

# Dear Friends,

By Dita Rietuma,  
director of the  
National Film  
Centre of Latvia

This is a vibrant moment in Latvian film. Riga, Latvia, was chosen as the host location of the 2014 European Film Academy awards ceremony. 2014 was also marked as a time when a new generation of directors came into Latvian cinema. Many – journalists, critics – are likening them to the French New Wave of the 1960s, with their realistic, impulsive aesthetic and take on the *zeitgeist* of the time. *Mother, I Love You* (2013) by Jānis Nords and *Modris* (2014) by Juris Kursietis, have received awards and recognition at the Berlinale and San Sebastian festivals respectively.

A strong documentary film tradition continues on in Latvia, and is embodied by living legend, documentary filmmaker Ivars Seleckis, whose career has spanned a period

from the 1960s to the present day, and who is a past recipient of an EFA award.

Animation is also an essential part of Latvian cinema – both puppet and illustrated animation have been evolving in Latvia since the 1970s. 2014 saw two cardinally-different features: *The Golden Horse*, based on a national classic, and *Rocks in My Pockets* – an original, feministic and very personal view from director Signe Baumanė, it is also Latvia's contender for the Oscars.

Latvia is open to collaboration, offering a multitude of diverse locations and several tax-rebate schemes, but most importantly – a positive and vital cinematic environment.

Discover Latvia, its films, filmmakers and creative opportunities! ■

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# Doing It Right

Latvian audiovisual landscape: present, past and potential

By Uldis  
Dimiševiskis

## HISTORICAL BACKGROUND

It is commonly accepted that any country's strength in film is often measured by the success of its feature films. However, the history of cinema starts with documentary filmmaking, as it did in France with the Lumière brothers in 1895. Only 15 years later film appeared in Latvia when Aleksandrs Stanke captured Tsar Nicholas II on film during his visit to Riga. Another Latvian, Eduard Tisse, who later became Riga-born Sergei Eisenstein's cinematographer, filmed WWI. However, fiction film found its space in time and 1920 marks the year of the first Latvian feature film, *I'm Leaving For the War*. In 1923, following the popularity of cinema, the first movie theatre, Splendid Palace, was built in Riga. It was the most luxurious theatre in all of the Baltics and it still operates today. The devastation of WWII left Latvia without its film professionals and without its independence. It was only by the 1950s that the Latvian film professionals started a new phase of Latvian film, including an impressive output of feature films that were financed fully by the Soviet state. Building of the Riga Film Studio in the 1960s allowed for a greater number of films to be made; its sound stages are still among the largest in Northern Europe.

Animation in Latvia was also born in the 1960s with the first films by Studio AB and Dauka studios from 1966 and 1969 respectively. This paved the road to nearly half a century of continuous high-quality animation production. And it has not stopped: Latvia still harbours a superb group of creative and skilled animation professionals.

The 1960s also marked the beginning of the legendary Riga School of Poetic Documentary, initiated with the epochal *White Bells* by Ivars Kraulitis from 1961. The great Latvian documentarian Herz Frank was leading the way with his 1978 film *Ten Minutes*

*Older* that inspired Jim Jarmusch, Werner Herzog, Jean-Luc Goddard, Bernardo Bertolucci, Aki Kaurismäki and Wim Wenders among others to unite in a short film project on Frank's idea in 2002. Latvian documentaries kept surprising the world: Juris Podnieks' *Is It Easy To Be Young?* from 1986 was seen by over 28 million people and sold broadcast rights to over 85 countries. In turn, Ivars Seleckis' 1988 success, *Crossroad Street*, received the Felix, Europe's most prestigious documentary film award.

After the collapse of the Soviet bloc, the film industry in Latvia was briefly disrupted mainly due to the shortcomings in financing and infrastructure changes. However, the film industry in Latvia survived and through national support and international knowledge has gathered new strengths to continue the rich tradition of filmmaking in this country.

## CAPACITY

Placed on the edge of Europe between Scandinavia, Central Europe and Russia, Latvia, and by an extension also the Baltic States, offers a wide variety of unexploited and easily obtainable locations, both man-made and natural, as well as stunningly beautiful and 'ugly', softly romantic and harsh locations. Riga, the capital, offers some of the richest Art Nouveau architecture in Northern Europe, wonderful 19th century wooden buildings, as well as Soviet architecture. Most importantly, however, the professional and well-equipped studios and their efficient producers have been able to take on larger or smaller international productions from the far reaches of the globe including Japan, the United States, South Korea, the UK, India, Germany, Russia and Scandinavian countries among others.

As films, including animation, have been made here for a long time, the tradition along with enthusiasm, skill, professionalism and, of course, facilities, is well established. Despite the fluctuating production costs on the international market, making films in Latvia still remains highly cost effective and reliable, covering a full cycle of digital production locally.

The artistic achievement of Latvian films is univocally indicated by the number of



**Ten Minutes Older**  
dir. Herz Frank (1978)



**Crossroad Street**  
dir. Ivars Seleckis (1988)

international festivals recognizing the excellence of Latvia's audiovisual production. A few examples illustrating Latvian film recognition are: the best documentaries at the Amsterdam (*Crossroad Street* by Ivars

Seleckis, 1998), and Silver Docs IFF (*Family Instinct* by Andris Gauja, 2011), the best animation at the Leipzig (*Wings and Oars* by Vladimir Leschiov, 2009) the nominations for the best European documentary and short



**Mother, I love You!**  
dir. Jānis Nords (2013)

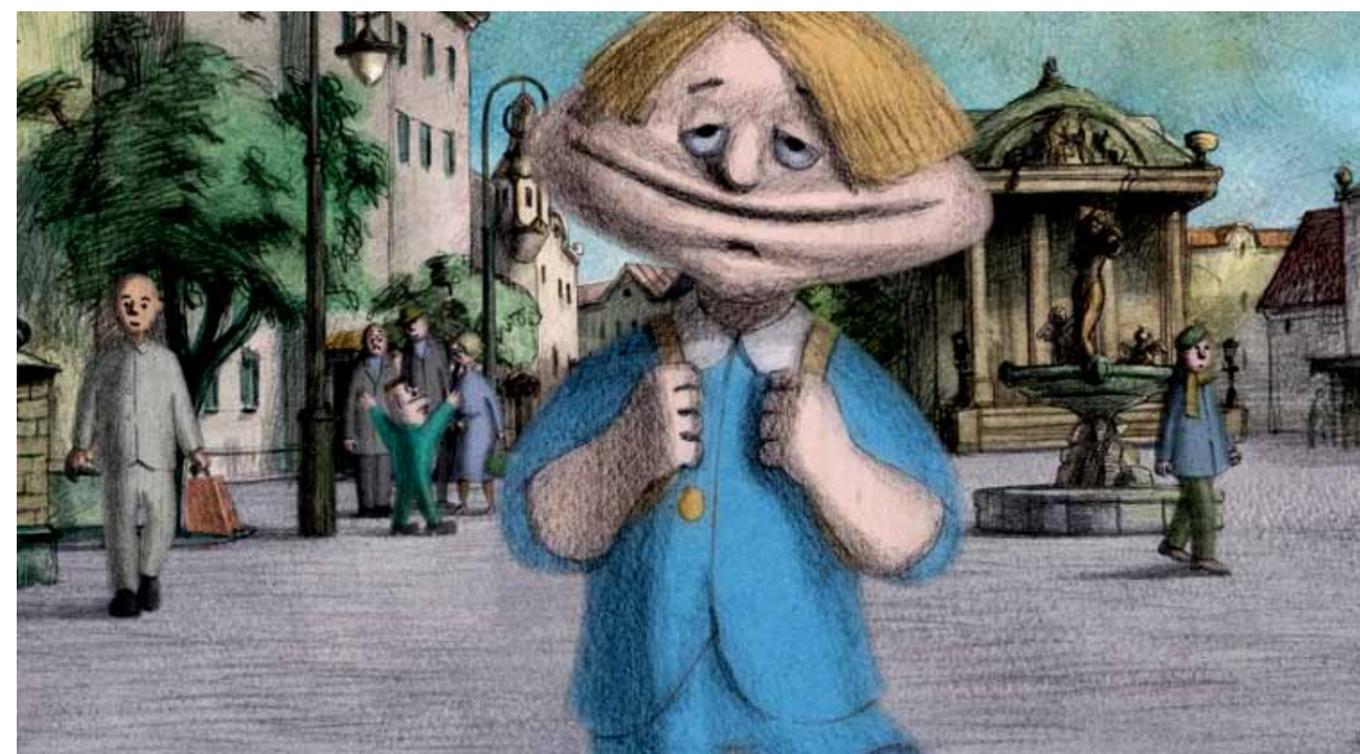
fictions (*Dreamland* and *Fire* by Laila Pakalniņa in 2005 and 2008, *Villa Antropoff* by Vladimir Leschiov in 2012), the best animation and feature film for youth at Berlinale (*Hedhehogs and the City* by Ēvalds Lācis and *Mother, I love You!*, fiction film by Jānis Nords, both in 2013)

Numerous appearances and awards at the best animation festivals including Annecy (*The Birth* by Signe Baumann, *Wings and Oars* and *Villa Antropoff* by Vladimir Leschiov); Hiroshima (*Choir Tour* by Edmunds Jansons, *Rainy Days* by Vladimir Leschiov, both in 2014, *Ursus* by Reinis Pētersons in 2012); Ottawa (*Priorities* by Gints Zilbalodis, *Rainy Days* by Vladimir Leschiov and *Think Before You Buy!* by Edmunds Jansons, 2014); Zagreb (*Choir Tour* and *International Fathers Day* by Edmunds Jansons, *The Kiosk* by Anete Melece, all in 2014) and Stuttgart (retrospectives of Vladimir Leschiov and Rija Films), Clermont-Ferrand Short film festival (*Wings and Oars* by Vladimir Leschiov, 2009, *Ursus* by Reinis Pētersons, 2012), official programmes in Cannes (fictions *In the Fog* by Sergei Loznitsa, 2012, *The Shoe* by Laila Pakalniņa in 1998 and her short film *The Silence*, 2009 and animation film *To Swallow a Toad* by Jurgis Krāsos in 2012); Venice (*The Python*, 2003 and *On Rubics Road*, 2010, by Laila Pakalniņa), Berlin (*Little Ruddy* by Dace Rīdūze, 2014, *Lotte and a Moonstone Secret*, 2011, *Corrida* by Jānis Cimnermanis, both in 2012, *Homo@LV* by Kaspars Goba, 2011), Locarno, Rotterdam (*Vogelfrei* by J. Kalējs, G. Šmits, J. Putniņš, A. Viduleja in 2008), Karlovy Vary (*People Out There* by Aik Karapetian in 2012, *Rocks in My Pockets* by Signe Baumann in 2014), Toronto (*Modris* by Juris Kursietis, 2014), San Sebastian (*Gambler* by Ignas

Joninas in 2013 and *Modris* by Juris Kursietis in 2014) and Rome IFF (*Pizzas* in 2012 and *Chimney* in 2014, both directed by Laila Pakalniņa, documentary film competition screenings at the Amsterdam (*Family Instinct* by Andris Gauja (2010), *33 animals of Santa Clauss* (2011) by Laila Pakalniņa and *Escaping Riga* (2014) by Dāvis Simanis); Nyon (*Pelican in the Desert* by Viesturs Kairiņš and *The Hotel and a Ball* by Laila Pakalniņa, both in 2014); Hot Docs (*How Are You Doing, Rudolf Ming* by Roberts Rubins and *Family Instinct* by Andris Gauja, both in 2011) and Leipzig IFF (*Sounds Under the Sun* by Dāvis Simanis and Gints Grūbe, 2010, *Documentarian* by Ivars Zviedris and Inese Kļava, 2012), among others. In 2013 alone, Latvian films were screened at over 400 festivals in 64 countries. These numbers are projected to grow due to active communication with festivals on part of the National Film Centre as well as an increasing demand of films from Latvia.

#### NATIONAL FUNDING

Annual public support for the film sector in Latvia since 2010, when the financial crisis caused almost irreparable damage to the industry, the overall funding having dropped to a measly 1.8 million euros, shows a healthy recovery in 2014 with available support steadily climbing back to reach over 4 million euros. And even friendlier financial environment for the local film industry is planned for 2015–2017. In addition, there are two important tax incentive schemes for international production companies willing and in need to produce in Latvia. Both are established rather recently: the National Co-Financing Programme ([www.nkc.gov.lv](http://www.nkc.gov.lv))



**To Swallow a Toad**  
dir. Jurgis Krāsos (2012)



**Ursus**  
dir. Reinis Pētersons (2012)

started in 2013 and more experienced Riga Film Fund ([www.filmrīga.lv](http://www.filmrīga.lv)) initiated in 2010. Both offer up to 25% combined cash-back for international film projects having been produced in Latvia.

Public funding, as a cornerstone support system for audiovisual production in Latvia, is available from various governmental, regional, district and municipal sources. However, there are two main funding bodies, the National Film Centre of Latvia ([www.nkc.gov.lv](http://www.nkc.gov.lv)) and the State Culture Capital Foundation ([www.kkf.lv](http://www.kkf.lv)), that both in their capacity and scope, in part, determine the direction that the creative film processes take in this country. Statistically, an average 65% of the total budget for a state funded film project is provided by the public support system in Latvia.

The National Film Centre of Latvia (NFC), as a direct funding mechanism for audiovisual production, film in particular, is a government institution overseeing the film sector in Latvia. The NFC grants public support to Latvian films, preserves the national audiovisual heritage, promotes Latvian films abroad, co-operates with the relevant international and national organizations and supports the training of the Latvian film professionals both locally and internationally. The NFC is keen on attracting film, television, video and new media production to Latvia, stimulating inward investment and creating employment opportunities for creative staff, technicians and support service companies. A slightly different funding for the local creative



**Shooting in Latvia**  
Photo: Baltic Pine Films

contingent is provided by the State Culture Capital Foundation which equally promotes the balanced development of creativity across all sections of art, including film culture, and the preservation of cultural heritage in this country, by administering culture project competitions.

**EUROPEAN PUBLIC SUPPORT**

The increase in national public support for audiovisual production in Latvia, as well as Latvia's partnership in the European Union since 2001, have attracted additional funding from European partners and public funding agencies. Among these is the Media programme, which has been very successful for Latvia. As a result, local audiovisual production has been able to develop and to map its potential and to brush-up on the skills of its professionals – nearly 4 million euros from the programme had been allocated to film production and distribution.

The other is the European cinema and co-production support fund Eurimages that Latvia proudly joined in 2002. Its success for Latvian co-productions with partners from Denmark, Germany, Finland, the UK, Russia, Estonia, Greece, Austria, Luxembourg, the Netherlands, France and Lithuania has been substantial – 12 feature-length films, including 4 animations and a documentary, have gained funding of more than 800 000 euros for the Latvian producers. Hence the combined funding of over 4,8 million euros that these two agencies have provided for our

**For more information:**  
National Film Centre of Latvia, info@nfc.gov.lv, www.nfc.gov.lv

audiovisual sector attests to the comparably high level of integration of Latvia's audiovisual production in the European context.

**FILM INSTITUTIONS AND PRODUCTION COMPANIES**

The audiovisual production in this country is also supported and represented by a number of professional, cultural and educational organizations such as the Filmmakers Union of Latvia, Latvian Film Producers Association, film and media study programmes at the Academy of Culture, RISEBA, Liepāja University and the Academy of Art, as well as Latvia State Archive of Audiovisual Documents. International film festivals that take place in Riga also play an important role in local audiovisual production, as they promote the content from this region. Among these are the Riga International Film Festival, taking place for the first time in December of 2014, the Baltic Sea Forum for Documentaries and the Riga International Film Festival 2 Annas. Currently in Latvia, there are more than 35 independent production companies that offer various levels of support to the audiovisual industry in this country. They range from small and local offices providing a limited number of services to a few fully integrated production companies offering to cover the complete digital production cycle. ■



National Film Centre of Latvia

**LATVIAN CO-FINANCING FUND**  
Co-financing programme for foreign film productions

Cash Rebate up to **25%**

**Criteria:**

- foreign film is fully or partly shot in Latvia;
- film services of physical or legal entities registered in Latvia are used;
- total budget of the film is at least EUR 711 436 for full-length features or animations and at least EUR 142 287 for documentaries
- on the day of submission at least 50% from the total production budget of the film is confirmed.

Cash rebate % of the total eligible expenses spent:

<b>25%</b>	the storyline of the film takes place in Latvia or the landscape or architecture of Latvia is used with identifying references about Latvia included;
<b>20%</b>	identifying references about Latvia are not included in the film but services of businesses registered in Latvia are used.

**Eligible expenses:** film-related transport, location and technical equipment rentals, catering, accommodation, public facilities, construction facilities, artistic and administrative services, etc.

For more info and the regulations please refer to: [www.nfc.gov.lv](http://www.nfc.gov.lv)



Riga City Council  
co-financing programme  
**RIGA FILM FUND**

Cash Rebate up to **20%**  
Up to three times a year

- Qualifying:** Foreign-National co-productions:
- with the total budget at least EUR 700, 000
  - when half of their funding has been confirmed

**Formats:** Feature films and TV Films – fiction or documentary

Cash rebate % of the total Eligible expenses spent\*:

<b>20%</b>	Film with the storyline set in Riga or reflecting Riga (as itself) episodically and for the most part shooting in the territory of Riga
<b>10%</b>	Film shooting anywhere in Latvia but using the services of companies based in Riga

\* % is calculated from the planned estimate in the Tender application – a particular amount of co-financing is approved and that is the amount that cannot be exceeded when allocating money based on actual spent

**Eligible expenses:** film-related transport, location and technical equipment rentals, catering, accommodation, public facilities, construction facilities, artistic and administrative services, etc.

**How:**

- apply for the Tender through a local co-production partner
- local co-production partner signs a co-financing agreement with the Riga City Council
- shoot in Riga or Latvia
- after the production is completed local co-production partner submits a report
- eligible expenditure is evaluated and verified
- co-financing is allocated

For more information and the regulations please refer to: [www.filmriga.lv](http://www.filmriga.lv)

# A Poetic Touch

Film director and cinematographer Ivars Seleckis is the oldest documentary filmmaker in Latvia who is still actively working – the premiere of his latest film was just three weeks before his 80th birthday

By Kristīne Matīsa

Ivars Seleckis' filmography is like a bridge connecting the modern day with the legendary past of the Latvian documentary tradition, and Seleckis is one of most prolific creators of that tradition. His film *Crossroad Street* received an EFA award for best documentary.

Ivars Seleckis began his career the same way many film people do – from the 'bottom'. Though he had university education, he spent months lugging 'boxes' and the heavy film camera around the Riga Film Studio until he was allowed to switch it on. The first scenes he shot that appeared on film were in 1960 – in the documentary, *My Riga* – a film that became the first timid step away from the official propaganda and towards a more humanly intimate poetics.

A few years later, Ivars Seleckis and some like-minded artists began to shape history, although they didn't yet know it. In the beginning of the 1960s, destiny brought several young, talented and passionate filmmakers together at the Riga Film Studio. Their thinking was fresh and contemporary, and they wanted to test the artistic possibilities of film language rather than routinely produce ideologically sanctioned work. Cinematographer Ivars Seleckis began to work with director Aivars Freimanis, and together they broke through the prevailing view. In 1963, with their film *Ceļamaize* (Food for the Road), they won an ideological 'battle' with the Soviet functionaries on the right for documentary film to portray untouched reality. In 1965, this team was entrusted with an extremely significant assignment – a feature documentary about Latvia in its anniversary year. Together with the screenwriters – poet Imants Ziedonis and filmmaker Herz Frank – they created a conceptually capacious system of images that



made it possible to 'grasp the ungraspable'. The film, *The Report of the Year*, garnered the highest possible official accolade – a Latvian SSR State Prize – and the recognition from audiences and critics propelled it to the top of Latvian documentary film history.

## DARING PUBLICIST

By the end of the 1960s cinematographer Ivars Seleckis was ready for directing, and his debut film *Girls from Valmiera* (1970), with its social journalism traits, brought a new, modern edge to documentary film. It

was unusual for that time for a Latvian documentary to pose daring and unflattering questions. The seemingly simple topic of 'industry' – a big factory in a small town – turned out to be hiding various social conflicts. The factory workforce of some 2,000 women was ruining the town's demographic balance thus creating personal and societal problems.

