise to somehow pool those groups for specific occasions is a good thing.

**If you owned a theatre for one night, which films would you screen?**

Mainly works from the so-called avant-garde like Dziga Vertov's ENTUZIAZM, Michael Snow's 'RAMEAU'S NEPHEW' BY DIDEROT, Kurt Kren's ASYL, Charles Dekeukeleire's IMPATIENCE, Peter Kubelka's SCHWECHATER or Gregory Markopoulos' TWICE A MAN as well as feature films like Robert Bresson's AU HASARD BALTHAZAR, Ulrich Seidl's HUNDSTAGE or Lars von Trier's MELANCHOLIA as well as a variety of documentary films.

**What is your next project?**

It is in its first stadium of development and will deal with a kind of specific form that I try to develop from my earlier works. As all my earlier film work it will be categorised as a so-called "experimental film". I want to shoot with 16mm film on a wide range of different locations, using a kind of analogue 3D-timelapse-technique. At the moment there are a lot of ideas that are still waiting for arrangement and first tests. Maybe it will become my first film with sound.

## VILAINE FILLE MAUVAIS GARÇON TWO SHIPS

WRITTEN & DIRECTED BY: Justine Triet  
 PRODUCED BY: Emmanuel Chaumet  
 DIRECTOR OF PHOTOGRAPHY: Tom Harari  
 EDITOR: Damien Maestraggi  
 SOUND: Julien Brossier  
 SOUND EDITOR: Jocelyn Robert  
 MIXING: Laure Arto  
 MAIN CAST: Laetitia Dosch, Thomas Lévy-Lasne

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Life in the big city. Thomas is a young artist, broke and unattached. Laetitia is an attractive, intelligent young woman in high heels. A party. A dance. An invitation. The pair spends the night together – vacillating between hospital and bed, between light-heartedness and high drama. They are the bright stars that give paintings depth.



Justine Triet

Justine Triet graduated from the Ecole nationale supérieure des Beaux-arts in Paris. She has directed several films on video, examining the place of the individual within a group: SUR PLACE (2007), shot during student demonstrations, SOLFERINO (2008), shot during presidential elections. During a 2009 cultural exchange with Brazil, she directed DES OMBRES DANS LA MAISON in a township of São Paulo. Her films have been presented at the Centre Pompidou, the Lyon Biennale of Contemporary Art and the Musée des Beaux-Arts in Paris. TWO SHIPS is her first short fiction film. Her first feature, THE SOLFERINO BATTLE, will be released in May 2013.

**How long did it take to make your short? Was it difficult to get financing?**

One year approximately. It was not very hard to finance it, although we didn't have very much, my producer was a great support: He would have produced it with even less!

**Which thoughts come to mind concerning a "European cinema community"?**

Beautiful thoughts.

**If you owned a theatre for one night, which films would you screen?**

WARRENDALE (1967) by Allan King, FROWNLAND (2008) by Ronald Brownstein, STUCK ON YOU (2003) by the Farrelly Brothers or THE WIRE (season 1).

**What is your next project?**

I am currently doing the editing of a feature film, THE SOLFERINO BATTLE. It is about a couple struggling about their two young daughters on the day of the second turn of the French presidential elections.

## CSICSKA BEAST

WRITTEN & DIRECTED BY: Attila Till  
 DIRECTOR OF PHOTOGRAPHY: Imre Juhász  
 EDITOR: Béla Barsi  
 ORIGINAL SCORE: Iván Lantos  
 SOUND: Csaba Major  
 MAIN CAST: Szabolcs Thuróczy, Móni Balsai, Balázs Sztítás

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István Balogh, a not very affluent Hungarian farmer, lords over his wife, children and his "hired" slave. Cut off from the rest of the world on a distant farm in the Great Plains, he tries to uphold a family ideal he formulated from rigid traditions.



Attila Till

Attila Till graduated from the Hungarian University of Fine Arts in the intermedia department. His first feature film PÁNIK (Panic) premiered in 2008 at the Hungarian Film Week where it won the Best Actress Award and screened at various international festivals. His first short film, CSICSKA (Beast), is based on extended research and inspired by newspaper articles, and television news on the theme of modern-day slavery. Aside from his film work, he is one of the most recognized TV personalities in Hungary. In recent years, he has helped create numerous innovative cultural programmes as well as hosting high-profile TV shows.

