

The logo features a circular arrangement of 12 white five-pointed stars on a red background. The stars are positioned around the perimeter of a central area. In the center, the text "26th European Film Awards" is written in a bold, white, sans-serif font. Below this, the text "European Comedy 2013" is written in a smaller, white, sans-serif font, following the curve of the bottom of the star circle. The background consists of several overlapping, semi-transparent red circles of varying shades, creating a layered effect.

**26th
European
Film
Awards**

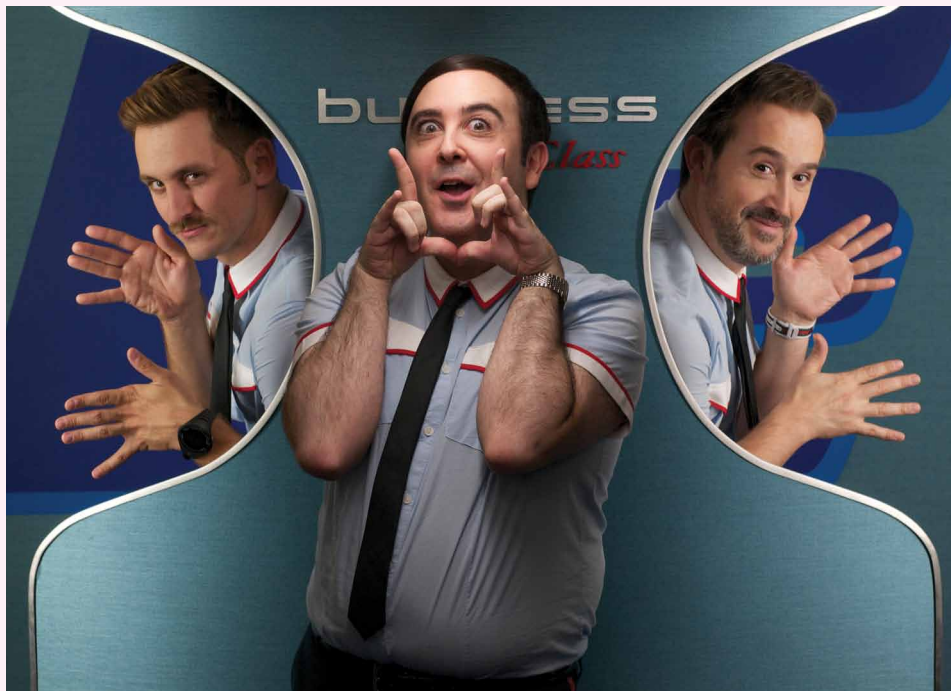
European Comedy 2013

LOS AMANTES PASAJEROS

I'M SO EXCITED!

WRITTEN & DIRECTED BY: Pedro Almodóvar
PRODUCED BY: Agustín Almodóvar & Esther García
DIRECTOR OF PHOTOGRAPHY: José Luis Alcaine
EDITOR: José Salcedo
PRODUCTION DESIGNER: Antxon Gómez

COSTUME DESIGNER: Tatiana Hernández
SOUND DESIGNER: Marc Orts
ORIGINAL SCORE: Alberto Iglesias
MAIN CAST: Javier Cámara (Joserra), Carlos Areces (Fajas),
Raúl Arévalo (Ulloa), Lola Dueñas (Bruna), Cecilia Roth (Norma)



A very mixed group of travellers is in a life-threatening situation on board a plane flying to Mexico City. Their defencelessness in the face of danger provokes a general catharsis that ends up becoming the best way to escape from the idea of death. This catharsis, developed in the tone of a riotous, moral comedy, fills the time with unforeseeable confessions that help them forget the anguish of the moment and face the greatest of dangers – that which they each carry within themselves.

Production:

El Deseo
c/ Francisco Navacerrada, 24
28028 Madrid
SPAIN
tel. +34 91 724 81 99
barbara@eldeseo.es

Spain
90 min

www.losamantespasajeros.com

Director's Statement:

A plane takes off from Barajas in mid-afternoon. A couple of hours later, due to a technical failure, the plane must make an emergency landing, but air space is blocked. The country may be going through a serious economic crisis (a word never pronounced in the film) but all its airports are fully occupied by fun events, sporting fixtures or meetings involving extreme international security, there isn't a single free runway.