Ivars Seleckis' social-mindedness reached a high-point in 1978 when he and a new team of compatriots – screenwriter Tāivaldis Margēvičs and publicist Andrejs Dripe – made the documentary, *A Woman Who is Waited*

*For?* It was an unexpectedly critical and analytical view on the stereotypes associated with a woman's role in Soviet society – including exaggerated ideas of gender equality and career above family life. The filmmakers even had the audacity to include the so-called 'women of easy virtue' and seasoned alcoholics in order to reflect a broader spectrum.

*A Woman Who is Waited For?* became the first documentary to receive the newly-established national film award, *Lielais Kristaps*, and caused an uproar in society. Five years later the same team made *Wanted: a*

Film director and cinematographer Ivars Seleckis  
Photo by Kristaps Kalns



**Crossroad Street**  
dir. Ivars Seleckis (1988)

*Man...*, which similarly explored a man's role in society.

#### FARMERS, FISHERMEN, CITY-DWELLERS

At the beginning of the 1970s Seleckis began to develop his key subject – the lives of the simple folk in Latvia. He had worked as a cinematographer in fishing villages in the 1960s, and on farms with the film *Apcirkņi* (Silos, 1973), and he became intrigued with the micro-universe of the 'little person'. Even from a bird's-eye view, as in the film *The Widening of the World* (1980) and *Latvia from a Bird's Eye View* (1985), Seleckis saw each individual's lifeline as documentary-worthy.

It's then fitting that Seleckis reached his pinnacle in the 1980s with a film whose main joint character was the inhabitants of a small suburban street in Riga. In *Crossroad Street* (1988) the filmmakers turned their focus on an 800 metre-long street comprised of a singular societal micro-model – with rich and

poor, weak and strong, the clever and the not-so-clever. Though Ivars Seleckis would never call a fool a fool, because he loves his characters no matter what. The great empathy that emanated from the screen brought accolades from audiences, critics and festival juries. *Crossroad Street* won three significant international film awards – the EFA award and the awards named after documentary film legends, Joris Ivens and Robert Flaherty.

#### A FILM AFFAIR – TRILOGY

Although Ivars Seleckis' filmography contains portrait-films about famous people (composer Raimonds Pauls, politician Eduard Shevardnadze, opera singer Elina Garanča), the 'film affair' of his life is about a completely different type of person. The world of *Crossroad Street* intrigued the director so much that he followed up with two more films – *New Times at Crossroad Street* (1999) and *Capitalism at Crossroad*

Seleckis would never call a fool a fool, because he loves his characters no matter what



**Over the Roads,  
Over the River**  
segment by Ivars  
Seleckis (2014)  
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*Street* (2013). The story evolves into a large-scale epic with all the traits of a proper family saga: within this micro-world the characters change over time – some come to the forefront, some retreat, new generations arrive – the plotlines cross and meander, marking not only individual destinies but also society's path through various political systems and economic order. Moreover, the viewer feels the flow of time on a much more personal level because the events in the trilogy are human-scale. Just like at a family reunion, it's interesting to discover what each of the relatives has been up to. However the three films can also be regarded as separate works of art, as the authors don't overdo references to the previous films.

#### A UNIQUE TANDEM

In the 1990s, the film industry in Latvia was almost defunct, leaving film people confused within the new economic conditions that saw a new state unable to finance a film industry of the same might and size as in the Soviet years. During this time, Ivars Seleckis was almost the only director who was able to obtain enough financing to make a feature per year. He had a name and connections, but he also had the energy, initiative and most importantly, ideas, sometimes even audacious ones. For

example, together with poet Imants Ziedonis and sculptor Oļegs Skarainis, they cast a crocodile out of concrete that was then horse-drawn through Latvia to a small village, the birthplace of Arvids Blumentāls – an Australian of Latvian descent who was the prototype for *Crocodile Dundee*.

For Seleckis the crocodile was of course a pretence to film *Crocodile's Move* (1995), in order to observe how the people of the Kurzeme region lived their lives. On all of Ivars Seleckis' journeys, with or without crocodiles (he has counted 800 kilometres of film shot over a 54-year career), he was accompanied by his life's partner, the talented film editor Maija Selecka. Often sequestered behind an editing table, pouring over the material with an expert eye and emphatic heart, she helped create those very real and effective films. The couple, a unique tandem within Latvian film, celebrated a joint career anniversary ironically dubbed '100 years in documentary film'. It's fitting that they chose December 28, 1961 as their marriage date – 66 years to the day the Lumière brothers held their legendary film screening in Paris. Closing in on the 119th anniversary of that Lumière date, Ivars and Maija Seleckis received a Latvian National Film Festival award for lifetime achievement in film, undoubtedly affirming the truth that film is a collective art. ■

**Over the Roads,  
Over the River**  
For more information  
on the film go to:  
<https://www.facebook.com/PariCeliemUnUpei>  
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# From Behind the Listening Post

“The lead character’s drama is therapeutic for me as an author because I experience similar emotions,” states Latvian director Dāvis Sīmanis

By Ilze Auzāne

Currently Dāvis Sīmanis is working on his first fiction feature, *My Peaceful Place of Exile*, where the action takes place by the shores of the Kurzeme region at the end of WWI. “During the autumn of existence,” adds the director, whose previous films (documentaries) have gained recognition both in Latvia and abroad. His extravagant mockumentary, *Escaping Riga*, dedicated to two Riga-born geniuses, Sergei Eisenstein and Isaiah Berlin, premiered at the International Documentary Film Festival Amsterdam (IDFA). In the upcoming film the lead is played by well-known German actor Ulrich Mathes, who was nominated for an EFA award for his performance in *The Ninth Day* (2004). “Pick up the pace!” the actor has been prodding Sīmanis as he is impatiently awaiting the film’s arrival on the big screen.

## AN EXISTENTIAL BOUNDARY

“Suddenly, Ulrich hears a chilling cry of pain. He heads in that direction. The boy’s leg is caught in a metal trap,” – the story is about a rational doctor’s (the actor’s namesake and the director’s alter ego) encounter with a strange, irrational world, and the reclaiming of humanity through the rescue of an abandoned boy. The director is focusing on a very long historical period that is close to his heart – beginning in 1789 with the French Revolution, and ending with WWI in 1914. In a previous interview Sīmanis revealed that a quiet dream of his is a rural estate where the likes of the 19<sup>th</sup> century European aristocracy could spend a few weeks in the summer. “I hope it will come together some day, but at any rate, the foundations have been laid – literally,” explains the director, who is fascinated with that time period.

“I see a metaphor, in the parallels

between the pre-war years and modern day. Then, as now, there is marked escalation in violence that can be discerned even in the smallest details; we don’t want to die, and yet we’re heading that way. Total oblivion and self-destruction – madness on all levels of society.” He thinks that films can remind people of past events so that they can apply those to themselves. Experiencing this kind of fictional destruction onscreen can become an existential boundary for the viewer, who can then cross it and achieve clarity on the present. “The same way the death of a loved one becomes a concentrated force in our lives,” Dāvis Sīmanis makes the comparison, identifying a chance to avoid the surrounding lunacy through enlightenment.

## FILM SET AS A PLAYGROUND

Dāvis Sīmanis Jr. has known film sets since childhood – his father was the distinguished Latvian cinematographer, Dāvis Sīmanis. From age 17 he gained practical experience in the various stages of film production “It’s very important for a budding filmmaker to go through this kind of initiation process,” Dāvis believes. His film directing debut was a documentary dedicated to the 10<sup>th</sup> anniversary of the restoration of the Latvian National Opera house, *Version. LNO* (2006), which received the Latvian National Film Award, *Lielais Kristaps*. The film was followed by several other documentaries – *The Draughtsman*, *Sounds under the Sun* (with Gints Grūbe), *Valkyrie Limited*, and *Chronicle of the Last Temple* about the building of the Latvian National Library. “It was historically pre-determined,” he says of his choice of profession.

His 2014 mockumentary *Escaping Riga* is a “true and notice-worthy” story about two exceptional 20<sup>th</sup> century personalities: film director Sergei Eisenstein and philosopher Isaiah Berlin, both Riga-born and both displaced by WWI, landing in Russia and the UK respectively. “I compare myself to Isaiah Berlin. He always stood aside and observed. There was both piety, and also fear in that,” Sīmanis points out. Sergei Eisenstein’s greatest fear however, was that someone would take away his ability to make films; the manifestation of



### My Peaceful Place of Exile

dir. Dāvis Sīmanis (2015)  
Photo by Andrejs Strokis  
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this fact in real life led to his physical demise.

## CREATIVITY THROUGH FEAR

Dāvis Sīmanis admits that he is afraid of imprecision and mistakes. “It causes me to shift to positions from which I can observe – then in due course I can operate very precisely,” is how the director explains his method of working. He consciously hovers on the periphery in order to avoid mistakes and to observe from the sidelines. To take a step back from life, which goes on regardless – humans love, battle and do things, and a moment’s passion can lead to regret. “If there are so many changing variables, then mistakes are inescapable over the course of life,” stresses Dāvis. And just as Isaiah Berlin, he observes and comes to rational conclusions that he then basis his

work on. “It is creativity based on fear,” spells out the director.

That is precisely why working with Lithuanian editor Danielius Kokanauskis (on *My Peaceful Place of Exile* – a Latvian-Lithuanian co-production) was a kind of challenge. “It was hard to get used to the situation because up until now I had edited my films with my colleague Andra Doršs, using the parity principle,” reveals Dāvis Sīmanis, and that’s why entrusting this task to one person created apprehension. “Fighting is not my favourite sport,” states the director. In his free time he actively partakes in skiing and badminton, which he believes is very choreographic. “The same as editing,” – he sees a analogy in volleying the birdie over a net with filmmaking – “conditions are constantly changing and new situations arise that require an analysis before the next volley,

“Discourse is important to me,” Dāvis cites as reason he likes teaching – an attempt to formulate and articulate a thought becomes a way to grasp it



**Ulrich Matthes in  
My Peaceful Place  
of Exile**  
dir. Dāvis Simanis (2015)  
Photo by Andrejs Strokins



Director Dāvis Sīmanis  
Photo by Kristaps Kalns

which requires more than just being in good shape.”

### IN THE MARGINS

Dāvis Sīmanis teaches film history at the Latvian Academy of Culture in Riga and at Aalto University in Helsinki. “I’m fascinated by the students’ naivety, untamed creativity and freedom, because I perceive everything very rationally,” says the director, who got his Master’s Degree in History and Philosophy from the University of Latvia, and is preparing to defend his doctoral thesis. That the students aren’t afraid of expressing themselves through a stream of consciousness makes him green with envy. Sīmanis believes that it’s important for young authors to read the interviews and theoretical essays of experienced directors. Among his influences he lists the legendary

French director Robert Bresson, and the master of the metaphor and poetic genius Pier Paolo Pasolini, who came into film as a writer and is a testament to the claim that good directors have also been great thinkers. “Discourse is important to me,” Dāvis cites as another reason he likes teaching – an attempt to formulate and articulate a thought becomes a way to grasp it. “It’s a way to remain interested in yourself, as you often say the unexpected, even the unsuitable.” He considers writing down these thoughts, lest they remain in the notebook’s margins. If spontaneity and unpredictability are preconditions for a lecture, then during filmmaking he avoids this scenario. “It’s not for me, though many directors do the opposite – they work without a script and create in front of the camera.” Dāvis Sīmanis likes to be prepared. ■

“I’m fascinated by the students’ naivety, untamed creativity and freedom”



Escaping Riga  
dir. Dāvis Sīmanis (2014)



Escaping Riga  
dir. Dāvis Sīmanis (2014)



My Peaceful Place of Exile  
dir. Dāvis Sīmanis (2015)  
For more information on the film go to:  
<https://www.facebook.com/pelnusanatorija>

# True to Reality

Director Juris Kursietis enters into the fiction film genre convincingly – his emotionally-charged debut drama, *Modris*, is a true European-scale tour de force, powerfully capturing both the vulnerability and the responsibility of raising a child, and the cracks in communication in society

By Kristine Giluce

Juris Kursietis surprises with pointed and skilful use of film language in conveying the title-character's poignant story. Seventeen year-old Modris (who turns 18 in the film), lives with his mother – single and tired from life's adversities, she can no longer find common language with her gambling-obsessed teenager. Modris, in turn, misunderstood at home and in school, longs to find his father and loses himself in slot machines. Addiction-fuelled, he hawks his mother's heater in the dead of winter. This is an irreversible breaking point in the chain of complicated relationships and unanswered questions in Kursietis' film – his mother, wanting to teach her son a lesson, cold-bloodedly hands him over to the police for theft.

Immortalized by Oscar-nominated Polish cinematographer Bogumil Godfrejow (for Slawomir Fabicki's *A Man Thing*, 2001), the swaying camera, as a silent follower, realistically captures the youth's steps and countless missteps. The feeling of harsh reality and daily existence is enhanced by the architectural monotony and grey drabness of the Soviet-era housing division setting. No need for a rich imagination to understand that many a 'modris' – a young man whose coming-of-age is merely a legal issue for those around him, instead of a fragile and responsible process requiring support and education – can be found in most cities. It's true though that the prototype for Juris Kursietis' title-character was a local youth whose fate was relayed to the director by a lawyer-friend who has never been able to reconcile his guilt for not

doing enough to help the accused escape his troubles with the law.

## DEVASTATING SILENCE

In remaining faithful to the film's trends towards realism, Juris Kursietis entrusted non-professional actors to play the immature youths in the film, while the parental and guardian roles went to highly-experienced, theatre-based professionals such as Rēzija Kalniņa and Vilis Daudziņš. Kristeris Pikša, who plays Modris, is a discovery in the truest sense of the word: Kursietis found his title-character during a public casting call from among a thousand applicants, aged 16 to 21. A culinary student off-screen, Pikša, blessed with expressive facial features, organically merges with the character he plays, silently, resignedly and impulsively getting into one mess after another. The debuting actor's ability to play his character so consistently using expression alone is highly surprising, especially given the fact that Kursietis only revealed one episode of the script at a time to the inexperienced actor during filming. Yet, the director's thoughtful approach towards the actors is wonderfully apparent in his work with the professionals as well. For example, he wasn't afraid to expose an edge in Latvian theatre actress Rēzija Kalniņa, a seasoned veteran synonymous with diva-like figures, transforming her into a prematurely-aged and worn-out single mother, beaten down by life's hardships. Trying to distance herself from old wounds, she snaps at her son, who longs for his father's presence (and advice?), using a purposefully fear-inducing phrase: "You'll end in jail, just like your father!" It sometimes seems that Kursietis has intentionally condemned the film's characters to a type of Cold War – the silence invading the boy's life like an avalanche. Silence and apathy 'torture' Modris with each step, which is especially apparent in his dealings with the authorities, who all seem more interested in almost religiously fulfilling their roles without even attempting to 'come down' a notch to the errant teen's level. The boy has been branded by his (mis)deeds and he is deemed a lost case by the pedants. The sketches in his notebooks, the stencils and potential visual arts talent that appears from



Actor Kristeris Pikša (from the left) and director Juris Kursietis  
Photo by Raitis Puriņš, Dienas mediji

*Modris*  
dir. Juris Kursietis (2014)  
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time to time in the story, is relegated to being a hobby of little worth or interest to anyone. It is, however, much less damaging than the addiction to slot machines.

## NEW GENERATION

The film's script, developed in Polish film-master Andrzej Wajda's Ekran Masterclass, is an homage of sorts to one of the 'pioneers' of the French New Wave –

François Truffaut's *Les 400 coups* (The 400 Blows, 1959). Like Truffaut, Kursietis film also tells the tale of a neglected son, balancing on the boundary of delicate realism and cinematographic sensitivity without falling into simplified triviality or inflated drama. Similarly to the New Wave trends, Kursietis' coming-of-age story is equally an individual drama and a conclusion on the present state of society. If the *nouvelle vague* directors represented the 'new' within a gradually



the most important element was to present it as a film with a universal story, and *Modris* most definitely fits into this category. Film critic Peter Debruge, writing about the film for *Variety* after its premiere at the San Sebastian Film Festival, concurs, stating that the story could take place in any middle-American town.

#### A CRISIS DIAGNOSIS

Juris Kursietis' film is an unexpectedly strong achievement for a debut and one that has the potential to create a powerful experience for the audience. It is sensitive and nuanced, and in borrowing from documentary film, also a non-judgemental view on the characters. Every action has its motivations, and Kursietis lays them out delicately and without unnecessary didactics, neatly pointing out how fragile and susceptible to outside impulses is the rearing and coming-of-age process. The most poignant, undoubtedly, is the awareness the film raises of how much surrounding parties (ourselves included) can influence this process, and yes, also spoil it. Through a combination of maximally realistic visuals and the style of storytelling, the director has turned the viewing of *Modris* into a paradoxical allegory on the communication crisis in society – we see what is happening, but because of our haste or indifference, we remain silent and uninvolved. The director of *Modris* is quietly bringing to our awareness the consequences and gravity of this carelessness – we are unable to influence anything in the film, even if we wanted to. We can only succumb to the jolt that will remain present long after the viewing. Juris Kursietis ends his film with an indicative shot of the reflection of Modris' face, very much like the last shot of *Les 400 coups* (The 400 Blows) – a close-up of Antoine Doinel's confusion, as if portending his unclear future. What's in store for Modris? ■

"The film is about simple things – about our interrelation with each other as well as with authorities. It shows how parents and law-court employs its' power. *Modris* tells a story about injustice and at the same time it shows that we could have been able to make a difference..."

*Ir #236, Ieva Puķe*

"I made this film for we can take a look in the mirror. I don't know how many people will see *Modris* but I am sure that every one of them will reflect on their routine and habits – how they conduct themselves at home, with their close ones..."

*Ir #236, Ieva Puķe*



#### **Modris**

dir. Juris Kursietis  
(2014)

For more information  
on the film go to:  
<https://lv-lv.facebook.com/filmamodris>

fading colonial France and a rebellion against the dictates of the existing (de Gaulle) regime, then Kursietis is in his way portraying an 'incomplete' family – an almost generationally characteristic phenomenon. Of course the situation in the film is a kind of 'extreme', though at the same time it is close and understandable, in spite of the lack of connection to a specific geographic locale. The director, in describing the attracting of partners for the co-production (between Latvia, Greece and Germany), stressed that

We are unable to influence anything in the film,  
even if we wanted to

# From Dusk Till Dawn

A work in progress: Laila Pakalniņa's film Dawn representing themes from the destroyed film by Sergey Eisenstein about son, father and betrayal

By Daira Āboliņa

Laila Pakalniņa is one of the best known Latvian film directors working in documentary and feature film genre. At the end of 1980s she began her film career after graduating from the University of Latvia and Moscow Film Institute VGIK. Pakalniņa gained her first international recognition already in mid 1990s when her documentary shorts *The Linen* (1991), *The Ferry* (1994), *The Mail* (1995) were included in the programme Certain Regard of Cannes Film Festival. The films demonstrated explicit style of *auteur* cinema interpreting the documentary setting and intensifying it with harsh, ascetic poeticism.

These films marked new features in Latvian poetic documentary film tradition by innovative use of natural sounds (sound editor Anrijs Krenbergs) and aesthetics of black and white photography (cinematographer Gints Bērziņš).

With her first feature film *The Shoe* (1998) Laila Pakalniņa returned to Cannes Film Festival in the programme Certain Regard. The film combines absurdities of 1950s daily life and political situations with references to the fairy-tale about Cinderella. During the subsequent years Laila Pakalniņa's films were screened and received awards at international and national film festivals, *The Python* (2003), *The Hostage* (2006), *Theodore* (2007), *Pizzas* (2012). Her films have also been nominated for European Film Award: *Dream Land* (2005, best documentary film), *Fire* (2008, best short feature). Laila Pakalniņa's film retrospective was presented at Visions du Réel in Nyon, Switzerland (2013), the director conducted also a workshop and was a member of short film competition jury at the festival. Laila Pakalniņa has made over 30 films.