**How long did it take to make your short? Was it difficult to get financing?**

After several months of preparations, location and motive research, we shot BEAST in five days. What I found especially challenging was to integrate the professional and non-professional cast into a solid world, and to convey the atmosphere of the story in a genuine way.

We have not received any state subsidies and paid the small professional crew from our own pocket. Both for shooting and post-production we were supported by film production companies, without them we couldn't have done it.

**Which thoughts come to mind concerning a "European cinema community"?**

To be a European filmmaker means that you belong to a society which inherited an extremely rich past and has always appreciated formal innovations. This has encouraged the making of films about the human existence and psyche from a very personal point of view.

**If you owned a theatre for one night, which films would you screen?**

I would organise a Hungarian evening. I think it's important to get the young generation, my generation, excited about our films, maybe even more so in Hungary. I would screen films such as Szabolcs Hajdu's WHITE PALMS, Kornél Mundruczó's AFTA and PLEASANT DAYS, György Pálfi's TAXIDERMIA, and Bence Fliegauf's DEALER.

**What is your next project?**

It's the story of a wheelchair-bound assassin gang. Driven by despair and fear of becoming useless, a 20-year-old man, his friend, and an ex-fireman offer their services to the underworld. But things are not what they seem. The boundaries between reality and fiction blur and the story becomes a whirling kaleidoscope showing us gangsters and gunfights, but also the challenge of life in a wheelchair and the pain caused by a father's rejection.

## VILLA ANTROPOFF

WRITTEN & DIRECTED BY: Kaspar Jancis & Vladimir Leschiov  
 ART DIRECTOR: Vladimir Leschiov  
 ORIGINAL SCORE: Kaspar Jancis  
 DIRECTOR OF PHOTOGRAPHY: Marje-Ly Liiv  
 MAIN CAST: Juuli Lill, Kaspar Jancis, Nancy Phelps

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A man has nothing to lose except his dream. To make his dream come true the man embarks on a dangerous journey. But his destination is not what it seems.



Kaspar Jancis



Vladimir Leschiov

Born on 8 May 1975 in Tallinn, he has been interested since childhood in drawing comic strips and illustrations for his own stories. He has been part of the creative core of several rock groups, writing song lyrics, making arrangements and creating tunes. He enrolled at the Tallinn Pedagogical University in 1996 and completed his first films there: the silent film DR. MAISARVE AND THE MATSHALKA CASE (1996) and the cutout puppet film FLIGHT OF THE LITTLE WHITE HELICOPTER (1996) which was screened at rock concerts and also on television. He transferred to the Turku Arts and Media School in Finland in 1997 to study animation under the guidance of Preet Pärn.

How long did it take to make your short? Was it difficult to get financing?

Nearly three years. It was not easy to get financing because of the crisis.

Which thoughts come to mind concerning a "European cinema community"?

Europe, cinema, community...

If you owned a theatre for one night, which films would you screen?

Films that have not been shot yet.

What is your next project?

Secret.

## SESSİZ/BÉ DENG SILENT

WRITTEN & DIRECTED BY: L. Rezan Yeşilbaş  
 PRODUCED BY: L. Rezan Yeşilbaş  
 DIRECTOR OF PHOTOGRAPHY: Türksöy Göleboz  
 ART DIRECTOR: Tuba Ataç  
 EDITORS: Buğra Dedeoğlu & L. Rezan Yeşilbaş  
 MAIN CAST: Belçim Bilgin, Cem Bender

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1984: Zeynep, who lives in Diyarbakır with her three children, wants to visit her husband in prison. Zeynep only speaks her mother tongue Kurdish; however, only the Turkish language is allowed to be spoken in prison, so she's unable to utter a word there. On the other hand, she wants to bring a new pair of shoes to her husband but it's forbidden to bring anything to prisoners from outside ...