There are two kinds of passengers on this plane, those who are asleep and those who represent the dreams and nightmares of the sleepers. All of them have taken some kind of elixir, mixed with alcohol in business class, or with water in economy class. Both classes will unexpectedly land in a ghostly airport in the middle of the plain of La Mancha, to the amazement of the rabbits chasing around the runways. The evacuation will be carried out over a white cloud of foam with a sort of vaporous, metaphoric halo, the intermediate place between sky and earth, life and death, lies and truth, fear and strength of spirit.

This is not a social comedy, although various levels of present day Spanish society are mentioned. There is a moral aspect that has nothing to do with social issues or moral values as such, but with the drama, that is, with the characters and the inner journey that they make from take-off to landing. This moral aspect does not include a judgment about the characters, they are all far from behaving in an exemplary way. I actually don't think there is a kind of comedy talking about exemplary human beings.

Pedro Almodóvar

With a background in independent theatre, Super-8-film-making and underground magazines, Pedro's early films were the heirs and witnesses of the brand new Spanish democracy. After a year and a half of eventful shooting on 16mm, in 1980 he opened PEPI, LUCI, BOM, a no-budget film made as a co-operative effort with the rest of the crew and the cast, all beginners, except for Carmen Maura.

In 1986, he founded the production company El Deseo S.A. with his brother Agustín. Their first project was LAW OF DESIRE. Since then, they have produced all the films that Pedro has written and directed, and have also produced other young directors.

In 1988, WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN brought him international recognition. Since then, his films have opened all around the world.

I'M SO EXCITED!

Festival Participation/Awards:

AFI Fest: LA IFF
Melbourne IFF
Midnight Sun FF Sodankylä
Transilvania IFF Cluj



Pedro Almodóvar

Filmography:

- 1980 PEPI, LUCI, BOM
- 1982 LABERINTO DE PASIONES
(Labyrinth of Passions)
- 1984 ENTRE TINIEBLAS (Dark Habits)
- 1984 ¿QUÉ HE HECHO YO PARA
MERECEER ESTO!! (What Have I
Done to Deserve This?!)
- 1986 MATADOR
- 1987 LA LEY DEL DESEO (Law of Desire)
- 1988 MUJERES AL BORDE DE UN
ATAQUE DE NERVIOS (Women on
the Verge of a Nervous Breakdown)
- 1990 ÁTAME! (Tie Me Up, Tie Me Down)
- 1991 TACONES LEJANOS (High Heels)
- 1993 KIKA
- 1995 LA FLOR DE MI SECRETO
(The Flower of my Secret)
- 1997 CARNE TRÉMULA (Live Flesh)
- 1999 TODO SOBRE MI MADRE
(All About my Mother)
- 2002 HABLE CON ELLA (Talk to Her)
- 2004 LA MALA EDUCACION
(Bad Education)
- 2006 VOLVER
- 2009 LOS ABRAZOS ROTOS
(Broken Embraces)
- 2011 LA PIEL QUE HABITO
(The Skin I Live In)

BENVENUTO PRESIDENTE! WELCOME MR. PRESIDENT!

DIRECTED BY: Riccardo Milani

WRITTEN BY: Fabio Bonifacci

PRODUCED BY: Nicola Giuliano & Francesca Cima

DIRECTOR OF PHOTOGRAPHY: Saverio Guarna

EDITOR: Giogì Franchini

PRODUCTION DESIGNER: Paola Comencini

COSTUME DESIGNER: Alberto Moretti

SOUND DESIGNER: Adriano Di Lorenzo

ORIGINAL SCORE: Andrea Guerra

MAIN CAST: Claudio Bisio (Peppino), Kasia Smutniak

(Janis), Giuseppe Fiorello (bearded politician), Remo Girone (Morelli), Massimo Popolizio (boor politician), Cesare Bocci (nice politician), Gianni Cavina (M. Fausto), Piera Degli Esposti (Janis' mother)



In a small mountain village lives a man with the famous name of Giuseppe Garibaldi, known by everybody as Peppino. He is an optimist who loves fishing, hanging around with friends and his temporary job at the local library. One day, due to a political error, something amazing happens: Peppino is mistakenly elected President of the Italian Republic. Pulled from his quiet life, he has to play a role for which he is obviously inappropriate, but his common sense and his instinctive gestures are incredibly effective, except for what concerns the protocol, for which he gets into trouble. The inflexible and fascinating Deputy Secretary General of the Presidency of the Republic, Janis Clementi, tries anxiously to prevent the unpredictable actions of the President. Peppino's joyful madness, his humanity and his disarming honesty hit the institutions by surprise — especially in this time of crisis — winning over the disheartened country. However, conspiracies, diplomatic incidents and seedy political machinations loom on the horizon.