Director Laila Pakalniņa  
Photo by Ivars Burtnieks

In 2014, Laila Pakalniņa began to work on a large-scale international co-production feature film *Dawn*. The shooting of this new film was done in August and September of 2014 in Latvia and Poland. The film will be a co-production of Latvia and Poland with an international crew: script and direction: Laila Pakalniņa, camera: Wojciech Staron (Poland), art direction: Jurgis Krāsons. Cast: Vilis Daudziņš, Antons Grauds, Andris Keiņš, Liene Šmukste a. o.

The Soviet Union, part of which at the time was also Latvia, reached its ideological apogee in 1950s–1970s. The story of the film embraces a period from dawn to sunset in the dramatic destinies of Jānis, an exemplary child and a pioneer, and his father. In the world of real and imaginary values subjected to political dictatorship and manipulations, adults and also children lost any milestones in their lives. In the name of a noble idea the boy betrays his father, a people's enemy who does not support the ideas of the new life. But the father turns a gun to his own son... Story lines that can be identified already in Greek myths had found their expression in dramatic and later glorified examples during the soviet totalitarianism.

Laila Pakalniņa, by using long, internally rhythmical shots already on the film set can create an eerie, slightly surrealist and apocalyptic mood. The film will be black and white. At the filming set in August when crops are getting ripe and golden and tawny colours dominate, the upper hand is gained by the grey colour, except for the intensely read pioneer neckties and white shirts.

Signifiers of the soviet life-style will be stylized in the film, although realistic. Rapturously optimistic people and people lost in the new epoch are portrayed as a homogeneous crowd. Although this is a comparatively recent period in history of Latvia it was not easy for the art director of the film Jurgis Krāsons to find authentic objects of daily use to create the scenes from daily life of that time. People have not preserved glass milk bottles or the old rubber boots not to mention the pioneer red neckties and badges, for the needs of the film they had to be made specially. Yet for several generations they are still living memories while the world lives under a threat of a new totalitarianism...



**Dawn**  
dir. Laila Pakalniņa (2015)  
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#### Interview with Laila Pakalniņa

##### How did the idea to shift the father and son soviet time drama to Latvia came about?

While studying at Moscow Film Institute I read the script by Alexander Rzheshesky *Bezshin Meadow* for the film by Sergei Eisenstein that was never made and already at that time I was certain it was worth filming. At the same time I understood it's not for me since it is a Russian story and Russians themselves should make films about their country, be able laugh and cry about it. Besides at the time I was a convinced documentary film director and studied at the documentary film department. After my first Cannes Film Festival during dinner where we talked about all kinds of crazy film ideas I told the director Mike Leigh that I would like to make a film from Eisenstein's film script and he thought it was a great idea. At the time I had some other films to make, I did not start working on this one but the idea about it still remained. While making the film *Pizzas* this idea came to me in completely transformed shape and I had quite a revelation - I don't have to make a film about Russians in Russia. The setting could be Latvia or any other country that has experiences totalitarian regime. Like my film *The Shoe* that is based on the fairy-tale Cinderella, *Dawn* is based on the tale about the pioneer hero-traitor Pavlik Morozov although in the film the boy has a Latvian name Jānis. In my film I will have one quote as homage to Sergei Eisenstein. We will use camera angles and framing characteristic of propaganda films of the time, Eisenstein's low angles combining those with contemporary film language that in those times was impossible also for the lack of the technology.

For more information on the film go to:  
[www.facebook.com/filmausma](http://www.facebook.com/filmausma)

##### Have you got any traumatic emotional childhood experience from this time?

This story does not have a direct bond with me. Damage has been done not to one single person but to many, to all Latvian people, and several generations have a traumatic experience from that time. A human being cannot choose the time when to live. Yet I don't want to look for an enemy because people often are themselves to blame for the choices they make. A system can't work if people do not support it from within. The mechanism works if people do not resist it. The film is about the mechanism and its bolts. From the vantage point of historical truth there are no positive characters in the film. The ones who are against the system are not positive characters in my film either. They are weak people. Confused.

##### The main characters in your film will be played by professional Latvian actors...

Certainly. They will have their own temper and texture... There are many good actors in this film. From every film you learn something as a director. And even though this film will not be radically different from what I have done before, it will mark a trend in my future films and actors as very essential element of the film. We also had large-scale mass scenes where local population was involved. They wonderfully and enthusiastically lived up to their parts. It was very inspiring.

##### Are you ready to define the genre of your film?

Ironic tragedy or tragic irony. By no means a tragicomedy. There will be humour in the film. Although life is so dramatic there are very many funny things amidst it. ■



Like my film *The Shoe* that is based on the fairy-tale Cinderella, *Dawn* is based on the tale about the pioneer hero-traitor Pavlik Morozov although in the film the boy has a Latvian name Jānis

# It is Warmer Here!

Director Renārs Vimba offers a story about those who stay in Latvia

By Ilze Auzāne

"In order to make a film one needs great deal of patience because things will happen when they happen," his experience is shared by the young Latvian film director Renārs Vimba whose road to his first feature film *Mellow Mud* started at the end of 2011. "I shot and re-shot it in my head till it was ready and the only thing that remained to be done was to really shoot it," he adds with a laugh. The film's script was helped to be improved by Miguel Machalski, widely recognized consultant in Europe – he has worked on films like Clint Eastwood's *Million Dollar Baby*, Stephen Daldry's *Billy Elliot* and others. The premiere of the film *Mellow Mud* is scheduled for the end of 2015.

## GRANNY UNDER AN APPLE-TREE

It is a story about a girl called Raja (17) and her brother Robis (12) who have to live with their grandmother Olga because their father has died and mother has gone to look for work in England. Unlike children, granny wants to sell the countryside property but the situation changes after granny's accidental death. Being afraid to get sent to a children's home, Raja and Robis bury the domineering granny in the apple orchard and decide to find their mother. In a story about one family Renārs Vimba has concentrated the theme of economical refugees so very topical in Latvia and represents it from a very unusual vantage point examining not the ones who leave but those who stay and want to associate their future with Latvia.

"You have to sit like on a stool in a waiting-room," instruction is given by Renārs Vimba when they film an episode in which Raja has gone to London in search of her mother and she has ended up in a house rented by immigrants. For the authors of the film it is important to address the major trends (and choices) in contemporary society. "One must do it fairly mercilessly because courageous exposing of problematic issues

may have a mobilizing and invigorating force," considers the studio Tasse Film producer Alise Gelze (her previously produced film by the Latvian film director Jānis Nords *Mother, I Love You* received a Jury Award at the 63<sup>rd</sup> International Berlin Film Festival).

The actors for the film were searched throughout Latvia. Out of more than 1,500 candidates Elīna Vaska and Andžejs Jānis Lilientāls were chosen. "Tight grip", the director reveals the quality enabling to notice this girl from among other young people. Her colleagues in the would-be film are actors well-known in Latvia: Zane Jančevska, Ruta Birgere, Jānis Kirmuška and Edgars Samītis who is playing Raja's love interest. While the part of the owner of the cheese dairy has been entrusted to the Frenchman Gérard Chaillou. "Urgent: for the needs of a film, looking for a tamed crow," thus in the social network Facebook were addressed the owners of pet birds belonging to Corvidae family.

## WITH AN ICELANDIC ACCENT

Funding from outside Latvia has also been raised for the film *Mellow Mud*. One of the co-operation partners is producer from the Iceland's Studio Vintage Pictures Hlin Jóhannesdóttir, the Icelandic director of photography Arnar Thor Thorisson and composer Valgeir Sigurðsson are among the film crew.

"Daylight is on our altar," emphasizes Renārs Vimba who has acquired a cinematographer's profession at the Academy of Culture of Latvia several years ago and only later turned to film direction (his short films *Jetty* and *Daddy Doll* have been screened at international festivals). Together with Arnar Thor Thorisson the director plays along with the rules dictated by the environment and does try to modify anything because this is one of the rare opportunities to improvise. "Under the present economic conditions I cannot afford losing a single hour therefore all the other things must be pre-planned," Renārs Vimba reminds of the close correlations between time and money.

The original score of the film *Mellow Mud* will be written by the prominent Icelandic



**Mellow Mud**  
dir. Renārs Vimba (2015)  
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**Director Renārs Vimba**  
Photo by Kristaps Kalns



musician and producer Valgeir Sigurðsson, the founder of the studio Greenhouse who has been co-operating with artists like Bjork, Damon Albarn, Sigur Rós, Coco Rosie and many others. He has taken part in creation of soundtrack for Spike Jonze's film

*Being John Malkovich* and Lars von Trier's *Dancer in the Dark*. Do you remember the clanging of the train wheels in the composition *I've Seen It All?* This song performed by Bjork in a duet with Thom Yorke has been nominated for the Oscar. ■

# A Face Scarred by Life's Battles

Director Viesturs Kairišk's account of the Stalinist repressions and the mass deportations in the Baltic States

By Ilze Auzāne

A fatalistic tale about the miracle of survival – Latvian director Viesturs Kairišk's upcoming feature *Chronicles of Melanie* (Melānijas hronika) is based on *Velupes krastā. 1941–1957*, the autobiography of journalist, writer, cultural historian and lawyer, Melānija Vanaga. (This work was published in the early 1990s, and became one of the finest memoirs of the Siberian deportations in Latvian literature.) This will be the first Latvian feature about the Stalinist repressions and the mass deportations in the Baltic States. The film is scheduled to premiere at the end of 2015.

"My narrative is like a war story, with the shadow of death hovering over every page," explains Melānija Vanaga, one of the more than 15,000 citizens of Soviet-occupied Latvia who were detained on the night between June 13<sup>th</sup> and 14<sup>th</sup>, 1941, and deported. Also among them were her 8 year-old son Alnis (Andrejs in the film) and her husband Aleksandrs, who was separated from his family like most of the men, and whom they never saw again. "We'll be together in the end. Wait for us," – in Melānija Vanaga's first letter to her husband, written on a small slip of paper that remained tucked away in her pocket.

*Chronicles of Melanie* will be director Viesturs Kairišk's 3<sup>rd</sup> feature – in 2001 he made *Leaving By the Way*, which received the National Film Award *Lielais Kristaps* for Best Film of the Year and was recognized internationally. He has made several documentaries (*Pelican in the Desert* and *Invisible City*, both 2014), and has created theatre and opera performances. Last year he was invited to stage Benjamin Britten's opera *A Midsummer Night's Dream* at the Komische Oper Berlin and Carl Maria von Weber's *Der Freischütz* at the Oper Köln.

One of the scenes in *Chronicles of Melanie* was shot at the Latvian National Opera,

when the protagonist attends a performance of Giacomo Puccini's *Madama Butterfly*. The National Opera stage was also the setting for the December 5<sup>th</sup>, 2014 world premiere of Kairišk's adaptation of *Valentina*, with music by well-known Latvian composer Arturs Makats. It's dedicated to the legendary Latvian film scholar Valentīna Freimane, and is a portrayal of various significant and dramatic events in Latvian history from 1939 to 1944 through the prism of her story.

The character of Melānija Vanaga is played by Swiss actress Sabine Timoteo, who had a role in Italian director Alice Rohrwacher's *Meraviglie* (The Wonders, Cannes 2014 Grand Prix award). Many well-known Latvian actors are participating in the film: Maija Doveika, Guna Zariņa, Astrīda Kairiša, Lilita Ozoliņa, Baiba Broka, Ivars Krasts, Ģirts Krūmiņš, as well as Belarusian actor Viktor Nemeč and Austrian Erwin Leder. Melānija Vanaga's grand-daughters Ieva Vanaga and Aija Barona and their kids are also in the film, along with many Latvians with "faces scarred by life's battles".

The film's first scenes were shot in the Zilupe region near the Russian border, which became the setting for a reconstruction of a Siberian village based on photos from Melānija's personal archive. The production designer is Ieva Jurjāne, with cinematographer Gints Bērziņš and make-up artist Mari Vaalaranta from Finland, who worked on Lars von Trier's *Dogville* and *Manderlay*. The shooting took place in the spring and summer of 2014 in various locations across Latvia. This fall the creative team headed to Northern Karelia where several episodes were filmed in collaboration with their Finnish co-producers Inland Film Company.

The *Chronicles of Melanie* project was begun in 2011 by Latvian film studio Mistrus Media, and developed as a two-country co-production. EUR 110 000 has been allotted to the film by the Council of Europe's Eurimage Cinema Support Fund after an evaluation by experts of the screenplay's quality and dramatic structure, as well as the theme's topicality and potential for international distribution. The total budget of director Viesturs Kairišk's *Chronicles of Melanie* is EUR 1 million. ■



**Chronicles of Melanie**  
dir. Viesturs Kairišk (2015)  
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**Director Viesturs Kairišk**  
Photo by Kristaps Kalns,  
Dienas Mediji

# Preparing for a Battle

Director Aigars Grauba on his would-be film about king Namejs: Namejs' Ring will be a contemporary historical drama.

By Ilze Auzāne

"When I turned 18, it was in the soviet times, my mother gave me Namejs' ring as a present; it was made of a silver five lats coin from the time when Latvia was an independent state," remembers the experienced Latvian film director Aigars Grauba, an author of several local block-busters. In his new feature film he wants to tell the story of Semigallian king Namejs whose name has been given to a ring that embodies historical memories that through centuries have reached modern times. The premiere of the film *Namejs' Ring* is scheduled for November 2016.

## CONTEMPORARY AND ROCKY STYLE

The setting of the story is the first half of the XIII century when Roman power started planting crosses in the Baltic lands as well. After the sudden death of the king Viesturs and his son, the young Namejs becomes the Semigallian king yet the ring of his power and the rights to rule in this rich and significant place is coveted by someone else. Will Namejs manage to unite forces, to win his opponents, to decipher the secret of the ring and sow the seed of freedom for ever and ever? "We can understand our destiny only at an hour of ordeal," the authors of the film are convinced.

To implement this project, the film crew of *Namejs' Ring* for more than half a year have been thoroughly and meticulously studying the subject in order to be able to create their interpretation about approximately eight centuries long history and to convey the spirit of the times to the spectators. They have met different specialists and spent long hours in museums. "They are like diamond mines," the film director Aigars Grauba believes, like an archaeologist he has tried to unearth the skeleton of this story layer by layer.

You must strike the iron while it's hot! The authors of the film have decided to use the popularity of the TV series *Game of Thrones*

and *Vikings* and to make a film similar to their genre. "The characters of these historical films have been represented in a modern and rocky style," this is the way the popularity of these series is explained by the producer of the Platforma Film Kristians Alhimionoks who has been mentioned by film industry periodical *Screen* as one of this year's 50 leaders in film selling and distribution (he has studied media and entertainment management in the UK, Netherlands, USA and Finland).

## COMING SOON

Top 10 most watched films during the independence of Latvia includes three films by Aigars Grauba (the list has been compiled since 1993 - *ed.*). Number one is the film *Guards of Riga* (2007) that has been seen over these years by more than 200,000 spectators. While number four is *Summer of Terror* (2000) about the events in Latvia in 1940, number five is *Dream Team 1935* (2012) about the success of the Latvian basket-ball team at the first European basket-ball championship in Geneva.

*Guards of Riga*, the story of Latvian freedom fighters in 1919, is the most expensive film in history of Latvia; its budget was more than 3 million Euros and the film town *Cinevilla* was built especially for its purposes. The village necessary for *Namejs' Ring* will be built also in this open-air shooting location that will gain its true scale during the post-production stage. It will be shot at the end of summer 2015 and early autumn but already this year there have been rehearsals in front of camera to get ready for the battle scenes.

*Namejs' Ring* has received funding from the Latvian National Film Centre but the project will include several countries. One of them is Lithuania that can provide the necessary stunt-men and horses for the film. At present there are ongoing negotiations with other potential partners. The authors of this film expect to create a cinematic achievement that will be able to address not only audiences in Latvia but also elsewhere in the world. They have already managed to agree with the British film distribution company Kaleidoscope to get involved in the project. ■



**Namejs' Ring**  
Shooting  
Director Aigars Grauba  
(from the right)  
Photo by  
Kristaps Kalns

# The Force Field

The Latvian animation tradition that began in the 1960s is one of the strongest areas in Latvian cinema – diverse in genre and technology, full of creative revelations. Now, in the 21st century, Latvian animation is proud of their success at international festivals and of the strength of their creative core, their thriving studios and outstanding authors

By Ieva Viese

Since the 1960s, when systematic animation filmmaking began at the Riga Film Studio and at Latvian Television, two strong schools appeared: drawn animation and puppet animation.

Roze Stiebra and Ansis Bērziņš founded the creative team Telefilm at Latvian Television, and formed a serious animation studio from a bunch of enthusiasts. They involved exceptional visual artists in the filmmaking, cultivating a poetic and metaphoric delivery style. In 1991, Roze Stiebra and Ansis Bērziņš created Studio Dauka, which operated until 2010.

Arnolds Burovs, who made more than 40 films, began puppet animation at the Riga Film Studio. Burovs' vision was carried forward by director Jānis Cimmermanis and artist Māris Putniņš, who later became the producer of many films. They founded the studio Animācijas Brigāde in 1992, and cultivated the studio's recognizable visual signature and tone – comical, sincere, adventure-filled. Animācijas Brigāde (Studio AB) is one of the most tradition-rich Latvian animation studios, and their films are regularly included in international film festival programmes. They're frequent guests at the Berlinale – Cimmermanis' film *Corrida* was in the 2012 line up, and Dace Ridūzes' films have visited the festival on three occasions: *Firefly* in 2003, and *Acorn Boy* and *Little Rudy* in 2013. In 1994, Nils Skapāns' film *Let's Fly* received the Berlinale Crystal Bear award.

In the last 20 years other animation

studios have popped up in Latvia, as well as studios making films of various genres including animation.

## EDMUNDS JANSONS: ENCAPSULATING THE PRINCIPLES

Studio Dauka is where several artists got their start, including the now US-based Signe Baumane, and Edmunds Jansons. Edmunds Jansons' creative foray began with his acceptance and interpretation of Studio Dauka's filmmaking principles: the films are often based on well-known Latvian literary classics, the director crafts the visual look in conjunction with the artist, they are meant for children but should address adults as well, and Latvian music is utilized, often specially composed.

Edmunds Jansons used these principles to bring to screen the films *Baltā* (The White, 2001) based on Latvian classic *Baltā grāmata* by Jānis Jaunsudrabiņš, and the musical animation *Spring Time on Vārnu Street* (2009, after *Vārnu ielas republika* by Jānis Grīziņš). *Little Bird's Diary* (2007) is a noteworthy and innovated film of his about the individual within Latvian history, which used drawings from non-professional artist Irina Piļķe.

The director is currently working out of Studio Atom Art and divides his activity into making animation films together with artist Reinis Pētersons, and creating experimental auteur films. These auteur films – *International Father's Day* (2012), *Choir Tour* (2012, awards at the Zagreb and Hiroshima animation festivals), and *Isle of Seals* (2014) – are vastly different from his previous work, both formally and stylistically. Scanned appliqué has replaced computer-generated drawings, but the greatest changes are in imagery and text hierarchy.

Edmunds Jansons: "In comparison my previous films are markedly based on text, on literature – illustrations with some cinematographic solutions. I'm now working solely with imagery. I express my idea in words only so far as needed; if there was no need to convey the idea that way, I likely wouldn't use any words."

The films veer towards the abstract (in both setting and imagery), containing plays on form (the bird in *Father's Day* eats the reed's sound-hole as it looks like a berry),



**Isle of Seals**  
dir. Edmunds Jansons  
(2014)  
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**International Father's Day**  
dir. Edmunds Jansons  
(2012)

image fusion (the choir as a multi-faced, single mass in *Choir Tour*), and the removal of everyday logic (camera lens movement propels the explorer's boat in *Isle of Seals*). These films aren't based on an obvious story, and the image and the visual associations create the action.

## REINIS KALNAELLIS AND RIJA FILMS: POSSIBILITIES IN ANIMATION

Studio Rija Films is the only studio in Latvia offering wide-ranging technology for the creation of animation films of various genre, technique and footage length to a diverse set of filmmakers. Studio Rija Films was created in 1995 when producer Vilnis Kalnaellis left Studio Dauka. He wanted to develop alternate working methods to those of Roze Stiebra and Ansis Bērziņš with a bigger studio orientated towards co-productions and film distribution within international markets, also providing services to foreign productions.