L. Rezan Yeşilbaş

L. Rezan Yeşilbaş completed his BA at Istanbul Marmara University (cinema and TV department) in 2008. He wrote and directed his debut short film HÜKÜM (The Judgement) in 2008. The film competed at various international film festivals and won the Audience Award at the Boston FF. L. Rezan Yeşilbaş also worked as executive producer and first assistant director on films like KISKANMAK (Envy, 2008) and YERALTI (Inside, 2012) by Zeki Demirkubuz and BABAMIN SESİ (My Father's Voice, 2011) by Orhan Eskiköy and Zeynel Doğan. He received the Turkish Ministry of Culture and Tourism script development grant for his feature film project MESAFELER (Distances, 2010). L. Rezan Yeşilbaş won the Palme d'or for SESSİZ/BÉ DENG at the Cannes IFF short film competition 2012.

How long did it take to make your short? Was it difficult to get financing?

I wrote the script of the film one and a half years ago and then selected my film team. Looking up locations absorbed ten days, shooting lasted four days and I spent six months editing. I have faced some financial

problems but, with the support of certain companies and the Turkish Ministry of Culture, I was able to overcome them.

Which thoughts come to mind concerning a "European cinema community"?

I think that this community is the most correct creation in terms of the future of European cinema. I hope day by day this community of contributions will increase for European cinema.

If you owned a theatre for one night, which films would you screen?

I would screen Yılmaz Güney's YOL (The Road), Zeki Demirkubuz' MASUMİYET (Innocence) and KADER (Destiny) and Nuri Bilge Ceylan's UZAK (Distant).

I would have liked to include some films of other significant directors, however, these films are so valuable for my country and I want them to reach as many people in the world as possible.

What is your next project?

SESSİZ/BÉ DENG was the second film of the "Trilogy of Women" and I would like to make the third. After that, I will realise my first feature for which I finished the first draft of the script under the title MESAFELER (Distances).

## MANHÃ DE SANTO ANTÓNIO MORNING OF SAINT ANTHONY'S DAY

WRITTEN & DIRECTED BY: João Pedro Rodrigues

PRODUCED BY: João Figueiras

DIRECTOR OF PHOTOGRAPHY: Rui Poças

EDITOR: Mariana Gaivão

SOUND: Nuno Carvalho

SOUND MIX: Jean-Pierre Laforce

ART DIRECTION: João Rui Guerra da Mata

MAIN CAST: Alexander David, Mariana Sampaio, Miguel Nunes, Lydie Bárbara,

Contact:

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Tradition says that on 13 June, Saint Anthony's Day (the national holiday of Lisbon's patron), lovers must offer small vases of basil with paper carnations and flags with popular poems as a token of their love.



João Pedro Rodrigues

João Pedro Rodrigues was born in Lisbon in 1966. After studying biology at Lisbon University he attended the Lisbon Film School, where he obtained his diploma. His film career began with the short PARABÉNS! which won the Special Jury Prize at the Venice IFF 1997. In 1997/98 he made ESTA É A MINHA CASA and VIAGEM À EXPO, a two-part documentary. In 2000, he directed his first fiction feature, O FANTASMA, which was screened in competition at the 57th Venice IFF. His 2005 feature ODETE won several awards, among them a Special Mention at the Directors' Fortnight in Cannes. His feature project TO DIE LIKE A MAN was selected in 2007 by the Cinéfondation for L'Atelier in Cannes and premiered at *Un certain regard* in 2009. His last feature, THE LAST TIME I SAW MACAO, co-directed with João Rui Guerra da Mata, won a special jury mention at Locarno IFF 2012.

**How long did it take to make your short? Was it difficult to get financing?**

It took more or less a month to shoot but not in consecutive days. As the film is set in the early hours of the day and it was all shot outside, we could only

shoot for two to three hours a day. I also wanted the streets of the neighbourhood in Lisbon where the film is set (which is where I live) empty so we shot mostly on weekends and holidays (even like this we still had to control the traffic with the help of the police). The film was financed by ICA, the Portuguese Cinema and Audiovisual Institute and by Le Fresnoy.

**Which thoughts come to mind concerning a "European cinema community"?**

I think it will always be a bunch of people with several different voices and points of view and that's what I like in cinema: diversity. Perhaps in Europe there's a greater concern about letting each one express themselves with no creative restraints and that's another thing I like about cinema: freedom.