Production & World Sales:

Indigo Film Company

Via Torino 135

00184 Roma

ITALY

tel. +39 06 77 25 02 55

info@indigofilm.it

Italy
100 min



Director's Statement:

BENVENUTO PRESIDENTE! is a tale that embodies my desire to create a comedy that tries to be popular, but not populist, and that leads away from the big wave of anti-politics. I love my country and Peppino, the protagonist of this film, does too. Once he arrives by chance at the apex of the establishment, he doesn't mix up his civic consciousness with lust for power. He has a firm belief that "in order to accomplish any job, you have to know how to do it".

Riccardo Milani

Riccardo Milani began his career as an assistant director, working with several of the most important Italian directors such as Nanni Moretti, Mario Monicelli and Daniele Luchetti. In 1997 he directed his first full-length feature AUGURI PROFESSORE starring Silvio Orlando. He has worked in the advertising industry, and has also directed successful Italian TV series and TV movies.

WELCOME MR. PRESIDENT!

Festival Participation/Awards:

Bif&st Bari IFF



Riccardo Milani

Filmography:

1997 AUGURI PROFESSORE
1999 LA GUERRA DEGLI ANTO'
2003 IL POSTO DELL'ANIMA
(The Soul's Place)
2007 PIANO, SOLO

DEN SKALDEDE FRISØR

LOVE IS ALL YOU NEED

DIRECTED BY: Susanne Bier

WRITTEN BY: Anders Thomas Jensen & Susanne Bier

PRODUCED BY: Sisse Graum Jørgensen & Vibeke Windeløv

DIRECTOR OF PHOTOGRAPHY: Morten Søborg

EDITOR: Pernille Bech Christensen & Morten Egholm

PRODUCTION DESIGNER: Peter Grant

COSTUME DESIGNER: Signe Sejlund

SOUND DESIGNER: Eddie Simonsen & Anne Jensen

ORIGINAL SCORE: Johan Söderqvist

MAIN CAST: Pierce Brosnan (Philip), Trine Dyrholm (Ida), Sebastian Jessen (Patrick), Molly Blixt Egelind (Astrid), Paprika Steen (Benedicte), Kim Bodnia (Leif), Christiane Schaumburg-Müller (Tilde)



Philip, an Englishman living in Denmark, is a lonely, middle-aged widower and estranged single father. Ida is a Danish hairdresser, recuperating from chemotherapy, who's just been left by her husband for a younger woman, Tilde. The fates of these two bruised souls are about to intertwine as they embark for Italy to attend the wedding of Patrick and Astrid, Philip's son and Ida's daughter.

Production:

Zentropa Entertainments29
Filmbyen 22
2650 Hvidovre
DENMARK
tel. +45 36868788
sisse.graum@filmbyen.dk

World Sales:

TrustNordisk
Filmbyen 22
2650 Hvidovre
DENMARK
tel. +45 36868788
rikke@trustnordisk.com

Press:

Have Kommunikation
Carit Etlars Vej 3
1814 Frederiksberg C
DENMARK
tel. +45 33252107
michael@have.dk

Denmark
111 min



Director's Statement:

I wanted to make a film about vulnerable people; about the things in life we'd rather suppress but, if depicted with humour, might lift our spirits. In *Ida* and *Philip* we found main characters whose vulnerability carried both the weight of the subject matter and the lightness of a humorous touch. We transported them to the most romantic place imaginable, alongside a host of comedic characters. We used humour and romance as means, not of softening their hardship, but of demarcating it more clearly, to allow the contrasting universes to emphasize each other. That way we could portray each of our characters, in all their fortune and misfortune, with the precision and tenderness they deserve.

Susanne Bier

A native of Copenhagen, Denmark, Susanne Bier directed the award-winning *THINGS WE LOST IN THE FIRE* starring Halle Berry and Benicio del Toro, her first English-language film, in 2007. Prior to this, as a writer/director she had helmed the multi-award winning *AFTER THE WEDDING*, which was also Academy Award® nominated for Best Foreign Language Film, and *BROTHERS* which won, amongst others, the Audience Award at the Sundance Film Festival and the Boston Independent Film Festival. In 2002, Bier directed *OPEN HEARTS* which she shot according to the Dogme '95 film-making aesthetic. The film won numerous awards including the Audience Award at the Robert Festival (Danish Academy Award) and the International Film Critics' Award at the Toronto International Film Festival.

In addition to numerous other feature films, Bier has also directed a number of award-winning charity campaigns and commercials.