**Choir Tour**  
dir. Edmunds Jansons (2012)

The studio gained recognition with their participation in the creation of the international projects *Kirikou and the Sorceress* (1998) and *The Triplets of Belleville* (2003). In parallel, filmmakers such as Signe Baumane, Valdimir Leschiov and Jurgis Krāsons made animation shorts. Gradually the studio turned to producing features, such as *Lotte from Gadgetville* and *Lotte and the Moonstone Secret*. And now the next big step has been taken – director Reinis Kalnaellis' animated feature *The Golden Horse* (2014).

Reinis Kalnaellis reveals that his directing has been greatly influenced by the time spent at FAMU in Prague that allowed him to learn the various stages and positions in filmmaking, as well as by classic Latvian animation. "I've grown up with films from Studio AB and Dauka. The kind-heartedness, the sincerity that permeates the films has been a big source in the formation of my personality. I've also seen many other directors at work and observed animation as it was being created, not only as a viewer."

Kalnaellis believes that children's audiences are the most appreciative and receptive, and the wish to address kids in a good-natured and unpretentious manner is clear in his first two shorts – *When Apples Roll* (2009) and *Funny Alphabet* (2010). *When Apples Roll* is a magical, pencil-drawn work (artist Andrejs Prigačevs) about friendship and family in a cupboard in an apple orchard, in which a cat and mouse take care of a small penguin-girl. *Funny Alphabet* teaches the alphabet with the help of songs composed by musician Renārs Kaupers through an expressive series of metamorphosis.

Reinis began work on *The Golden Horse* after director Signe Baumane bowed out. "The work wasn't progressing, so I got on board with the organizing," he explains. "The co-producer from Luxembourg, whom we've known for a long time, suggested that I take over as director. That seemed like a big challenge. We enthusiastically began working together."

The story is based on Latvian writer Jānis Rainis' play *The Golden Horse*, and is made in the classic feature animation style with its



**The Golden Horse**  
dir. Reinis Kalnaellis (2014)  
More info p. 52

illustrated imagery, dramatic effects and overall visual look. The film's plot line is taken from a literary source, therefore grouping it with the screen adaptations of similar stories such as *The Golden Goose*, the Brothers Grimm fairytale.

Reinis Kalnaellis holds the high level of professionalism of Studio Rija Films' animation artists in great esteem, and feels that Latvia can and needs to develop an animation industry, not just independent studio projects. "Of course this process needs to develop concurrently. [...] Those who have achieved a lot must share their knowledge and experience. Unfortunately we are as small as we are, and the best we can do is to give to others. So that we all become stronger."

#### VLADIMIR LESCHIOV: SURREAL MATERIALITY

Vladimir Leschiov's name is now internationally recognizable. His films have participated and won awards in the most significant festivals – Annecy, Ottawa, Berlin, Zagreb, Hiroshima, et. al., and he is a regular festival guest forging collaborations with like-minded artists the world over. He has worked in several studios including Rija Films, but since 2007 he has his own studio, Lunohod.

Vladimir Leschiov is an artist and director who makes films using various techniques – he chooses according to subject matter and an impression of the depicted. *The Letter* was pencil drawn, like a personal sketch; in the film *Grandad's Honey* the thickness and lumpiness of the oil paint evoked the stickiness of honey and the old man's placid lifestyle; the pencil-coloured, flickering imagery in *Insomnia* highlights the alarming state between wakefulness and sleep, while in

*Wings and Oars* the watercolours underscore the fluidity of changing emotions.

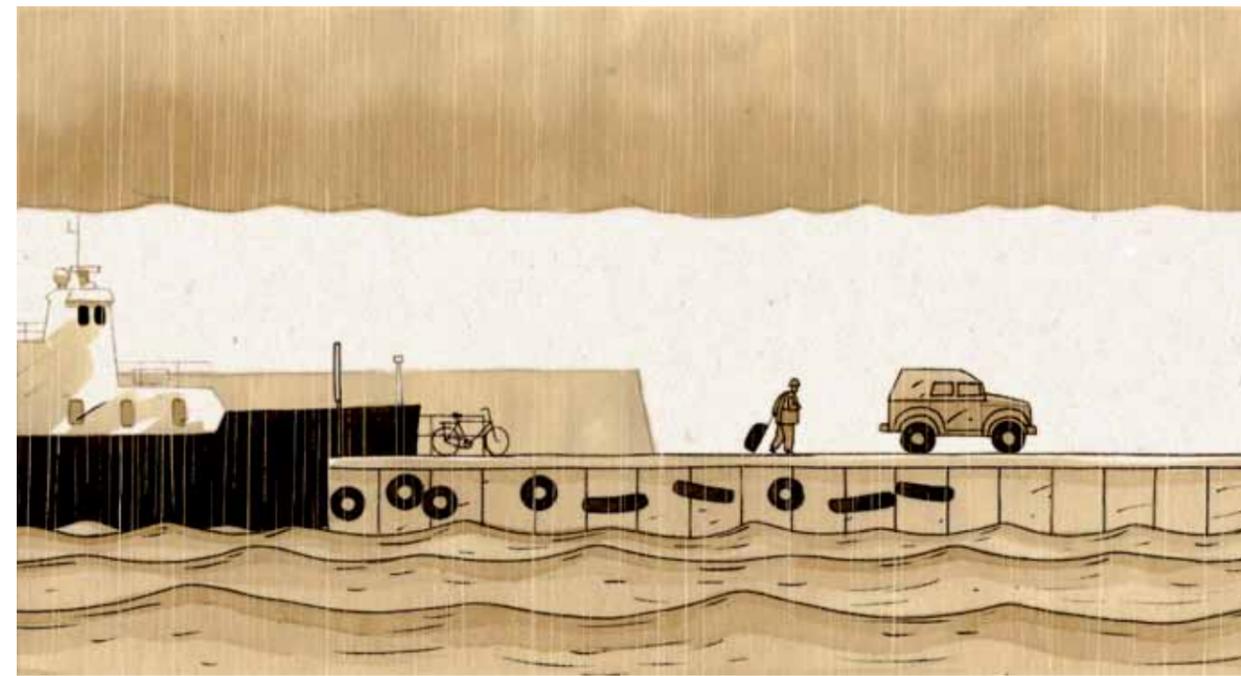
Memories, glimmers of certain eras, the moments of crossover between states of consciousness all lend Leschiov's films their characteristic surreal mood – the films at once encompass the present, the past and the possible. The director veered off from his recent films with *Villa Antropoff* (2013), which he made together with Estonian director Kaspar Jancis (both directed, Leschiov was the artist).

"This work was created by two very different artists. It was an excellent opportunity to express ourselves in an unfamiliar and yet well-known social caricature style, both content-wise and visually," explains Leschiov.

Leschiov's latest film *Rainy Days* was made together with the National Film Board of Canada, which can be considered as one of the most influential driving-forces in animation creation. Since Norman McLaren joined the organization in 1941, the organization has supported many significant animators, for example, Caroline Leaf and Ryan Larkin. Vladimir Leschiov explains:

"I really wanted the film's sound to be created by Canadian composer Pierre Yves Drapeau who did the sound for my films *Lost in Snow* and *Wings and Oars*. We decided that Pierre would try to source co-financing in Canada. When Pierre contacted the National Film Board of Canada, which is the largest state film production company in North America, it turned out they had heard of me and knew my films. They contacted me and offered to collaborate."

*Rainy Days* (2014) was drawn with black tea on paper. The author points out: "I like the golden warmth of the tea's colour, and the monochromatic image was well suited to the subject matter of travel." Like other Leschiov



**Rainy Days**  
dir. Vladimir Leschiov  
(2014)  
More info p. 55



**Villa Antropoff**  
dir. Vladimir Leschiov  
(2013)



**Wings and Oars**  
dir. Vladimir Leschiov  
(2009)

films, the structure of the message in *Rainy Days* isn't linear, and scenes with memories and imagination merge with present-time action. "I think it's natural that one remembers life's brightest moments, though I don't think these memories have to be clear and logical."

These animators represent but a fragment of the large and manifold world of Latvian

animation, which includes specialized animators (Nils Skapāns, Signe Baumane), as well as illustrators, painters, and comic and feature film artists (Jurgis Krāsons, Kārlis Vītols, Anete Melace, Reinis Pētersons, et. al.) The technical mastery and the growing resistance to computer animation in Latvian animation makes it an interesting and internationally noticeable phenomenon. ■

# Rocks in Signe's Pockets

The film by director and artist Signe Baumane *Rocks in My Pockets* represents Latvia in competition for American Academy award Oscar

By Viktors Freibergs

The Latvian Signe Baumane has been mostly living and working in New York since 1995. This city is her place of residence and not a transit point. "When I came here, I was completely convinced that this is my place and I have to be here!" – says Signe. She is also a full-fledged member of the American Motion Picture Academy, the only Latvian director who is its member. In a sense Signe is a true artist, a person who adamantly refuses to go for creative compromises, jobs done only for money or makes commercial nonsense – her signature and the harsh femininity of her films is widely known by the non-commercial world of animation.

Her films often address the theme of female sexuality very courageously, combining both explicit metaphoricality and graphic expressivity and openness. In the reviews of Baumane's creative work one may come across the designation "expert of erotic animation" although the erotic provocations of her films are characterized by feminist pathos of self-sufficiency, they do not serve as visual pleasure for men's eyes – which means they have very relative link with eroticism.

Baumane embodies the idea of a romanticist 'author', she is all in one – director, script-writer, artist whose work bears an explicit signature of her personality. Signe's roots are to be found in Latvian animation although she has always been strikingly unique and marginal. Striking and marginal is also Signe Baumane's first animation feature film *Rocks in My Pockets* that has received part of its funding also from Latvia. (The film was made possible with the support of Women Make Movies, New York State Council on the Arts, The Jerome Foundation, National Film Centre of Latvia and 800 Kickstarter backers.)

International premiere of the film took place in Karlovy Vary International Festival

where *Rocks in My Pockets* received several awards. It has been rapturously reviewed in press:

"Signe Baumane examines her family members' history with mental illness (as well as her own struggles) with humour, delicacy and eye-catching animation techniques... Her commitment and talent is overwhelming."

Whitney Matheson, USA TODAY

The reviewers give high evaluation both to the complexity of the film's contents, as well as its unique technology:

"Animated in a striking combination of real paper-mache sets and props and hand-drawn 2D figures, the film explores with wit, surreal invention and insight something left far too often undiscussed."

Boyd van Hoeij, THE HOLLYWOOD REPORTER

Signe Baumane's film has been also listed among those twenty animation films that can compete for the Oscar award in the animation film category, it is also the Oscar entry from Latvia.

Despite the rigid story line Signe Baumane's full-length animation film *Rocks in My Pockets* cannot be strait-jacketed into one single genre or reduced to a single message, which is doubtlessly one of its advantages for those spectators who are ready to create their own version of the film as they watch it, and yet its narrative has at least two somewhat similar purposes. Firstly, it positions itself as a fictionalized version about Signe's own life (we can choose to take it for granted or see it as a tempting version) and her struggle with madness, which in the film's context is to be perceived as an antonym to the mundane, impassive and boring normality of the material existence which can only be explained by her fictional self looking back into her family history where facts and fiction are elegantly intertwined. Secondly, it is a story of individual's life that is transformed, mutilated or wiped out by history, by its twists and turns; regimes that come and go all have a common purpose of manipulating with an individual, and the only escape from losing one's mind in the avalanche of changing powers seemingly is death – in other words suicide. Yet the film is by no means another grim tale about meaninglessness of attempts to survive and emptiness of existence but a tale about



## Signe Baumane

Artist, director, script writer, book illustrator  
Photo by Kristaps Kalns, Dienas mediji

creativity that is sometimes like a disease which has been quite a while ago pointed out also by George Orwell, it is torture and torment, but also the only way to infuse daily life with a purpose of survival. Creating one's own fictional self is a venturesome and at the same time a healthy and courageous exercise.

The opening sequence or, to be more precise, a prologue to the film shows the main character, supposedly Signe Baumane herself, pushing uphill a huge stone, and it clearly evokes reference to Sisyphus myth: the story of one's life can never be finished, the depth of despair and passion are unfathomable, the process of creation is agony.

The quasi-autobiographical angle of the film is underlined by Signe Baumane's own voice that tells the story, the voice that is intensively ironic, avoiding clichés of vocal expression and underscoring the deep-seated absurdity of every dramatic act (including self-annihilation) her characters attempt to perform. The episode with her grandmother Anna standing amidst a forest in a shallow river apparently in an attempted suicide act is a clear reference to an actual event – in 1941 Virginia Woolf, being unable to bear any longer the onslaught of madness, put stones (some sources say a big stone) in her pocket and stepped into the river Ouse and drowned

herself to be found only a couple of weeks later. Thus the image of the stone or rocks from the very beginning of the film turns into a metaphor; it becomes almost the central image of Signe Baumane's film. It might sound like a cliché, but they say that before the very moment of death the entire life fast-backwards in one's mind as brief flashbacks although this might be another myth since the actual moment of death is something no one could possibly relate, yet the film becomes a series of memories (or flashbacks) of the life of the main character's family members (mainly women) whose struggle to "have options" in their lives in the past apparently accounts for the main character's unwillingness to live in captivity and boredom of daily routine.

The opening scene with grandmother Anna in the shallow waters is re-played at the end of the film transforming both the significance of the initial sequence and the implied meaning of rocks into something of their own opposites and the spectator must re-interpret the film from a scratch, its initial version rolls down the slope of the hill like Sisyphus' stone, everything begins again.

The image of rocks becomes sustained throughout the film and its manifestations are not only visual but also verbal: the wife of



**Rocks in My Pockets**  
dir. Signe Baumane (2014)  
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Indulis, Anna's one time flame, is said to be as solid as a rock, and when he is almost swallowed up in a bog, she is the one who pulls him out unlike rocks in the pocket that signify death: the verbal image and the visual scene collide, are played out against each other to create a surreal undertone in which is one of the characteristic elements of the film's style marked by sometimes deliberately crudely drawn images and slightly washed-out colour patterns that tend to be dominated by dark tonalities.

The allusion to Virginia Woolf is one of comparatively numerous intertextual references that facilitate reading of the film in a broader context without limiting its story by representation of the life of the main character and the seminal turning points and events in history of Latvia (which are depicted in the film with factual precision). In a fleeting moment the spectators can see Rodin's *Thinker* placed on a water-closet, the very name suggests its significance. In another episode during World War II when Latvia is under German occupation Anna and Indulis are blackmailed by soviet partisans who force the couple to supply them with food or else they would kill her; to survive she procures some rabbits to get hold of food for her blackmailers. When Anna discovers that one of the rabbits has devoured its little ones,

and feeling trapped in Indulis' jealousy, out of complete despair she thinks to herself: "You can get free if you let your children die" – that evokes reminiscences to Medea. At this point Anna turns into a metaphorical wolf, ready to devour the rabbits alias her kids, the pun with Virginia Woolf becomes apparent. Spotting of references to other texts in *Rocks in My Pockets* becomes like a game even if these allusions might be only generated in our perception and not built into the narrative of the film intentionally: that signifies the beauty and mystery of creation.

The borderline between the "actual" reality of the animated film – although strictly speaking nothing is real in it because in animated film everything is created, made up by the author's imagination, in a way it is the purest kind of cinema that constructs its own reality and never attempts to replicate it – and the imaginary, sometimes hallucinatory inner world of characters becomes fuzzy. For the simplicity's sake we can describe it as creation of a series of metaphors (although metaphor and symbol are fairly ambiguous terms that are much harder to be defined than it appears at the first glance). When the voice-over of the narrator mentions that Indulis perceives his job like a jail (insoluble dilemma between passion and duty) we see him instantly locked in a cage. And his phrase

The cliché does not destroy originality of the visual narrative because of the ironic undertone resonating in the voice telling the story



**Rocks in My Pockets**  
dir. Signe Baumane (2014)



that he wants more children is illustrated by a stork standing next to him but in Baumane's film the cliché does not destroy originality of the visual narrative because of the ironic undertone resonating in the voice telling the story. When Anna's love for Indulis fades away and she loses physical pleasure in his embrace, Anna turns in his arms into huge fish, cold and slippery, detached and cold for Indulis. When Anna is characterized as the brightest student – her head is suddenly blown out of proportion and then it turns into a big bulb – immaterial quality becomes visualized – brightness of mind is transformed into the brightness of the bulb.

When cancer is mentioned the sudden appearance of huge crayfish is less expressive for a non-Latvian speaker because cancer and crayfish in Latvian are spelt identically.

An essential image that is persistently present and practically keeps silent throughout the film is the demon: amorphous, pale and outlandish shape that signifies temptation, madness, one's dark hidden self – these can be only a few of the interpretations of the horrifying and at the same time hilarious character that appears to be the great manipulator, bearing analogy to Descartes' *malin genie* who keeps putting stones in our pockets. ■

# Films from Latvia

2014/2015



## The Gambler

Vincentas is the best employee at the emergency services station. He has but one passion – gambling. Whenever the medic lands in a difficult situation, he is forced to use radical measures to return the money he is constantly losing. Vincentas comes up with the idea to create an illegal game related to his profession. Initially, the employees at emergency services are the only ones attracted to this macabre engagement. However, the idea kicks off soon enough and begins spreading like wildfire. As financial matters keep on improving, a co-worker, Ieva, starts to object to the game. A passionate relationship has just unfolded between her and Vincentas. Soon enough he will have to make a fateful choice – the game or love.

**Title** The Gambler  
**Original Title** Spēlmanis  
**Genre** Drama  
**Format** feature, 2K, DCP, 2.39:1, colour, Dolby Digital, 109'

**Director** Ignas Jonynas  
**Scriptwriters** Ignas Jonynas, Kristupas Sabolius  
**Cinematographer** Jānis Eglītis  
**Production Designer** Nerijus Narmontas  
**Costume Designer** Aušra Kleizaitė  
**Makeup Artist** Eglė Mikalaukaitė  
**Original Music** Domas Strupinskas, Paulius Kilbauskas  
**Sound** Artūras Pugačiauskas  
**Editor** Stasys Zak  
**Main Cast** Vytautas Kaniušonis, Oona Mekas, Romuald Lavrynovič, Valerijus Jevsejevas, Simonas Lindešis, Jonas Vaitkus  
**Producers** Uljana Kim, Roberts Vinovskis  
**Production Companies** Studio Uljana Kim (Lithuania), Locomotive Productions (Latvia)  
**National Premiere** 26.09.2014  
**International Premiere** 25.09.2013, San Sebastian Film Festival, New Directors, Spain  
**Sales** Wide Management

**Supported by** Ministry of Culture of the Republic of Lithuania, National Film Centre of Latvia, EURIMAGES, MEDIA



**Ignas Jonynas**  
**Feature:** The Gambler 2013  
**Short Fictions:** Dancing Worm 2006 / Sunday as It is 2003



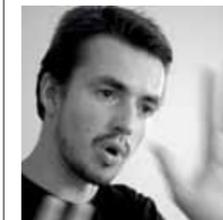
## The Lesson

*The Lesson* tells the story of Zane, a devoted teacher mentoring the senior class in a Latvian high school. She tries to live her life in the most meaningful way possible. She takes her mission as a teacher seriously, and works hard to help her students develop their talents. Even so, as a younger teacher it's hard for Zane to keep her distance from the class – the students soon become a sort of family to her. When she realizes she's falling in love with one of them, the others start to feel left out. She faces a stark choice between personal happiness and the pressures of society.

**Title** The Lesson  
**Original Title** Izlaiduma gads  
**Genre** Drama  
**Format** feature, HD, DCP, 1:1.85, colour, Dolby Stereo, 108'

**Director** Andris Gauja  
**Scriptwriters** Lauris Gundars, Andris Gauja  
**Cinematographer** Aleksandrs Grebņevs  
**Production Designer** Ilze Kauliņa  
**Costume Designer** Elina Bertule  
**Makeup Artist** Stīna Skulme  
**Original Music** Andris Gauja, Ingus Baušķenieks  
**Sound** Jevgenijs Kobzevs  
**Editor** Tambet Tasuja  
**Main Cast** Inga Alsīņa-Lasmane, Mārcis Klātenbergs, Ieva Apine, Edgars Siliņš, Gatis Gāga, Ivars Užiņš, Liene Šmukste, Marina Janaus, Andrey Smolyakov  
**Producers** Andris Gauja, Guna Stahovska  
**Production Companies** Riverbed (Latvia), Horosho Production (Russia), Mojo Raiser Productions (Latvia)  
**National Premiere** 09.10.2014  
**International Premiere** 27.08.2014, Montreal International Film Festival, First Films World Competition  
**Sales** Riverbed

**Supported by** State Culture Capital Foundation



**Andris Gauja**  
**Fiction:** The Lesson 2014  
**Documentaries:** Family Instinct 2010 / Victor 2009



## The Man in the Orange Jacket

A young man gets fired and begins to stalk his boss and his young wife. After blood chilling turn of events he tries to escape his past and move into their luxurious mansion. Nothing can prepare him for an unsettling visit by a vaguely familiar guest. The house will not be a safe haven anymore, but becomes a twisted and dangerous trap.