**If you owned a theatre for one night, which films would you screen?**

That's a tough question. I would screen the films by António Reis and Margarida Cordeiro, a couple who did some of the most secretive, unknown (and beautiful) Portuguese films ever made: As a tribute to António Reis who was my teacher at film school just before he died.

**What is your next project?**

I'm preparing a new feature called THE ORNITHOLOGIST that I hope to shoot next summer.

## BACK OF BEYOND

DIRECTED & PRODUCED BY: Michael Lennox

WRITTEN BY: Ronan Blaney

DIRECTOR OF PHOTOGRAPHY: Matthias Pilz

EDITOR: James Taylor

SOUND DESIGNER: Jens Petersen

MAIN CAST: Martin McCann, Iwan Rheon, Brian Milligan, Bronagh Taggart

Contact:

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BACK OF BEYOND is a dark psychological thriller centring on Petesy who works in a petrol station in the arsehole of nowhere. Petesy gets travellers of all sorts but today a young fella called Gabriel stops at the station to gather up supplies for a long road trip. But he is broke and demands that Petesy pay for the items out of his own pocket. Gabriel claims that there's a rifle aimed to blow Petesy's head off if he doesn't service this request. Petesy must determine the truth of Gabriel's threat and choose whether he's been played for a dummy or take him for his word.



Michael Lennox

Born in Northern Ireland in 1985, Michael recently graduated in Directing at the National Film and Television School in London. He has directed several shorts which have screened at many international film festivals and has recently won Best Short Film at the Royal Society of Film and Television Awards.

**How long did it take to make your short?**

It took three cold, fresh, Irish winter's nights to make the short. It was shot on a micro budget with the help of Northern Ireland Screen and the National Film School.

**Which thoughts come to mind concerning a "European cinema community"?**

A community that loves cinema in all its forms from all over the globe.

**If you owned a theatre for one night, which films would you screen?**

That's a tough one. I reckon we could squeeze all these films in one night - no breaks: Sidney Lumet's 12 ANGRY MEN, Robert Zemeckis' BACK TO THE FUTURE, Terrence Malick's BADLANDS, Alfred Hitchcock's THE BIRDS and Ridley Scott's BLADERUNNER.

**What is your next project?**

My next project is a feature film I'm developing with Northern Ireland Screen. It's a feature version of BACK OF BEYOND, a chance to make the story even bigger and bolder.

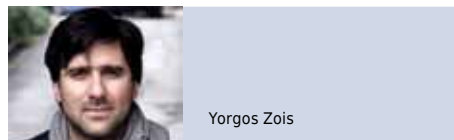


## TITLOI TELOUS OUT OF FRAME

**DIRECTED BY:** Yorgos Zois  
**ORIGINAL IDEA BY:** Marisha Triantafyllidou  
**PRODUCED BY:** Yorgos Zois & Maria Drandaki  
**DIRECTOR OF PHOTOGRAPHY:** Yiannis Kanakis  
**EDITOR & SOUND DESIGNER:** Ioannis Chalkiadakis  
**SOUND RECORDING BY:** Aris Athan Assopoulos & Yorgos Hronis  
**ORIGINAL SCORE:** NOVI SAD



Advertising on exterior billboards has recently been forbidden in Greece. As a result there are hundreds of blank billboards that don't show any messages. But the empty frames are now the message. And we are out of frame.



Yorgos Zois

Yorgos Zois was born in Athens. His first short film, CASUS BELLI, premiered in Venice in 2010 and participated in the international competition of the most important film festivals world-wide, winning several first awards. It was theatrically distributed in Greece and France and was broadcast by several TV stations around the globe. His second short film, TITLOI TELOUS (Out of Frame), premiered at Venice IFF 2012.

**How long did it take to make your short? Was it difficult to get financing?**

It took me about seven months of location scouting and shooting simultaneously. Because all of the scenes in the film happened in real life, we shot the same shot in the same location repeatedly at different hours on different days, even months after the first shot. It was financed with the prize money of awards from my previous film. We could have gotten money from state funding, but we just wanted to be autonomous and free and to start right away.

**Which thoughts come to mind concerning a "European cinema community"?**

Solidarity in action and the creation of a network of filmmakers in order to assist their colleagues.