LOVE IS ALL YOU NEED

Festival Participation/Awards:

Reykjavik IFF: Creative Excellence Award

São Paulo IFF

Toronto IFF

Venice IFF

Danish ROBERT: Best Comedy & Actress



Susanne Bier

Filmography:

1991 FREUD LEAVING HOME
1992 A LETTER TO JONAS
1993 LUISCHEN (TV movie)
1994 FAMILY MATTERS
1995 LIKE IT NEVER WAS BEFORE
1997 CREDO
1999 THE ONE AND ONLY
2000 ONCE IN A LIFETIME
2002 OPEN HEARTS
2004 BROTHERS
2006 AFTER THE WEDDING
2007 THINGS WE LOST IN THE FIRE
2010 IN A BETTER WORLD
2012 LOVE IS ALL YOU NEED
2013 SERENA
2014 MARY QUEEN OF SCOTS

SVEĆENIKOVA DJECA

THE PRIEST'S CHILDREN

DIRECTED BY: Vinko Brešan

WRITTEN BY: Mate Matišić & Vinko Brešan

PRODUCED BY: Ivan Maloča

DIRECTOR OF PHOTOGRAPHY: Mirko Pivčević

EDITOR: Sandra Botica Brešan

PRODUCTION DESIGNER: Damir Gabelica

COSTUME DESIGNER: Željka Franulović

SOUND DESIGNER: Frano Homen

ORIGINAL SCORE: Mate Matišić

MAIN CAST: Krešimir Mikić (don Fabijan), Nikša Butijer (Petar), Marija Škaričić (Marta), Dražen Kühn (Marin), Lazar Ristovski (bishop)



Motivated by desire for demographic renewal, Don Fabijan, a young priest on a Dalmatian island, secretly starts puncturing all the packaged condoms before they are sold. He is soon joined by the local god-fearing newsstand salesman and the mad pharmacist, and they practically abolish all contraception on the island. However, after initial success, numerous weddings and new births, things become complicated. Finally, the bishop arrives to the island and the situation gets out of control.

Production:

Interfilm

Nova ves 45/2

10000 Zagreb

CROATIA

tel. +385 1 4667 290

interfilm@interfilm.hr

World Sales:

Wide

9, rue Bleue

75009 Paris

FRANCE

tel. +33 1 53 95 24 44

wide@widemanagement.fr

Croatia/Serbia
93 min

Director's Statement:

The fact that Croatia is a predominantly Catholic country and the fact that the Catholic church in Croatia is a dominant, governing institution, left me, as a director, with no other option but to make a film about it. The initiative of the pope Benedict XVI partially allowing the use of condoms has put me, completely blameless, in a position in which the local story I wanted to tell suddenly became a global one. Personally, I don't believe that there could be a better setting for such a story than the Balkan Mediterranean I know best because I myself am a Balkan Mediterranean man who grew up in Sibenik, a small town on the Adriatic coast. The Balkanic-Mediterranean carries in itself a kind of fabular, emotional, visual madness which is equally convincing and real on one side, and extremely surreal on the other, while the Catholic church and its dogmas carry conflicts of veracity and manipulation, celibacy and sexuality, love for your fellow being and pedophilia, religion and hypocrisy ... I am sure that the spectator can recognize all these elements together in one movie and accept them as real only through the genre of comedy, folk-comedy, comedy full of film gags, comedy with vulgarity of the kind we find in a "commedia dell'arte". (Hasn't Buñuel used humour discourse for his surrealistic narration?)

However, the reality we are living in does not allow me to remain exclusively on comedy and that is why, in the second part of the movie, I had to add the elements of drama into the comical structure, at first imperceptibly and then more and more obviously. These little dramatic elements are the sign that the end of the movie will be marked by seriousness and tragedy. Simply because life is something without a strictly defined genre, the interlacing of comedy and tragedy.

Vinko Brešan

Vinko Brešan was born in 1964 in Zagreb. He studied philosophy and comparative literature as well as film and TV directing. His debut, the low-budget feature film HOW THE WAR STARTED ON MY ISLAND became, after TITANIC, the biggest box-office success in Croatian cinemas in the last 20 years. He is also active as a theatre director.



THE PRIEST'S CHILDREN

Festival Participation/Awards:

Helsinki IFF
Karlovy Vary IFF
Stockholm IFF
Vancouver IFF



Vinko Brešan

Filmography:

1996 HOW THE WAR STARTED ON MY ISLAND
1999 MARSHAL TITO'S SPIRIT
2004 WITNESSES
2008 WILL NOT STOP THERE



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