**Title** The Man in the Orange Jacket  
**Original Title** The Man in the Orange Jacket  
**Genre** Horror / Thriller / Mystery  
**Format** feature, HD, DCP, 1:2.35, colour, Dolby Digital, 71'

**Director** Aik Karapetian  
**Scriptwriter** Aik Karapetian  
**Cinematographers** Jānis Eglītis, Jurgis Kmins  
**Production Designers** Māris Zommers, Jānis Kārklīņš  
**Costume Designers** Katrīna Liepa, Līga Šulce  
**Makeup Artist** Maija Gundare  
**Sound** Ernests Ansons, Verners Biters  
**Original Music:** Anna Ķirse, Toms Auniņš, Andris Dzenītis  
**Main Cast** Maxim Lazarev, Anta Aizupe, Āris Rozentāls  
**Producers** Roberts Vinovskis, Maria Reinup  
**Production Companies** Locomotive Productions (Latvia), Jarve Studio (Estonia)  
**National Premiere** 27.02.2015  
**International Premiere** 27.07.2014 Montreal Fantasia Film Festival, Canada  
**Sales** Wide Management



**Aik Karapetian**

**Fictions:** The Man in the Orange Jacket 2014 / People Out There 2012  
**Short Fiction:** Disgust 2007



## Modris

A true story of a 17 going on 18 year-old boy called Modris. He's a guy who goes to school, has a girlfriend and some good friends. He has a small gambling addiction, which makes his relationship with his mother difficult. It's also hard because the two of them live alone and the mother doesn't miss a chance to remind him that his father is in prison and that Modris has a bad gene. Their relationship boils over when, in the middle of a Nordic winter, Modris pawns his mother's electric heater in trying to squeeze a win from a slot machine. She betrays him to the police and Modris is sentenced to two years' probation. That is when his adventures with the Latvian justice system begin and he sets a new goal: to find the father he has never met.

**Title** Modris  
**Original Title** Modris  
**Genre** Drama  
**Format** feature, 2k, DCP, colour, 1:2.39, PCM 5.1 Surround, 98'

**Director** Juris Kursietis  
**Scriptwriter** Juris Kursietis  
**Cinematographer** Bogumil Godfrejow  
**Production Designer** Aivars Žukovskis  
**Costume Designer** Katrīna Liepa  
**Makeup Artist** Emilija Eglīte  
**Original Music** Līga Celma-Kursiēte  
**Sound** Leandros Ntounis  
**Editor** Yorgos Mavropsaridis  
**Main Cast** Kristeris Pikša, Rēzija Kalniņa  
**Producers** Juris Kursietis, Vicky Miha, Ingmar Trost  
**Production Companies** Red Dot Media (Latvia), Boo Productions (Greece), Sutor Kolonko (Germany)  
**National Premiere** 23.10.2014  
**International Premiere** 09.09.2014, Toronto Film Festival, Contemporary World Cinema, Canada

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Film und Medien Stiftung NRW, MEDIA, EURIMAGES, The Greek Film Centre



**Juris Kursietis**

**Fiction:** Modris 2014  
**Short Fiction:** Will Have It Tomorrow 2008  
**Documentaries:** Hackers 2010 / The Escape From Cuba 2010 / January 13th 2009



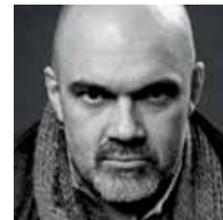
## Oki – in the Middle of the Ocean

Rob, a former real estate broker, unemployed, starts following a strange Japanese woman, Oki, who constantly moves from house to house. He drags his roommate Wylie into the investigation during which they have to face the dark past and curse of Oki, while dealing with the history of their own.

**Title** Oki – in the Middle of the Ocean  
**Original Title** Oki – okeāna vidū  
**Genre** Drama / Mystery  
**Format** feature, HD, DCP, Color + b/w, Stereo, 85'

**Director** Māris Martinsons  
**Scriptwriter** Māris Martinsons  
**Cinematographer** Valdis Celmiņš  
**Editor** Māris Martinsons  
**Composers** William Goldstein, Rihards Zaļupe  
**Main Cast** Kaori Momoi, Andris Bulis, Hannah Levien, Daniel Messier, William Goldstein as himself  
**Producers** Māris Martinsons, Linda Krūkle, Uldis Cekulis, Boris Teterov  
**Production companies:** Krukfilms (Latvia), VFS FILMS (Latvia), Backyard productions (USA)  
**National Premiere** 08.04.2014  
**International Premiere** 17.11.2014., Camerimage, Poland  
**Sales** Rija Films

**Supported by** Boris and Ināra Teterov Foundation



**Māris Martinsons**

**Features:** Oki – in the Middle of the Ocean 2014 / Christmas, Uncensored 2013 / Amaya 2010 / Loss 2009 / Anastasia 2006



## Then It's Hi! Hi! Hee!

For years, the elderly residents of a nursing home feel worthless and troubled. But then like lightning, they are struck by a crazy idea. They decide to waive their pensions and enrol in the army as volunteers, thus saving the country from a financial crisis and infusing the last years of their lives with much excitement. The seniors are wise at executing their plan, and now the real adventure begins.

**Title** Then It's Hi! Hi! Hee!  
**Original Title** Džimlai Rūdi rallallā!  
**Genre** Tragicomedy  
**Format** feature, 2K, HD, DCP, 1:1.85, colour, Dolby Digital, 106'

**Directors** Māris Putniņš, Jānis Cimмерmanis  
**Scriptwriter** Māris Putniņš  
**Cinematographer** Andrejs Verhoustinskis  
**Production Designer** Mārtiņš Milbrets  
**Costume Designer** Sandra Sila  
**Makeup Artist** Dzintra Bijubene  
**Main Cast** Girts Jakovļevs, Jakovs Rafalsons, Aina Karele, Aivars Kalnarājs, Velta Skurstene, Astrīda Kairiņa, Marks Lebedevs, Ingrīda Andriņa, Olga Dreģe, Pēteris Liepiņš, Gunārs Placēns, Levs Birmanis, Velta Straume, Baiba Indriksone, Jānis Paukštello, Juris Strenga, Arno Upenieks, Tamāra Soboljeva, Leons Krivāns, Rūdolfs Plēpis, Uldis Dumpis, Uldis Norenbergs, Ziedonis Ločmelis, Juris Zagars, Mārtiņš Vilsons  
**Sound** Anrijs Krenbergs  
**Editor** Armands Zvirbulis  
**Producer** Gatis Upmalis  
**Production Company** Studio F.O.R.M.A.  
**National Premiere** 05.03.2014

**Supported by** National Film Centre of Latvia, State Cultural Capital Foundation, Latvian Television, Ministry of Defence of the Republic of Latvia



**Māris Putniņš**

**Fiction:** Then It's Hi! Hi! Hee! 2014  
**Animation** (producer, selected): Vasa 2014 / Little Ruddy 2014 / Hedgehogs and the City 2013 / Corrida 2012 / Tiger 2010 / Ice Master 2009 / Magic Water 2009 / The New Species 2008 / The Three Musketeers 2006 / Hurry Up, Munchausen, Hurry Up! 2005 / Antlion 2005 / Firefly 2002 / Mischiefs 1990-2006 / The Way 1988



**Jānis Cimмерmanis**

**Fictions:** Then It's Hi! Hi! Hee! 2014 / I'll Buy Your Husband! 2003  
**Animation** (selected): Vasa 2014 / Corrida 2012 / Tiger 2010 / The Latvian 2007 / Mischief series 1990-2006 / The Three Musketeers 2006 / Prop and Berta 2000 / The Little Knight 1998 / Series The Rescue Team 1991-2010 / The Way 1988 / The Live Friend 1987



## Chronicles of Melanie

In the early morning hours of June 14, 1941, following Stalin's orders, over 40 000 people from the flourishing Baltic States were arrested, shoved into cattle cars and dispatched to camps of permanent exile in Siberia. Among them was journalist Melānija and her eight-year-old son Andrejs, who were forcibly separated from her husband and his father, Aleksandrs. A film that tells the story of one young woman's struggle for survival after being deported to Siberia, and her ability to grow and mature through this ordeal. It is a true story about love, humanity and the miracle of life.

**Title** Chronicles of Melanie  
**Title Original Title** Melānijas hronika  
**Genre** Drama  
**Format** feature, HD, DCP, b/w, Dolby Digital, 120'

**Director** Viesturs Kairiņš  
**Scriptwriters** Viestur Kairiņš, Inga Ābele  
**Cinematographer** Gints Bērziņš  
**Production Designer** Ieva Jurjāne  
**Costume Designers** Ieva Jurjāne, Gita Kalvāne  
**Makeup Artist** Mari Vaalasranta  
**Main Cast** Sabine Timoteo, Edvins Mekšs, Maija Doveika, Guna Zariņa, Baiba Broka, Astrīda Kairiņa, Ivars Krasts, Jana Čivžele, Lilīta Ozoliņa, Viktors Nemets, Erwin Leder  
**Producer** Inese Boka-Grūbe, Klaus Heydemann  
**Production Companies** Mistrus Media (Latvia), Inland Film Company (Finland)  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, The Finnish Film Foundation, North Karelia Regional Fund, Latvian Television, YLE, Eurimages



**Viesturs Kairiņš**  
**Fictions:** The Dark Deer 2006 / Leaving by the Way 2001  
**Short fictions:** Magic Flute 2001 / The Wedding 2000  
**Documentaries:** The Invisible City 2014 / Pelican in the Desert 2014 / Lohengrin from Varka Crew 2009 / The Monument 2004 / Romeo and Juliet 2004 / The Train 1998



## Dawn

Based on a Soviet propaganda story about young pioneer (the Soviet equivalent of a Boy Scout) Morozov, who denounced his father to Stalin's secret police and was in turn killed by his family. His life exemplified the duty of all good Soviet citizens to become informers, at any expense. In our film, 75 years later, we call him little Jānis. He is a pioneer who lives on the Soviet collective farm *Dawn*. His father is an enemy of the farm (and the Soviet system) and plots against it. Little Jānis betrays his father; his father takes revenge upon his son. Who then in this old Soviet tale is good and who is bad? This film reveals that a distorted brain is always dangerous. Even nowadays.

**Title** Dawn  
**Original Title** Ausma  
**Genre** Drama  
**Format** feature, HD, DCP, 1: 2.4, colour, surround, 90'

**Director** Laila Pakalniņa  
**Scriptwriter** Laila Pakalniņa  
**Cinematographer** Wojciech Staroń  
**Production Designer** Jurgis Krāsoms  
**Costume Designer** Natalia Czezott  
**Makeup Artist** Dzintra Bijubene  
**Sound** Anrijs Krenbergs  
**Editor** Kaspar Kallas  
**Main Cast** Wiktor Zborowski, Vilnis Daudziņš, Andris Keišs, Antons Georgs Grauds, Liene Šmukste  
**Producers** Laila Pakalniņa, Małgorzata Staroń, Kaspar Kallas  
**Production Companies** Hargla Company (Latvia), Staron-Film (Poland), Miracle Worker (Poland), Digitaal Sputnik (Estonia)  
**To be released** Summer 2015

**Supported by:** National Film Centre of Latvia, State Culture Capital Foundation, Polish Film Institute



**Laila Pakalniņa**  
**Fictions:** Pizzas 2012 / The Hostage 2006 / The Python 2003 / The Shoe 1998  
**Short fictions:** Silence 2009 / Stones 2008 / Fire 2007 / Water 2006 / Anna's Christmas 1992. **Documentaries** (selected): Short Film about Life 2014 / The Hotel and a Ball 2014 / The Chimney 2013 / Forty Two 2013 / Dream Land 2004 / The Mail 1995 / The Ferry 1994



## Mellow Mud

After their father's death, abandoned by their mother, siblings Robis and Raja are left alone in their small family house in the countryside. Things change when their domineering grandmother suddenly dies. The teenagers face a tough choice: either report the death of their grandmother and submit themselves to the authorities, or hide the body and pretend as if nothing has happened.

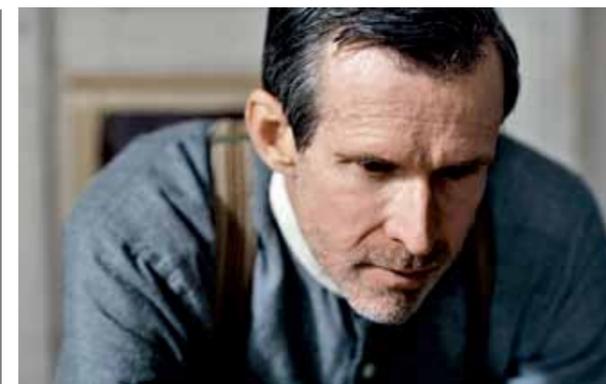
**Title** Mellow Mud  
**Original Title** Es esmu šeit  
**Genre** Drama  
**Format** feature, HD, DCP, 1:1.85, colour, Dolby Digital, 110'

**Director** Renārs Vimba  
**Scriptwriter** Renārs Vimba  
**Cinematographer** Arnar Thorisson  
**Production Designer** Aivars Žukovskis  
**Costume Designer** Līga Krāsone  
**Makeup Artist** Stina Skulme  
**Main Cast** Elīna Vaska, Andžejš Lilientāls, Edgars Samītis, Zane Jančevska, Ruta Birgere  
**Producers** Alise Gelze, Aija Bērziņa  
**Production Company** Tasse Film  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



**Renārs Vimba**  
**Short fictions:** Tenderness 2011 / The Breakwater 2009 / Daddy Doll 2008  
**Short documentaries:** I Like What's Gona Be Tomorrow 2007 / Alle 2006



## My Peaceful Place of Exile

In 1917, the final year of WWI, Ulrich, a retired German military surgeon, is sent to run a mysterious sanatorium housing war-traumatized mental patients in a remote place in Latvia. Coming from a different culture, he finds this new world where reality mirrors fiction quite challenging, and begins to introduce a strict rule. The sanatorium caretaker Rizak's moral lessons, love with nurse Emma, and most significantly, healing a lethally-ill feral boy who lives in the surrounding forests, gives Ulrich the understanding that what his patients really need is the safety of their imaginary worlds. He gradually changes from a rational, war-traumatized doctor to an understanding human healer.

**Title** My Peaceful Place of Exile  
**Original Title** Pelnu sanatorija  
**Genre** Drama  
**Format** feature, DCP, 1:2.35, colour, Dolby Digital, 90'

**Director** Dāvis Šimanis  
**Scriptwriters** Dāvis Šimanis, Tabita Šimane  
**Cinematographer** Andrejs Rudzāts  
**Production Designer** Kristīne Jurjāne  
**Costume Designer** Kristīne Jurjāne  
**Makeup Artist** Dzintra Bijubene  
**Sound** Jonas Maksvytis  
**Original Music** Andris Dzenītis  
**Editor** Danielius Kokanauskis  
**Main Cast** Ulrich Matthes, Agnese Čirule, Dmitrijs Javlovs, Leonīds Lencs, Toms Liepājnieks  
**Producers** Roberts Vinovskis, Uljana Kim  
**Production Companies** Locomotive Productions (Latvia), Studio Uljana Kim (Lithuania)  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



**Dāvis Šimanis**  
**Documentaries:** Escaping Riga 2014 / The Chronicles of the Last Temple 2012 / Sounds Under the Sun 2010 / Valkyrie Limited 2009 / The Draughtsman 2007 / Version. LNO 2006



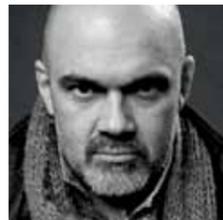
## Romeo n' Juliet

William Shakespeare's *Romeo and Juliet*, the immortal tragedy that has lived through five centuries, is revived in post-Soviet Latvia. 25 years have passed since Latvia regained its independence from the Soviet Union, and yet there are urgent issues in the current situation. Two nationalities, Latvians and Russians, live in two different communities, separating a country in two. Sadly, by declaring the necessity of smooth integration, politicians are preventing real progress, and nothing indicates changes on the horizon. Romeo Montague and Juliet Capulet have been born in independent Latvia; one is Russian, the other – Latvian. A film about the true feelings and emotions amongst two societies through Shakespeare's perspective.

**Title** Romeo n' Juliet  
**Original Title** Romeo n' Džuljeta  
**Genre** Drama  
**Format** feature, HD, DCP, colour, stereo, 100'

**Director** Māris Martinsons  
**Scriptwriter** Nils Sakss  
**Cinematographers** Alise Zariņa, Jānis Eglītis  
**Editor** Māris Martinsons  
**Main Cast** Germans Andrejevs, Laura Luīze Dzenīte, Gustavs Kībils  
**Producer** Linda Krūkle  
**Production Company** Krukfilms  
**National Premiere** Autumn 2015

**Supported by** The Riga Tourism Development Bureau Foundation, The Committee on Integration Affairs and the Society Integration, Department of the Welfare Board, Jūrmala City Council



**Māris Martinsons**  
**Fictions:** Oki – in the Middle of the Ocean 2014 / Christmas. Uncensored 2013 / Amaya 2010 / Loss 2009 / Anastasia 2006



## All My Dead

They met on Christmas Eve, beyond one's usual living-space: at the morgue. In an outburst of feelings they try to manipulate each other in order to get what they want. She wants him, but he wants to vanish – following the rules of black comedy, neither one of them will get anything.

**Title** All My Dead  
**Original Title** Trauslā sirds  
**Genre** Black Comedy  
**Format** short fiction, 2k, 16:9, colour, stereo, 14'

**Director** Astra Zoldnere  
**Scriptwriters** Harald Harzheim, Marta Bite  
**Cinematographer** Astrida Konstante  
**Production Designer** Kate Krolle  
**Costume Designer** Kate Krolle  
**Makeup Artist** Dzintra Bijubene  
**Main Cast** Daiga Kažociņa  
**Producer** Guntis Trekeris  
**Production Company** Ego Media  
**National Premiere** 22.01.2014  
**International Premiere** 26.08.2014, Montreal World Film Festival, Focus on World Cinema, Canada

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Astra Zoldnere**  
**Short fictions:** All My Dead 2014 / The Fencer 2009 / Shoe Doctor 2009 / Over Head 2006



## Castratus the Boar

Small town resident Valters breeds his pigs and sings in the local church choir. His childhood secret however, prevents him from integrating in the community. After the death of his father he tries to establish contact with Aija. This is not the beginning of an ordinary young couple's love story.

**Title** Castratus the Boar  
**Original Title** Kastrāts kuilis  
**Genre** Drama  
**Format** short fiction, 2k, DCP, 16:9, colour, stereo, 22'37"

**Directors** Lauris Ābele, Raitis Ābele  
**Scriptwriters** Lauris Ābele, Raitis Ābele  
**Cinematographer** Gatis Grīnbergs  
**Production Designer** Jānis Bijubens  
**Costume Designer** Lote Eglīte  
**Sound** Verners Bīters  
**Original Music** Choir "Sola"  
**Editing** Raitis Ābele  
**Main Cast** Kaspars Kārklīņš, Anete Saulīte  
**Producers** Dace Siatkovska, Thom Palmen  
**Production Companies** Tritono Studio (Latvia), Air Productions (Latvia)  
**National Premiere** 22.10.2014  
**International Premiere** 25.09.2014, Kinoshok, Russia

**Supported by** State Culture Capital Foundation



**Lauris Ābele**  
**Short fiction:** Castratus The Boar 2014



**Raitis Ābele**  
**Short fiction:** Castratus The Boar 2014



## I Shall Return as a Flaming Rose

Lonely, 45 year-old worker Kasandra has just received a lethal diagnosis from her doctor. She goes to her high school reunion, confused, and is faced with phantasmagorical events that completely shatter her daily routine. Kasandra flees from the city. In the forest, she is engulfed by a river and brought to a secluded sea shore. Alone and over time Kasandra experiences an unusual healing and rebirth.