**If you owned a theatre for one night, which films would you screen?**

I would screen films that I respect and admire but that were never screened in my country.

**What is your next project?**

A feature film called STAGE FRIGHT. Stage fright is the fright of an actor performing on stage. But the main term comes from psychiatric science and means the fright of exposing our true self in front of others. The whole film takes place in a theatre.

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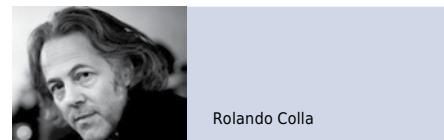
## EINSPRUCH VI OBJECTION VI

**WRITTEN, DIRECTED & EDITED BY:** Rolando Colla  
**PRODUCED BY:** Elena Pedrazzoli  
**DIRECTOR OF PHOTOGRAPHY:** Jutta Tränkle  
**SOUND EDITING:** Patrick Storck  
**SOUND DESIGN:** Michael Duss  
**ORIGINAL SCORE:** Bernd Schurer  
**SPECIAL EFFECTS:** Ivan Lüthi  
**MAIN CAST:** Abel Jafri, Catriona Guggenbühl, Linda Olsansky, Nicolas Rosat, Aaron Hitz, Tony Fidelis, John Jerry as Alex, Silke Geertz, Richie Duah-Amojav, Alireza Bayram

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The story of a deportation that ended with the tragic death of an asylum seeker in March 2010. In the film, the camera itself is this asylum seeker, and what it captures is a subjective view of reality.



Rolando Colla

In 1957, Rolando Colla was born in Schaffhausen as the son of Italian immigrants. After his graduation he became active in the film business as screenwriter and production manager and directed his first films such as FIORI D'AUTUNNO (1978), ONORE E RIPOSO (1979) and L'ALBA (1981). In 1984 he founded the production company Peacock and in 1985 he graduated in German studies and Romance languages from the University of Zurich. Among his films are JAGDZEIT (Hunting Season) which won the Leopard of Tomorrow First Prize at the Locarno IFF 1994, LE MONDE A L'ENVERS (The World Turned Upside Down), OLTRE IL CONFINE (Across the Border) which was screened at various festivals and released in Switzerland, Italy, Bosnia & Herzegovina and France, and L'AUTRE MOITIE (The Other Half), which premiered at the Montreal World FF 2007 and was consequently invited to over 20 festivals. His latest feature GIOCHI D'ESTATE (Summer Games) premiered at the Venice IFF 2011, was Switzerland's official entry for the 84th Academy Awards ® and received three Quartz Awards (Swiss Film Prize). EINSPRUCH VI is the sixth short in a series about asylum-seekers which Rolando started in 1999.

**How long did it take to make your short? Was it difficult to get financing?**

It took three weeks of preparation and pre-production, eight days of shooting, three weeks for editing, special effects, sound design and post-production - so two months in total.

We got financial support from the Ministry for Culture and from the Zurich Film Fund, but not from television. We started underfinanced and still have debts ...

**Which thoughts come to mind concerning a "European cinema community"?**

A community protecting and supporting European cinema against American blockbusters.

**If you owned a theatre for one night, which films would you screen?**

OPENING NIGHT by John Cassavetes.

**What is your next project?**

A new feature film, right at this moment I'm working on the script.

# The EFA Short Film Initiative

Ever since the European Film Academy (EFA) was founded it has been its intention not only to honour the outstanding achievements of established filmmakers, but also to support and promote talented newcomers. To draw the attention to a new generation of European directors means to build up the future of European cinema.

This is why, in 1998, EFA established the presentation of the European Short Film Award as a part of the annual European Film Awards, in co-operation with several partner festivals across Europe. Each of these festivals presents a short film award which includes an automatic nomination in the European Film Awards' short film category. In 2013 the initiative includes the following festivals:

- ★ Flanders International Film Festival Ghent, Belgium (9-20 Oct. 2012)
- ★ Valladolid International Film Festival, Spain (20-27 Oct. 2012)
- ★ Corona Cork Film Festival, Ireland (11-18 Nov. 2012)
- ★ International Film Festival Rotterdam, the Netherlands (23 Jan.-3 Feb. 2013)
- ★ International Short Film Festival Clermont-Ferrand, France (1-9 Feb. 2013)
- ★ Berlin International Film Festival, Germany (7-17 Feb. 2013)
- ★ Tampere Film Festival, Finland (6-10 March 2013)
- ★ Krakow Film Festival, Poland (26 May-2 June 2013)
- ★ Norwegian Short Film Festival Grimstad, Norway (11-16 June 2013)
- ★ Curtas Vila do Conde - International Film Festival, Portugal (6-14 July 2013)
- ★ Locarno International Film Festival, Switzerland (7-17 Aug. 2013)
- ★ Sarajevo Film Festival, Bosnia & Herzegovina (16-24 Aug. 2013)
- ★ Venice Film Festival, Italy (28 Aug.-7 Sep. 2013)
- ★ International Short Film Festival in Drama, Greece (16-21 Sep. 2013)
- ★ Encounters International Film Festival Bristol, UK (17-22 Sep. 2013)

To be considered for a nomination, a short film has to screen in competition at one of these festivals. Eligible are directors born in Europe or with a European passport\*, whose films do not exceed a running time of 30 min and match the genre regulations of the respective festival.

When the annual cycle is complete, the nominees are presented to the EFA Members. The 2,700 members of the European Film Academy (including Europe's finest directors, producers, distributors, writers, actors, etc.) form the high-profile jury to screen the nominees and elect the overall winner: the European Film Academy Short Film, which will be presented at the annual Awards Ceremony in one of Europe's film capitals on the first weekend of December.

\* European, in the sense of the European Film Academy, means both EU and non-EU, and shall include Israeli and Palestinian.

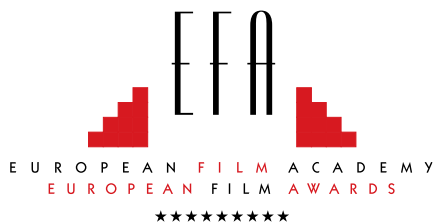
# SHORT MATTERS!

## Short Film Nominees on Tour

SHORT MATTERS! is the European Film Academy's short film tour which brings the short films nominated for the European Film Awards to a series of screenings across Europe and beyond.

The 2012 cycle has included screenings in co-operation with the following partners:

- Belgium:** Brussels Short Film Festival
- Brazil:** Seminário Internacional de Cinema e Audiovisual, Salvador de Bahía
- Bulgaria:** Sofia International Film Festival
- Colombia:** Eurocine - Festival de Cine Europeo en Colombia
- Croatia:** Tabor Film Festival
- Cyprus:** ARTos Foundation
- Denmark:** Aarhus Film Festival  
Odense International Film Festival
- Estonia:** Student and Short Film Festival Sleepwalkers
- Finland:** Helsinki International Film Festival  
Nordisk Panorama 5 Cities Film Festival - Oulo  
Tampere Film Festival
- France:** Festival du Cinéma Européen de Lille  
Une Nuit Trop Courte - International Student Short Film Festival Grenoble
- Georgia:** Batumi International Arthouse Film Festival
- Germany:** exground filmfest, Wiesbaden  
filmfest Braunschweig  
Filmfestival Münster
- Greece:** Drama International Short Film Festival  
Panorama of European Cinema, Athens
- Hungary:** BuSho Budapest Short Film Festival
- India:** Nashik International Film Festival
- Israel:** Jerusalem Film Festival
- Italy:** Festival del Cinema Europeo, Lecce
- Latvia:** Riga International Short Film Festival 2ANNAS
- Lithuania:** Scanorama - European Film Forum
- Norway:** Minimalen Short Film Festival
- Poland:** Krakow Film Festival
- Portugal:** Encontros de Viana Cine, Viana do Castelo  
Festroia International Film Festival, Setúbal
- Romania:** NexT Film Festival, Bucharest
- Spain:** Academia de Cine, Madrid  
Alcine Festival de Cine, Alcalá de Henares  
Museu del Cinema, Girona
- Sweden:** Uppsala International Short Film Festival
- UK:** Encounters Short Film and Animation Festival Bristol
- USA:** Martha's Vineyard Int'l Film Festival



Founded in 1988, the European Film Academy (EFA) now unites 2,700 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.