**Title** I Shall Return as a Flaming Rose  
**Original Title** Es atgriezīšos kā kvēlojoša roze  
**Genre** Drama  
**Format** short fiction, 2k, DCP, 16:9, colour, stereo, 25'

**Director** Signe Birkova  
**Scriptwriter** Signe Birkova  
**Cinematographer** Andrejs Rudzāts  
**Production Designer** Aivars Žukovskis  
**Costume Designer** Liene Roļsteina  
**Sound** Ernests Ansons  
**Original Music** Edgars Rubenis  
**Editing** Andris Grants  
**Main Cast** Rēzija Kalniņa, Jurijs Djakonovs, Lidija Pupure  
**Producer** Jānis Putniņš  
**Production Company** Camera Obscura  
**National Premiere** 10.11.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Signe Birkova**  
**Short fiction:** I Shall Return as a Flaming Rose 2014  
**Documentary:** Latvia beyond Belief 1998



## A Little Longer

A youngster, Andis, offers to fulfil his grandmother's dying friend Māra's every wish in exchange for her apartment after her death. This agreement forces both of them to rethink their attitudes towards life and death.

**Title** A Little Longer  
**Original Title** Mazliet ilgāk  
**Genre** Drama  
**Format** short fiction, HD, DCP, 2.39:1, colour, 5.1, stereo, 28'27"

**Director** Stanislavs Tokalovs  
**Scriptwriter** Stanislavs Tokalovs  
**Cinematographer** Deniss Sorogins  
**Editor** Aigars Ceplītis, Iveta Dortane  
**Sound** Gernot Fuhrmann  
**Original Music** Natali Drosue  
**Producers** Stanislavs Tokalovs, Guntis Trekteris, Iveta Dortane, Thom Palmen  
**Production Companies** Persona Films (Latvia), Ego Media (Latvia)  
**National Premiere** December 2014

**Supported by** State Culture Capital Foundation



**Stanislavs Tokalovs**  
**Short fictions:** A little Longer 2014 / The Shoe 2012



## Beats of an Empty Land

Fourteen-year-old Arvids lives in a small village and spends most of his time daydreaming about the future together with his best friend Klāvs. One morning while jogging, Arvids unintentionally finds himself in a situation that makes him witness a dreadful manifestation of his own ferocious nature. As a result, he begins to see the environment around him from a different perspective. Arvids is now faced with a decision – to give in to peer pressure, or take responsibility for his own actions.

**Title** Beats of an Empty Land  
**Original Title** Tukšās zemes ritmi  
**Genre** Drama  
**Format** short fiction, HD, DCP, 1:1.85, colour, stereo, 24'

**Director** Reinis Spaile  
**Scriptwriters** Reinis Spaile, Mārtiņš Groza  
**Cinematographer** Jurgis Kmins  
**Production Designer** Zane Priede  
**Costume Designer** Ludmila Kruglika  
**Makeup Artist** Ludmila Kruglika  
**Sound** Reinis Semēvics  
**Main Cast** Vīts Olte, Kristofers Buks, Kate Jaskova  
**Producer** Undīne Buka  
**Production Company** Locomotive Productions  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia



**Reinis Spaile**  
**Short fictions:** The Restorer 2013 / A Great Deal 2012 / Crossing The Border 2012 / Exempt 2012 /  
**Documentaries:** The Hundredth 2012 / Before We Leave 2011



## The Case in Potassium Park

Ģirts and his friend plan an excursion to a mystical place – the abandoned Potassium Park. In order to get the family car Ģirts lies and says he is going fishing, so his parents compel him to take his younger brother along. Ģirts' friend backs out, and he is forced to go fishing after all. Bitter about the failed plan, Ģirts is mean, but his brother's joy over the first fish caught is a self-revelation of his pervasive injustice towards his younger brother. As a gift, Ģirts shows him the secret entrance to Potassium Park. The brothers head off on an exciting foray through the abandoned and mysterious structures, until they accidentally uncover a box of explosives that becomes a test of their newly-developed camaraderie.

**Title** The Case in Potassium Park  
**Original Title** Notikums Kālija parkā  
**Genre** Drama  
**Format** short fiction, HD, DCP, 1:1.85, colour, stereo, 26'

**Director** Pēteris Ķimelis  
**Scriptwriter** Pēteris Ķimelis  
**Cinematographer** Andrejs Rudzāts  
**Production Designer** Edgars Jurjāns  
**Costume Designer** Kristīne Vītola  
**Makeup Artist** Kristīne Vītola  
**Sound** Dmitry Kutirev  
**Main Cast** Toms Treinis, Uga Lūsis, Ģirts Lukevičs  
**Producer** Madara Melberga  
**Production Company** Fa Filma  
**To be released** January 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Pēteris Ķimelis**



## The Gardener

A gardener's love for his garden and his unwillingness to share with anyone leads him to despair. A poetic story about Latvia's land, one's occupation and lost time.

**Title** The Gardener  
**Original Title** Dārznieks  
**Genre** Drama  
**Format** short fiction, HD, DCP, 1:1.85, colour, stereo, 26'

**Director** Madara Dišlere  
**Scriptwriter** Madara Dišlere  
**Cinematographer** Jānis Reinfelds  
**Production Designer** Aivars Žukovskis  
**Costume Designer** Aivars Žukovskis  
**Make-up Artist** Emilija Eglīte  
**Sound** Ernests Ansons  
**Producers** Aija Bērziņa, Alise Gelze  
**Production Company** Tasse Film  
**To be released** October 2015

**Supported by** National Film Centre of Latvia



**Madara Dišlere**  
**Short fictions:** Broken Pines 2013 / The Poem 2011 / G-Spot 2011 / Holiday 2010 / Lump 2009  
**Documentary:** Andzin 2010



## Mirror Man

Budding lawyer Vik is disappointed in himself. He tries to change and please everyone until he loses sight of himself. Vik meets the mysterious Mirror Man who offers to help him regain his self-esteem and become the kind of person Vik dreams of becoming. Vik agrees, but the Mirror Man at times leaves Vik in situations where he surprises others not just by his new-found self-confidence, but also by insolence that causes a rift with his closest friends. Soon the Mirror Men in Vik's life are too many to control, and when he tries to back away – it's too late. Vik has alienated himself from his own essence and become one of them – a nameless, faceless human devoid of personality.

**Title** Mirror Man  
**Original Title** Spoguļvīrs  
**Genre** Drama  
**Format** short fiction, HD, DCP, 16:9, colour, stereo, 23'

**Director** Agnese Laizāne  
**Scriptwriters** Alise Zariņa, Agnese Laizāne  
**Cinematographer** Valdis Celmiņš  
**Editor** Rihards Olmanis  
**Producer** Simona Poga  
**Production Companies** VFS Films (Latvia), FreshStep Productions (Latvia)  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Agnese Laizāne**  
**Short Fiction:** Show Me the Sound 2011



## Crispy

In the snowy forest dwarfs are busy as Christmas Eve is approaching! Dwarf girl bakes gingerbread cookies and shapes one into a small man – Crispy. The little gingerbread man comes alive and is very curious. In the big world he will not only have fun adventures and face danger, but he will also discover the wonders of the Season...

**Title** Crispy  
**Original Title** Kraukšķītis  
**Format** 2D puppet animation, 2k digital, 1:1.85, colour, stereo, 9'

**Director** Dace Rīdūze  
**Scriptwriter** Dace Rīdūze  
**Cinematographer** Ēvalds Lācis  
**Designer** Ilze Kīršteina  
**Animator** Māris Brinkmanis  
**Computer Graphics** Andris Gailītis  
**Character Designer** Ilze Kīršteina  
**Puppets** Ēriks Kīršteins, Lelde Kārklīņa, Ilze Kīršteina  
**Sound** Anrijs Krenbergs  
**Producer** Māris Putniņš  
**Production Company** Animācijas Brigāde  
**National Premiere** 02.02.2014  
**International Premiere** 16.08.2014, InDPanda International Film Festival, Hong Kong

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Dace Rīdūze**  
**Animation:** Crispy 2014 / Little Ruddy 2014 / Acorn Boy 2010 / Pig's Happiness 2009 / Smile, My Friend! 2007 / Dream Dwarves 2005 / Antlion 2004 / Firefly 2002 / Cats 2002 / Up and Down 2000



## Face

His own image in the mirror was so important that once he didn't find himself there.

**Title** Face  
**Original Title** Seja  
**Format** 2D animation, drawing, DCP, 1:1.85, colour, 14'

**Director** Jurgis Krāsons  
**Scriptwriter** Ivo Briedis  
**Cinematographer** Mārtiņš Veļa  
**Designer** Jurgis Krāsons  
**Animators** Marina Trēde, Maigurs Prūsāns, Mairis Naglis  
**Character Designer** Jurgis Krāsons  
**Art Director** Jurgis Krāsons  
**Compositing** Mārtiņš Veļa  
**Original Music** Andris Barons  
**Sound** Andris Barons  
**Editor** Jurgis Krāsons  
**Producers** Laila Pakalniņa, Jurgis Krāsons  
**Production Companies** Kompānija Hargla (Latvia), Krasivo Ltd. (Latvia)  
**National Premiere** 12.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Jurgis Krāsons**  
**Animation:** Face 2014 / To Swallow a Toad 2010 / Black Box 2006



## Ghost Hour

As every evening, the Ghost goes to work – to haunt and frighten. Even in his worst nightmares the Ghost hadn't imagined he'll meet such a 'terrifying' girl who is not afraid of him. But it happened...

**Title** Ghost Hour  
**Original Title** Spoku stunda  
**Format** 2D/3D clay animation, 4k digital, 16:9, DCP / 2D and 3D, colour, stereo, 7'25

**Director** Nils Skapāns  
**Scriptwriter** Nils Skapāns  
**Cinematographer** Valdis Celmiņš  
**Designer** Nils Skapāns  
**Animator** Nils Skapāns  
**Computer Graphics** Uldis Janpavlis  
**Scene Designer** Nils Skapāns  
**Character Designers** Elina Poikāne, Vita Valdmāne  
**Puppets** Elina Poikāne, Vita Valdmāne  
**Art Director** Nils Skapāns  
**Original Music** Edgars Mākens  
**Sound** Ernests Ansons  
**Editor** Uldis Janpavlis  
**Producer** Roberts Vinovskis  
**Production Companies** Locomotive Productions (Latvia), Jarve Studio (Estonia)  
**National Premiere** 04.05.2015  
**International Premiere** 12.07.2014, IFF Curtas Vila do Conde, Curtinjas competition, Portugal

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Nils Skapāns**  
**Animation** (selected): Ghost Hour 2014 / Cat In The Bag 2013 / I Want to See Dwarfs 2012 / Worm 2011 / Wonderful Day 2010 / Flap Your Wings! 2008 / Half a Bear 2007 / The Witch's Button 2006 / Listen, Rabbit... Daddy Goes to London 2004 / Planet Solitude 2003 / Provocation 2001 / Spring 2001 / Brickania 1999 / Morning 1995 / Munk and Lemmy 1993-1995



## The Golden Horse

Black Mother, the old witch, seeks to control the world through sadness, by draining the tears of all who suffer loss. Her latest target is the Princess, whose demise should prompt enough tears to grant her absolute power. During a picnic in the woods, Black Mother entraps the Princess and encases her in a glass coffin. But her powerful nemesis, old White Father, intercedes with an obstacle. He creates an impossibly tall and steep ice mountain with a chapel on its peak, where the Princess will sleep for seven years and seven days before Black Mother can have her.

**Title** The Golden Horse  
**Original Title** Zelta Zirgs  
**Format** 2D animation, DCP, 1:1,85, colour, Dolby SR, 77'

**Directors** Reinis Kalnaellis, Valentas Aškinis  
**Scriptwriter** Cecile Somers  
**Production Designers** Xavier Dujardin, Roberts Cinkuss  
**Art Director** Laima Puntule  
**Original Music** Anselme Pau  
**Sound** Angelo dos Santos, Andris Barons  
**Compositing** Renārs Zālītis  
**Editors** Liam McEvoy, Reinis Kalnaellis  
**Producers** Vilnis Kalnaellis, Paul Thiltges, David Grumbach, Valentas Aškinis, Sarita Christensen, Petter Lindbland  
**Production Companies** Rija Films (Latvia), Paul Thiltges Distributions (Luxemburg), Vilanimos Filmu studija (Lithuania), Copenhagen Bombay (Denmark)  
**National Premiere** 29.08.2014  
**Sales** Paul Thiltges Distribution Sarl

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA, EURIMAGES



**Reinis Kalnaellis**  
**Animation:** The Golden Horse 2014 / Funny Alphabet 2011 / When Apples Roll 2009  
**Documentary:** Fire and Clay Master 2009



**Valentas Aškinis**  
**Animation:** The Golden Horse 2014 / Odisėjas 1998 / Meškinai pasaulio gelbėtojai 1997 / Normano arka 1995 / Normano arka 1995 / Velnių istorijos 1995 / Masagranas ir piratai 1994 / Trovas 1992 / Pinklės mieste 1990  
**Features:** Smaugliukas Džeikas 1993  
**Documentaries:** Filmas po margučių ryto 2007 / Filmas apie filmus 2006



## How Shammies Were Getting Married

Shammies are playing *Chutes and Ladders*. Sockie is not doing too well; she would rather do something else, like, get married. But to whom?

**Title** How Shammies Were Getting Married (Series Shammies)  
**Original Title** Kā Lupatiņi precējās  
**Format** 2D cut-out animation, HD, DCP, 16:9, colour, stereo, 5'20"

**Director** Edmunds Jansons  
**Scriptwriter** Inese Zandere  
**Designer** Reinis Pētersons  
**Original Music** Jēkabs Nīmanis  
**Sound** Girts Bišs  
**Editor** Edmunds Jansons  
**Producer** Sabine Andersone  
**Production Company** Atom Art  
**National Premiere** 04.05.2014  
**International Premiere:** 29.10.2014, Chicago International Children's Film Festival, Competition Programme Animated TV, USA

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



**Edmunds Jansons**  
**Animation:** How Shammies Were Getting Married 2014 / The Isle of Seals 2014 / Choir Tour 2012 / International Father's Day 2012 / How Shammies Gussed 2012 / How Shammies Teeter-Tottered 2011 / How Shammies Bathed 2010 / Springtime in Crow Street 2009 / Little Bird's Diary 2007 / Scissorman 2005 / The White 2001  
**Documentary:** The Black Spawn 2003

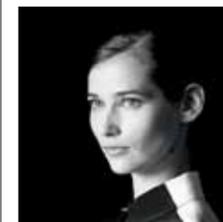


## IMG\_00:01.JPG

Hypnotic images created by the interaction of light and sand invite a viewer to delve into one's own memories and bring into being unique narratives. As in a moment of awakening, the film slowly develops into awareness. From small bits and pieces of seemingly random spots of light and darkness silhouettes of bodies appear. Is it a dream or just a constantly evolving moment of thought?

**Title** IMG\_00:01.JPG  
**Original Title** IMG\_00:01.JPG  
**Format** 2D sand animation, HD, DCP, 16:9, b/w, stereo, 3'5"

**Director** Zane Oborenko  
**Scriptwriter** Zane Oborenko  
**Animator** Zane Oborenko  
**Art Design** Zane Oborenko  
**Original Music** Sonvol, Liz Toonkel, Twin Realities Dreamers  
**Editors** Edmunds Jansons, Zane Oborenko  
**Producer** Zane Oborenko  
**Production Company** Atom Art  
**School** Estonian Academy of Arts  
**National Premiere** 04.05.2014  
**International Premiere** 31.03.2014, Best of BFM Student Film Festival, Estonia



**Zane Oborenko**  
**Animation:** IMG\_00:01.JPG 2014



## The Isle of Seals

In the middle of a grey sea there is a grey isle. On this grey island grey hunters live. The life is simple and harsh. Seals and hunters live together in a cruel balance. One day, the Photographer arrives to document this everyday life. For him it turns out to be deadly complicated.

**Title** The Isle of Seals  
**Original Title** Roņu sala  
**Format** 2D computer animation, HD, DCP, 16:9, colour, stereo, 6'

**Director** Edmunds Jansons  
**Scriptwriter** Edmunds Jansons  
**Designer** Edmunds Jansons  
**Animator** Mārtiņš Dūmiņš  
**Editor** Edmunds Jansons  
**Original Music** Jēkabs Nimanis  
**Sound** Ģirts Bišs  
**Producer** Sabine Andersone  
**Production Company** Atom Art  
**National Premiere** 04.05.2014  
**International Premiere** 08.10.2014, Anim'est International Animation Film festival, Romania

**Supported by** State Culture Capital Foundation



### Edmunds Jansons

**Animation:** The Isle of Seals 2014 / How Shammies Were Getting Married 2014 / Choir Tour 2012 / International Father's Day 2012 / How Shammies Guessed 2012 / How Shammies Teeter-Tottered 2011 / How Shammies Bathed 2010 / Springtime in Crow Street 2009 / Little Bird's Diary 2007 / Scissorman 2005 / The White 2001  
**Documentary:** The Black Spawn 2003



## Little Ruddy

This is the second film based on themes from Margarita Stāraste's fairy-tales. Rosie is a red colouring pencil, who, together with the other pencils, colours in the author's story as it progresses. Their work continues until the moment they are interrupted by the appearance of an uninvited fly. Chasing the fly, Rosie ends up with in the land of dew drops, grassmen, meadow maidens, and other forest creatures. He has stepped into a fairy-tale. There, Rosie enthusiastically helps out with jobs in the forest; however, in the meantime, the story has become a bit unusual without the colour red...

**Title** Little Ruddy  
**Original Title** Sārtulis  
**Format** 2D puppet animation, 2k digital, DCP, 1:1.85, colour, stereo, 10'

**Director** Dace Rīdūze  
**Scriptwriter** Dace Rīdūze  
**Cinematographer** Ēvalds Lācis  
**Designer** Ilze Kiršteina  
**Animator** Inese Neija  
**Computer Graphics** Andris Gailītis  
**Character Designer** Ilze Kiršteina  
**Puppets** Lelde Kārklīņa, Ilze Kiršteina, Ēriks Kiršteins  
**Artist** Ilze Kiršteina  
**Sound** Anrijs Krenbergs  
**Producer** Māris Putniņš  
**Production Company** Animācijas Brigāde  
**National Premiere** 02.02.2014  
**International Premiere** 11.02.2014, Berlinale, Generation KPlus, Germany

**Supported by** State Culture Capital Foundation



### Dace Rīdūze

**Animation:** Crispy 2014 / Little Ruddy 2014 / Acorn Boy 2010 / Pig's Happiness 2009 / Smile, My Friend! 2007 / Dream Dwarves 2005 / Antlion 2004 / Firefly 2002 / Cats 2002 / Up and Down 2000



## Priorities

After his plane crashes on a small, uninhabited island a young man and his dog must find a way home.

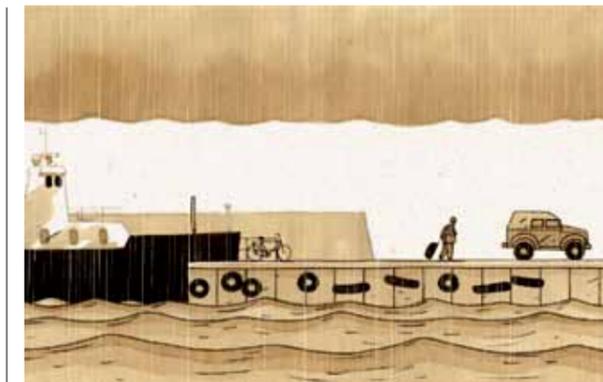
**Title** Priorities  
**Original Title** Prioritātes  
**Format** 3D computer animation, HD, digital, 16:9, colour, stereo, 9'25"

**Director** Gints Zilbalodis  
**Scriptwriter** Gints Zilbalodis  
**Creative Consultant** Dzintars Krūmiņš  
**Art Director** Gints Zilbalodis  
**Original Music** Bertrams Pauls Purvišķis  
**Editor** Gints Zilbalodis  
**Producer** Gints Zilbalodis  
**Production Company** Janis Rozentals Art Highschool  
**National Premiere** 04.05.2014  
**International Premiere** 18.09.2014, Ottawa International Animation Festival, Short Film Competition, Canada



### Gints Zilbalodis

**Animation:** Priorities 2014



## Rainy Days

An elderly Japanese man visits a strange island, where he disappears in his own memories.

**Title** Rainy Days  
**Original Title** Lietus dienas  
**Format** 2D animation, drawing, HD, DCP, 16:9, colour, Dolby Digital, 16'9"

**Directors** Vladimir Leschiov  
**Scriptwriter** Vladimir Leschiov  
**Designer** Vladimir Leschiov  
**Animators** Vladimir Leschiov, Līga Skirmāne, Kristīne Zvirbule, Lennart Langanki  
**Character Designer** Vladimir Leschiov  
**Artist** Vladimir Leschiov  
**Art Director** Vladimir Leschiov  
**Original Music** Pierre Yves Drapeau, Oskar Strok  
**Sound** Pierre Yves Drapeau  
**Editor** Vladimir Leschiov  
**Producers** Vladimir Leschiov, Marc Bertrand  
**Production Companies** Lunohod (Latvia), National Film Board of Canada (Canada)  
**National Premiere** 04.05.2014  
**International Premiere** 20.03.2014 Holland Animation Film festival, Competition Shorts, The Netherlands  
**Sales** National Film Board of Canada (World), Lunohod (Baltic states)

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, National Film Board of Canada



### Vladimir Leschiov

**Animation:** Rainy Days 2014 / Villa Antropoff 2012 / Wings and Oars 2009 / Lost in Snow 2007 / Insomnia 2004 / Grandad's Honey 2002 / The Letter 2002



## Robot Virus

Sometime in the near future, after the end of the world, a person gets into a family fight with a robot.

**Title** Robot Virus  
**Original Title** Robota vīruss  
**Format** 2D/3D computer animation, HD, 16:9, colour, stereo, 5'51"

**Director** Kārlis Vītols  
**Scriptwriter** Kārlis Vītols  
**Designer** Kārlis Vītols  
**Scene Designer** Madara Dzintara  
**Animator** Kārlis Vītols  
**Sound** Ingus Baušķenieks  
**Original Music** Totem  
**Editor** Kārlis Vītols  
**Producer** Viesturs Graždanovičs  
**Production Company** Urga  
**National Premiere** 04.05.2014

**Supported by** State Culture Capital Foundation



### Kārlis Vītols

**Animation:** Robot Virus 2014 / Eclipse 2010 / Devil's Fuji 2009 / Mechanism 2007 / Garden of Fetish 2006 / The Trophy 2004 / Klojhi 2000 / The Red Glove 1998



## Rocks in My Pockets

The personal story of a woman struggling with an inherited illness, as told by Signe Baumann, the Latvian director-animator living in New York City. With humour and courage, the director sets out on a challenging journey to discover her family's best-kept secret. Featuring five stories about the courageous women in Signe's family and their battles with madness, visual metaphors, surreal images and director's narration.

**Title** Rocks in My Pockets  
**Original Title** Akmeņi manās kabatās  
**Format** 2D animation, stop-motion, papier-mâché, drawing, DCP, 16:9, colour, stereo, 88'

**Director** Signe Baumann  
**Scriptwriter** Signe Baumann  
**Script Advisor** Sturgis Warner  
**Production Designer** Signe Baumann  
**Art Director** Signe Baumann  
**Colour Designer** Rashida Nasir  
**Original Music** Kristian Sensini  
**Sound** Philippe Lesaux, Weston Fonger, Anete Vanaga  
**Editors** Wendy Cong Zhao, Signe Baumann  
**Producers** Signe Baumann, Roberts Vinovskis  
**Production Companies** Rocks in My Pockets (USA), Locomotive Productions (Latvia)  
**National Premiere** 21.08.2014  
**International Premiere** 07.07.2014, Karlovy Vary FF, competition/ International Film Critics Award  
**Sales** New Europe Film Sales

**Supported by** National Film Centre of Latvia



### Signe Baumann

**Animation:** Rocks in My Pockets 2014 / Birth 2009 / The Vet 2007 / Five Infomercials for Dentists 2005 / Dentist 2005 / Woman 2002 / Five F\*cking Fables 2002 / Natasha 2001 / The Threatened One 1999 / Love Story 1998 / The Gold of the Tigers 1995 / Tiny Shoes 1993 / The Witch and the Cow 1991



## Vasa

An exceptional museum in Sweden houses the Vasa sailboat – a ship that has been lifted out from the bottom of the sea where it ended up after an unfortunate maiden voyage. One day, the museum staff notice a rat in the boat's hull and begin setting traps to catch the rodent before it damages this brilliant museum piece; however, as it turns out, the rat is not alone. In fact, there are surprisingly many of them. The staff's attempts to get rid of the rodents prove futile. And, because of its gentle Swedish upbringing, even the cat they bring in doesn't help. They need to call in the experts – the Rescue Team!

**Title** Vasa (Series Rescue Team in Europe)  
**Original Title** Vāsa  
**Format** 2D puppet animation, 2k digital, 1:1:85, colour, stereo, 7'

**Director** Jānis Cimmermanis  
**Scriptwriter** Māris Putniņš  
**Cinematographer** Ēvalds Lācis  
**Designer** Māris Putniņš  
**Animator** Māris Brinkmanis  
**Computer Graphics** Andris Gailītis  
**Character Designer** Māris Putniņš  
**Puppets** Ilze Kīršteina, Lelde Kārklīņa, Ēriks Kīršteins  
**Artist** Māris Putniņš  
**Original Music** Mārtiņš Brauns  
**Sound** Anrijs Krenbergs  
**Editors** Ēvalds Lācis, Jānis Cimmermanis  
**Producer** Māris Putniņš  
**Production Company** Animācijas Brigāde  
**National Premiere** 02.02.2014  
**International Premiere** 11.02. 2014, Berlinale, Generation KPlus, Germany

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



### Jānis Cimmermanis

**Fictions:** Then It's Hi! Hi! Hee! 2014 / I'll Buy Your Husband! 2003  
**Animation** (selected): Vasa 2014 / Corrida 2012 / Tiger 2010 / Karu Tule! 2008 / The Latvian 2007 / Mischief series I, II, III, IV 1990-2006 / The Three Musketeers 2006 / Prop and Berta 2000 / The Little Knight 1998 / Series The Rescue Team, 26 episodes 1991-2010 / The Live Friend 1987



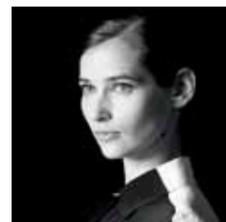
## August 2

Correspondence between Kafka (in Prague) and Milena Jesenska (in Vienna) develops into an open, intimate exchange of thoughts and emotions. Kafka, in his letter of August the 2<sup>nd</sup>, ventures on an imaginary, exciting and longed-for train trip to meet his beloved Milena in Gmünd: a town on the border between Austria and Czechoslovakia. But the actual meeting in Gmünd becomes a point of disillusionment and fracture within their passionate letter-love.

**Title** August 2  
**Original Title** 2. augusts  
**Format** 2D sand animation, HD, DCP, 16:9, b/w, stereo, 5'

**Director** Zane Oborenko  
**Scriptwriter** Zane Oborenko  
**Animator** Zane Oborenko  
**Art Design** Zane Oborenko  
**Producer** Sabine Andersone  
**Production Company** Atom Art  
**National Premiere** 2015

**Supported by** National Film Centre of Latvia



**Zane Oborenko**  
**Animation:** IMG\_00:01.JPG 2014



## Bunnies' Big Day

Lazy little bunny is shocked by the sudden hustle and bustle at his home one spring morning. He's not only disturbed from his sleep, but has to get involved in various tasks. Going to the henhouse for eggs turns into a dangerous adventure. In order to save Easter, little bunny has to overcome his laziness and fear, and believe in the miraculous presence of the Sun bunny.

**Title** Bunnies' Big Day  
**Original Title** Zaķu lielā diena  
**Format** 2D puppet animation, 2k digital, 1:1:85, colour, stereo, 8'

**Director** Dace Rīdūze  
**Scriptwriter** Dace Rīdūze  
**Cinematographer** Ēvalds Lācis  
**Designer** Ilze Kīršteina  
**Animator** Inese Neija  
**Computer Graphics** Andris Gailītis  
**Character Designer** Ilze Kīršteina  
**Puppets** Ēriks Kīršteins, Lelde Kārklīņa, Ilze Kīršteina  
**Sound** Anrijs Krenbergs  
**Producer** Māris Putniņš  
**Production Company** Animācijas Brigāde  
**National Premiere** Spring 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Dace Rīdūze**  
**Animation:** Crispy 2014 / Little Ruddy 2014 / Acorn Boy 2010 / Pig's Happiness 2009 / Smile, My Friend! 2007 / Dream Dwarves 2005 / Antlion 2004 / Firefly 2002 / Cats 2002 / Up and Down 2000



## How Shammies Built a House

Shammies long to have a pet. They know they would need to take care of it and everyone is ready to build it a house. When the houses are ready it turns out that everyone meant a different pet.

**Title** How Shammies Built a House (Series Shammies)  
**Original Title** Kā Lupatiņi būvēja māju  
**Format** 2D cut-out animation, HD, DCP, 16:9, colour, stereo, 5'

**Director** Edmunds Jansons  
**Scriptwriter** Inese Zandere  
**Designer** Reinis Pētersons  
**Animator** Mārtiņš Dūmiņš  
**Original Music** Jēkabs Nīmanis  
**Sound** Ģirts Bišs  
**Editor** Edmunds Jansons  
**Producer** Sabine Andersone  
**Production Company** Atom Art  
**National Premiere** January 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA, Latvian Television



**Edmunds Jansons**  
**Animation:** The Isle of Seals 2014 / How Shammies Were Getting Married 2014 / Choir Tour 2012 / International Father's Day 2012 / How Shammies Gussed 2012 / How Shammies Teeter-Tottered 2011 / How Shammies Bathed 2010 / Springtime in Crow Street 2009 / Little Bird's Diary 2007 / Scissorman 2005 / The White 2001  
**Documentary:** The Black Spawn 2003



## How Shammies Got Well

Mitten has caught cold, he has a soar throat and sneezes a lot. Everyone wants to take care of him. Mitten's being ill looks so nice, that Hankie's little flowers and dots suddenly start to hurt. When Sockie starts treating him with candies, even Pillow doesn't feel well anymore.

**Title** How Shammies Got Well (Series Shammies)  
**Original Title** Kā Lupatiņi veselojās  
**Format** 2D cut-out animation, HD, DCP, 16:9, colour, stereo, 5'

**Director** Edmunds Jansons  
**Scriptwriter** Inese Zandere  
**Designer** Reinis Pētersons  
**Animator** Mārtiņš Dūmiņš  
**Original Music** Jēkabs Nīmanis  
**Sound** Ģirts Bišs  
**Editor** Edmunds Jansons  
**Producer** Sabine Andersone  
**Production Company** Atom Art  
**National Premiere** January 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA, Latvian Television



**Edmunds Jansons**  
**Animation:** The Isle of Seals 2014 / How Shammies Were Getting Married 2014 / Choir Tour 2012 / International Father's Day 2012 / How Shammies Gussed 2012 / How Shammies Teeter-Tottered 2011 / How Shammies Bathed 2010 / Springtime in Crow Street 2009 / Little Bird's Diary 2007 / Scissorman 2005 / The White 2001  
**Documentary:** The Black Spawn 2003



## How the Shammies Tidied-up

The Shammies' room is so messy that it isn't possible to find anything anymore. Mr. Cat suggests a spring-cleaning. In order to tidy up the house, the Shammies need to find out where each thing lives. The frying pan lives in the kitchen, the toothbrushes in the bathroom, but winter, together with the skis and the sled, lives in the basement.

**Title** How the Shammies Tidied-up (Series Shammies)  
**Original Title** Kā Lupatiņi kārtēja māju  
**Format** 2D cut-out animation, HD, DCP, 16:9, colour, stereo, 5'

**Director** Edmunds Jansons  
**Scriptwriter** Inese Zandere  
**Designer** Reinis Pētersons  
**Animator** Mārtiņš Dūmiņš  
**Original Music** Jēkabs Nīmanis  
**Sound** Ģirts Bišs  
**Editor** Edmunds Jansons  
**Producer** Sabīne Andersone  
**Production Company** Atom Art  
**National Premiere** 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA, Latvian Television



### Edmunds Jansons

**Animation:** The Isle of Seals 2014 / How Shammies Were Getting Married 2014 / Choir Tour 2012 / International Father's Day 2012 / How Shammies Gussed 2012 / How Shammies Teeter-Tottered 2011 / How Shammies Bathed 2010 / Springtime in Crow Street 2009 / Little Bird's Diary 2007 / Scissorman 2005 / The White 2001  
**Documentary:** The Black Spawn 2003



## How Shammies Played Hide and Seek

Hankie is reading a picture book. The other Shammies are running around and making noise. Hankie hides himself so that he can read in peace. When the other Shammies decide to play hide and seek, it turns out that Hankie has hidden himself best of all without even knowing it.

**Title** How Shammies Played Hide and Seek (Series Shammies)  
**Original Title** Kā Lupatiņi slēpās  
**Format** 2D cut-out animation, HD, DCP, 16:9, colour, stereo, 5'

**Director** Edmunds Jansons  
**Scriptwriter** Inese Zandere  
**Designer** Reinis Pētersons  
**Animator** Mārtiņš Dūmiņš  
**Original Music** Jēkabs Nīmanis  
**Sound** Ģirts Bišs  
**Editor** Edmunds Jansons  
**Producer** Sabīne Andersone  
**Production Company** Atom Art  
**National Premiere** January 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA, Latvian Television



### Edmunds Jansons

**Animation:** The Isle of Seals 2014 / How Shammies Were Getting Married 2014 / Choir Tour 2012 / International Father's Day 2012 / How Shammies Gussed 2012 / How Shammies Teeter-Tottered 2011 / How Shammies Bathed 2010 / Springtime in Crow Street 2009 / Little Bird's Diary 2007 / Scissorman 2005 / The White 2001  
**Documentary:** The Black Spawn 2003



## Guards of the Forest

During a walk the Forester finds a pile of garbage discarded in the woods. His pets – a dog, a cat and a mouse are angry. Next time, the Forester sees that a citizen is polluting the forest. However, nothing can be done because the Forester is an old man and his shotgun is charged only with cork. The villain just laughs and continues his mischief. The dog, cat and mouse join together with the forest animals to teach the citizen a lesson. They do it so cleverly, that not only the forest becomes clean, but the citizen has to go to jail.

**Title** Guards of the Forest  
**Original Title** Meža sargi  
**Format** 2D puppet animation, 2k digital, 1:1.85, colour, stereo, 10'

**Director** Māris Brinkmanis  
**Scriptwriter** Māris Putniņš  
**Cinematographer** Ēvalds Lācis  
**Designer** Māris Putniņš  
**Animators** Māris Brinkmanis, Inese Neija  
**Computer Graphics** Andris Gailītis  
**Character Designer** Māris Putniņš  
**Puppets** Ēriks Kiršteins, Lelde Kārklīņa, Ilze Kiršteina  
**Sound** Anrijs Krenbergs  
**Producer** Māris Putniņš  
**Production Company** Animācijas Brigāde  
**National Premiere** Winter 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



### Māris Brinkmanis

**Animation:** Magic Water 2009 / Ship of Hope 2007 / Hurry Up, Munchausen, Hurry Up! 2005 / Magician 2001



## It's About Time...

A message brought by the morning wind and stuck to the window says *It's about time* and makes the old man want to leave his room. He starts preparing himself but he is slow and getting dressed takes too long to leave before the night has already fallen. Same happens every next day – he returns to bed prepared for going out and wakes up determined to get dressed before the night. When he is finally ready to go the morning sun wakes him no more. However, he gets out by leaving his perfectly dressed body, exiting through the closed window as a sigh.

**Title** It's About Time...  
**Original Title** Laiks iet  
**Format** 2D, puppet animation, HD, DCP, 16:9, colour, stereo, 5'

**Director** Ivo Briedis  
**Scriptwriter** Ivo Briedis  
**Designers** Valdis Brože, Anu-Laura Tuttelberg  
**Animator** Olga Bulgakova  
**Editor** Edmunds Jansons  
**Producer** Sabīne Andersone  
**Production Company** Atom Art  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



### Ivo Briedis

**Short fiction:** The Film 2012  
**Documentary:** The National Touch 2014



## The Martian

“They’re here! They’ve arrived awkwardly disguised as toys, but in reality they are – MARTIANS! Such nice creatures.”

**Title** The Martian  
**Original Title** Marsietis  
**Format** 2D/3D clay animation, 4k digital, 16:9, DCP colour, stereo, 7'

**Director** Nils Skapāns  
**Scriptwriter** Nils Skapāns  
**Cinematographer** Valdis Celmiņš  
**Designer** Nils Skapāns  
**Animator** Nils Skapāns  
**Computer Graphics** Uldis Janpavlis  
**Scene Designer** Nils Skapāns  
**Character Designers** Vita Valdmāne  
**Puppets** Vita Valdmāne  
**Art Director** Nils Skapāns  
**Sound** Ernests Ansons  
**Editor** Uldis Janpavlis  
**Producer** Roberts Vinovskis  
**Production Companies** Locomotive Productions (Latvia), Jarve Studio (Estonia)  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Nils Skapāns**  
**Animation** (selected): Ghost Hour 2014 / Cat In The Bag 2013 / I Want to See Dwarfs 2012 / Worm 2011 / Wonderful Day 2010 / Flap Your Wings! 2008 / Half a Bear 2007 / The Witch's Button 2006 / Listen, Rabbit... Daddy Goes to London 2004 / Planet Solitude 2003 / Provocation 2001 / Spring 2001 / Brickania 1999 / Morning 1995 / Munk and Lemmy 1993-1995



## Tower

A Japanese tour group arrives in the Italian city of Pisa to see the famous crooked tower. They are joined by a pensioner from Latvia. While viewing the tower it suddenly begins to teeter, and the frightened tourists rush to hold it up. Their efforts become a globalized television event that is seen by the Rescue Team, who hurry over there to save both the tower and the Latvian tourist...

**Title** Tower (Series Rescue Team in Europe)  
**Original Title** Tornis  
**Format** 2D puppet animation, 2k digital, 1:1:85, colour, stereo, 8'

**Director** Jānis Cimmermanis  
**Scriptwriter** Māris Putniņš  
**Cinematographer** Ēvalds Lācis  
**Designer** Māris Putniņš  
**Animator** Māris Brinkmanis  
**Computer Graphics** Andris Gailītis  
**Character Designer** Māris Putniņš  
**Puppets** Ilze Kīršteina, Lelde Kārklīņa, Ēriks Kīršteins  
**Artist** Māris Putniņš  
**Original Music** Mārtiņš Brauns  
**Sound** Anrijs Krenbergs  
**Editors** Ēvalds Lācis, Jānis Cimmermanis  
**Producer** Māris Putniņš  
**Production Company** Animācijas Brigāde  
**National Premiere** Winter 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



**Jānis Cimmermanis**  
**Fictions:** Then It's Hi! Hi! Hee! 2014 / I'll Buy Your Husband! 2003  
**Animation** (selected): Vasa 2014 / Corrida 2012 / Tiger 2010 / Karu Tuleb! 2008 / The Latvian 2007 / Mischief series I, II, III, IV 1990-2006 / The Three Musketeers 2006 / Prop and Berta 2000 / The Little Knight 1998 / Series The Rescue Team, 26 episodes 1991-2010 / The Live Friend 1987



## The Weekend

The white peace of the thousand-year-old mountains is disrupted by colourful winter sport enthusiasts. The skiers' journey up the hill is full of everyday absurdities, but the fast downhill ride turns into joyful abstract dance of shapes and colours. In a way only possible in animation.

**Title** The Weekend  
**Original Title** Nedēļas nogale  
**Format** 2D computer animation, HD, DCP, 16:9, colour, stereo, 5'

**Director** Edmunds Jansons  
**Scriptwriter** Edmunds Jansons  
**Animator** Edmunds Jansons  
**Art Design** Edmunds Jansons  
**Producer** Sabine Andersone  
**Production Company** Atom Art  
**National Premiere** Autumn 2015

**Supported by** National Film Centre of Latvia



**Edmunds Jansons**  
**Animation:** Isle of Seals 2014 / How Shammies Were Getting Married 2014 / Choir Tour 2012 / International Father's Day 2012 / How Shammies Guessed 2012 / How Shammies Teeter-Tottered 2011 / How Shammies Bathed 2010 / Springtime in Crow Street 2009 / Little Bird's Diary 2007 / 2005 Scissorman  
**Documentary:** The Black Spawn 2003



## Alias Loner

Based on true events that took place in the vicinity of Līvāni in 1945 after Soviet re-occupation. Catholic priest Antons Juhņevičs, serving in the Vanagi parish, hid local men on church premises so they could escape conscription into the Red Army. Finding himself in conflict with the ruling power due to his convictions, he was forced to take a radical step.

**Title** Alias Loner  
**Original Title** Segvārds Vientulis  
**Format** docu-fiction, HD, 16:9, b/w, Dolby Digital, 90'

**Director** Normunds Pucis  
**Scriptwriter** Normunds Pucis  
**Cinematographer** Andrejs Verhoustinskis  
**Editor** Norberts Skraucis  
**Original Music** Rihards Dubra  
**Main Cast** Varis Piņķis, Vilis Daudziņš, Edgars Samītis, Andris Bulis, Juris Bartkevičs, Juris Jope, Rihards Rudāks, Māris Korsietis, Egils Viļumovs, Ritvars Gailums  
**Producer** Normunds Pucis  
**Production Company** NPGD  
**National Premiere** 04.11.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Normunds Pucis**  
**Docu-fiction:** Alias Loner 2014



## The Baltic Freedom Way

A film about the events that set the Baltic States on a historic path after proclaiming independence in the early 20<sup>th</sup> century. The first attempts for closer ties were made during the 1920s and 1930s, but they couldn't avoid losing independence again during WWII. The greatest example of Baltic States cooperation was the joint demonstration against the Molotov-Ribbentrop Pact on August 23<sup>rd</sup>, 1989 – the Baltic Way, in which almost 2 million people joined hands and created a human chain from Tallinn to Riga to Vilnius. It was a huge step towards the re-establishment of independence during the collapse of the USSR a year later. The Baltic Way was the catalyst for the process that led to the reality in which we now live: the great social, economic and political transitions of the 1990s, and the reintegration into the European cultural, economic and political milieu. The Baltic Way was the collaboration of the 3 sister-states, forging ahead, side by side, in joy and sorrow.

**Title** The Baltic Freedom Way  
**Original Title** Baltijas brīvības ceļš  
**Format** documentary, HD, 16:9, colour, stereo, 52'

**Director** Askolds Saulītis  
**Scriptwriters** Askolds Saulītis, Edgars Engizers  
**Cinematographer** Andrejs Verhoustinskis  
**Sound** Armands Treilihs  
**Editor** Askolds Saulītis  
**Producer** Askolds Saulītis  
**Production Company** Terra Europa  
**National Premiere** 23.08.2014  
**International Premiere** 23.08.2014

**Supported by** Latvian Television



**Askolds Saulītis**  
**Short fiction:** Tristan and Isolde 1999  
**Documentaries:** The Baltic Freedom Way 2014 / The Path to Freedom 2013 / Our Land and Liberty, Bermontiad 2009 / Debt to Afghanistan 2008 / The Anatomy of National Holiday 2005 / Keep Smiling! 2004 / The Red and the Brown 1999 / The Rape of Europe 1998 / Who Lives in Komunalka 1993. **Animation:** Clara & Rubinstein 1999



## Beyond the Fear

A young man, Yigal Amir, assassinates the Prime Minister of Israel and becomes the most hated prisoner in the country. Larissa, mother of four, who emigrated from Russia, divorces her husband, marries the assassin and gives birth to his son. For years authors have been trying to understand this complicated story. One of them, filmmaker Herz Frank, passes away while shooting his film, remaining on the threshold of the eternal mystery of life, death and love...

**Title** Beyond the Fear  
**Original Title** Baiļu robeža  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 80'

**Directors** Maria Kravchenko, Herz Frank  
**Scriptwriters** Maria Kravchenko, Herz Frank  
**Cinematographers** Herz Frank, Sergey Tsirkin, Izrael Freedman, Alexander Gorev  
**Original Music** Kārlis Auzāns  
**Sound** Anrijs Krenbergs  
**Editor** Maria Kravchenko  
**Producer** Guntis Trekteris  
**Production Companies** Ego Media (Latvia), Vertov Studio (Russia)  
**National Premiere** 02.12.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



**Herz Frank**  
**Documentaries** (selected titles): Perpetual Rehearsal 2009 / Flashback 2002 / The Man Of Wall 1998 / The Jewish Street 1992 / The Songs Of Songs 1989 / There Lived Seven Simeons 1989 / The Last Judgement 1987 / Ten Minutes Older 1978 / The Prohibited Area 1975 / The Joy Of Being 1974 / 235,000,000 (1967) / The White Bells 1962



**Maria Kravchenko**  
**Documentaries** (selected titles): The Great Waltz 2010 / The Case of Judges 2010 / Sherlock Holmes i D'r Watson. Birth of a legend 2010 / Body Parts 2009 / Kill Gauleiter 2007 / Collecting Shadows 2006 / Red Laugh 2002



## Dance With Me!

A high-school folk dancing group heads to Latvian School Youth Song and Dance Festival, an event that takes place every five years and is part of the Latvian national identity – this is the culmination point of five years of work. Away from their homes and parents, they spend seven days and nights together. They are 18 and have just graduated, and this seems to be the last idle summer of their lives. Dreams mix with boredom, silly jokes with serious conversations. Taking care of one another creates affection and grows into a collective power. There are thousands like them at the festival. Every individual sensation turns into a common celebration that becomes more than just a tradition.

**Title** Dance With Me!  
**Original Title** Nāc ar mani padejot!  
**Format** documentary, HDV, DCP, 16:9, colour, stereo, 45'

**Director** Dzintars Dreiberģis  
**Scriptwriter** Dzintars Dreiberģis  
**Cinematographers** Valdis Celmiņš, Mikus Meirāns, Dzintars Dreiberģis  
**Sound** Andris Barons  
**Editor** Gunta Ikere, Dzintars Dreiberģis  
**Producers** Inga Praņevska, Boriss Frumins, Ilona Bičevska  
**Production Company** VideoĀģentūra  
**National Premiere** 29.08.2014

**Supported by** State Culture Capital Foundation



**Dzintars Dreiberģis**  
**Fictions:** Flood and Solstice in Straumēni 2014 / Dream Team 1935 2012 (assistant director)  
**Documentaries:** Dance with Me 2014 / VEF 54th season 2014/ Microbe, (part of the series 15 Young by Young) 2012 / What Makes a Man 2009 / Girl is Dancing 2009 / I am volunteer 2008 / Dushecka 2007



## Escaping Riga

The film is a story based on historical events about two outstanding personalities of the 20th century, Sergei Eisenstein and Isaiah Berlin, both of whom were born and spent their childhood in Riga but soon left the city. Following the course of the lives of both protagonists against the background of the dramatic events of the first half of the 20th century, the film shows how one of them became the most brilliant film director of his generation in the totalitarian USSR and the other the most brilliant thinker of his generation in liberal UK.

**Title** Escaping Riga  
**Original Title** Escaping Riga  
**Format** documentary, 8mm/HD, DCP, 4:3, b/w, 5.1. stereo, 70'

**Director** Dāvis Sīmanis  
**Scriptwriters** Uldis Tironis, Dāvis Sīmanis  
**Cinematographers** Andrejs Rudzāts, Valdis Celmiņš, Dāvis Sīmanis  
**Production Designers** Kristīne Plūksna-Zvagule, Ieva Romānova  
**Costume Designers** Tabita Sīmane, Kristīne Plūksna-Zvagule  
**Make-up Artist** Sarmīte Balode  
**Sound** Ernests Ansons  
**Original Music** Kārlis Auzāns  
**Editors** Andra Doršs, Dāvis Sīmanis  
**Main Cast** Mihails Karasikovs, Gints Grūbe, Mārtiņš Počs  
**Production Manager** Aiva Sīmane  
**Producer** Gints Grūbe, Līga Gaiša  
**Production Company** Mistrus Media  
**National Premiere** 01.04.2014  
**International Premiere** 09.11.2014, Copenhagen International Documentary Film Festival, Your Face Here, Denmark  
**Sales** Taskovski Films

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Riga City Council, MEDIA, Latvian Television



**Dāvis Sīmanis**  
**Documentaries:** Escaping Riga 2014 / The Chronicles of the Last Temple 2012 / Sounds Under the Sun 2010 / Valkyrie Limited 2009 / The Draughtsman 2007 / Version. LNO 2006



## Eliyahu Rips: The Burning

At 20, Eliyahu Rips tried to set himself on fire in protest against the Soviet occupation of Czechoslovakia. Now he lives in Israel and is considered one of the most brilliant mathematicians in the world. Nevertheless, he is still surrounded by controversy. For his attempts to decipher hidden messages encoded in the Torah, he is attacked by both the scientific and religious community.

**Title** Eliyahu Rips: The Burning  
**Original Title** Eliyahu Rips. Degošais  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 52'

**Director** Jānis Putniņš  
**Scriptwriters** Jānis Putniņš, Pauls Bankovskis  
**Cinematographer** Andrejs Rudzāts  
**Original Music** COH  
**Sound** Ernests Ansons  
**Editor** Andris Grants  
**Producers** Elina Rode, Lelde Prūse, Kaspars Rolšteins  
**Executive producer** Kaspars Rolšteins  
**Production Company** Film Angels Studio  
**National Premiere** 19.11.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



**Jānis Putniņš**  
**Fictions:** Vogelfrei (segment Adulthood) 2007 / Hide-and-seeK 2002 / Investigation of Related Events 1993  
**Documentaries:** Eliyahu Rips: The Burning 2014 / Latvia So Close 1997



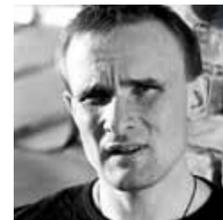
## Homo Ludens 2014

A young boy likes to play anywhere and anytime, with anything that is handy. A poetess plays with words, a composer with sound, and a filmmaker with images, the result of which is a cinematic poem that motivates the viewer to remember his Homo Ludens.

**Title** Homo Ludens 2014  
**Original Title** Homo Ludens. Cilvēks, kas spēlējas  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 8'

**Director** Ivars Zviedris  
**Scriptwriters** Liāna Langa, Inese Kļava, Ivars Zviedris  
**Poetry** Liāna Langa  
**Cinematographer** Ivars Zviedris  
**Sound** Jēkabs Nīmanis, Ivars Zviedris  
**Original Music** Jēkabs Nīmanis  
**Editor** Ivars Zviedris  
**Producer** Ivars Zviedris  
**Production Company** Ansis Epners Studio AVE  
**National Premiere** 12.2014

**Supported by** State Culture Capital Foundation



**Ivars Zviedris**  
**Documentaries:** Homo Ludens 2014 / The Documentarian 2012 / Tide 2009 / Riga 2007 / Come Erik 2005 / While 2005 / EU (co-director) 2004 / Song Festival 2004 / Scrap 2003 / Coco's Head 2001 / Sos Latavio 2000 / Trip with Arvis 1999



## Hotel and a Ball

This film is about wondering why the world is the place that it is. Wondering, why beauty often lies in simplicity, or why taking something too seriously might result in the ridiculous, as playing can be at once the most important and serious thing to do.

**Title** Hotel and a Ball  
**Original Title** Viesnīca un bumba  
**Format** documentary, HD, 1:1.85, DCP, colour, stereo, 40'

**Director** Laila Pakalniņa  
**Scriptwriter** Laila Pakalniņa  
**Cinematographer** Uldis Jancis  
**Sound** Anrijs Krenbergs  
**Editor** Kaspar Kallas  
**Producer** Laila Pakalniņa  
**Production Company** Hargla Company  
**National Premiere** 04.05.2014  
**International Premiere** 27.04.2014, Visions du Reel, Mid-length Competition, Switzerland

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Laila Pakalniņa**  
**Fictions:** Pizzas 2012 / The Hostage 2006 / The Python 2003 / The Shoe 1998  
**Short fictions:** Silence 2009 / Stones 2008 / Fire 2007 / Water 2006 / Anna's Christmas 1992. **Documentaries** (selected): Short Film about Life 2014 / The Hotel and a Ball 2014 / The Chimney 2013 / Forty Two 2013 / Dream Land 2004 / The Mail 1995 / The Ferry 1994



## The Invisible City

A story about a city built as a paradise but turned into hell – a city slowly turning into paradise again, just in a different way. Igor has been living in the Chernobyl Zone for almost ten years, for peace and a chance to escape modern civilization. Psychological issues, both personal and global, are still troubling him, and he embodies both harmonizing peace and supernatural stress. And an existential secret – the secret of the essence of life. He is surrounded by the elderly inhabitants of Chernobyl, living in villages entirely overcome by nature. They lead their unrealistic Atlantean lives, from which even war in Ukraine seems to be happening on another planet.

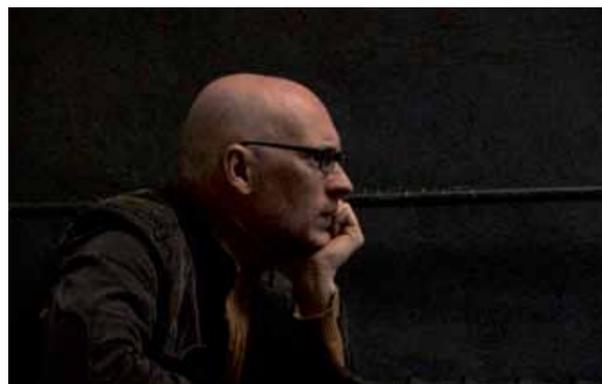
**Title** The Invisible City  
**Original Title** Neredzamā pilsēta  
**Format** documentary, HD, DCP, 1:2,35, colour, stereo, 68'

**Director** Viesturs Kairišs  
**Scriptwriter** Viesturs Kairišs  
**Cinematographers** Gints Bērziņš, Andrejs Rudzāts  
**Editor** Andra Doršs  
**Sound** Aleksandrs Vaicahovskis  
**Producer** Guntis Trekteris  
**Production Company** Ego Media  
**National Premiere** 29.10.2014

**Supported by** National Film Centre of Latvia, State Culture Capital, Foundation, MEDIA



**Viesturs Kairišs**  
**Fictions:** The Dark Deer 2006 / Leaving by the Way 2001  
**Short fictions:** Magic Flute 2001 / The Wedding 2000  
**Documentaries:** Pelican in the Desert 2014 / Lohengrin from Varka Crew 2009 / The Monument 2004 / Romeo and Juliet 2004 / The Train 1998



## Larger Than Life

A film about one of Europe's best young theatre directors, Latvian-born Alvis Hermanis, and his distinctive method, marked by a renunciation of classic dramatic material and a search for points of contact between theatre, documentary art, and life stories. In his work, Hermanis seeks the possibilities of transforming life stories into theatre. He sends his actors on expeditions to meet and speak with different folks, in various countries, in order to form a collective work – a play derived from their stories. When perfected by the actors, this "theatre of observed reality" becomes fiction.

**Title** Larger Than Life  
**Original Title** Vairāk nekā dzīve  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 52'

**Director** Gints Grūbe  
**Scriptwriter** Gints Grūbe  
**Cinematographer** Andrejs Rudzāts  
**Production Designer** Edmunds Jansons  
**Original Music** Jekabs Nīmanis  
**Sound** Normunds Kļaviņš, Jānis Zanerībs  
**Editor** Armands Začs  
**Producer** Inese Boka-Grūbe  
**Production Company** Mistrus Media  
**National Premiere** 28.01.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA



**Gints Grūbe**  
**Documentaries:** Larger Than Life 2014 / Sounds Under the Sun (co-director) 2010 / 1x1 (co-director) 2009 / Four Handedly 2008 / Discovered in Latvia (co-director) 2006 / Being Raimonds Pauls (co-director) 2006 / The Good Life in Latvia (co-director) 2005 / Latvian Speaks 2003



## The Last Day of School

After receiving an edict from the municipal authorities about the closing of their school, the students at Mežvidi primary school continue to attend lessons and exercise creativity and fun, but it's all clouded with a sense of fatality. They aren't many, and because of that the school resembles a large family rather than an institution. Near the Russian border, deep in the Latgale region, this place will become a nowhere-land once the youth depart. In an intimate message about a national problem, the story focuses on three sisters for whom life is about to drastically change. Through their daily lives and small adventures we try to understand the real meaning of the contention that "the countryside is dying". And we see hope.

**Title** The Last Day of School  
**Original Title** Pēdējais zvans  
**Format** documentary, HD, 1:2.35, colour, stereo, 26'

**Director** Alise Zariņa  
**Scriptwriter** Alise Zariņa  
**Cinematographer** Toms Šķēle  
**Sound** Klāvs Siliņš  
**Editor** Pēteris Ķīmelis  
**Producer** Guntis Trekteris  
**Production Company** Ego Media  
**National Premiere** 05.11.2014

**Supported by** State Culture Capital Foundation, Latvian Television National Film Centre of Latvia



**Alise Zariņa**  
**Short fictions:** Ordinary people 2014 / Bad Relations 2011  
**Documentaries:** A Vagabond 2012 / Closer to Home 2011



## Lone Man

Viktors is an entrepreneur with a unique offer – he has built a bar, bakery, spa, hotel and an auto-shop in a former *sovkhos* cafeteria in the village of Lone. Viktors understands life, and that his words carry weight – almost 500 village inhabitants are now employed. Lone is a lively place both day and night, full of youths and many other businesses. Viktors is very proud.

**Title** Lone Man  
**Original Title** Lones soms  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 26'

**Director** Dzintars Dreiberģis  
**Scriptwriter** Anete Rūķe  
**Cinematographer** Jurgis Rudmiezis  
**Sound** Artis Dukaļskis  
**Original Music** Andris Indāns  
**Editor** Linda Olte  
**Producer** Uldis Cekulis  
**Production Company** VFS Films  
**National Premiere** 05.11.2014

**Supported by** State Culture Capital Foundation, National Film Centre of Latvia, Latvian Television



**Dzintars Dreiberģis**  
**Fictions:** Flood and Solstice in Straumēni 2014 / Dream Team 1935 2012 (assistant director)  
**Documentaries:** Dance with Me 2014 / VEF 54th season 2014 / Microbe, (part of the series 15 Young by Young) 2012 / What Makes a Man 2009 / Girl is Dancing 2009 / I am volunteer 2008 / Dushecka 2007



## Māra

A creative documentary telling the story of women in art – the personal sacrifices and the choices they make in order to achieve career success. The film explores Latvian theatre director Māra Ķimele's fighting relationships with her despotic grandmother Anna Lācis (widely known as Asya, whose life is closely tied to the names of Walter Benjamin and Bertolt Brecht), her cynical son Pēteris (played by an actor), and her work as she stages Dostoevsky's *Crime and Punishment*. Every character is an act, but does that make them any less real?

**Title** Māra  
**Original Title** Māra  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 79'

**Director** Krista Burāne  
**Scriptwriter** Krista Burāne  
**Cinematographer** Valdis Celmiņš  
**Animators** Anete Melece, Toms Burāns  
**Original Music** Jēkabs Nimanis  
**Sound** Artis Dukaļskis, Maksims Šenteļevs  
**Editor** Krista Burāne  
**Main Cast** Māra Ķimele, Toms Auniņš  
**Producers** Krista Burāne, Mārtiņš Eihe, Amanda Boka  
**Production Company** Nomadi  
**National Premiere** 04.05.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Riga City Council, Valmiera City Council



**Krista Burāne**  
**Documentaries:** Māra 2014 / The Future is the Present of the Past 2011 / The 5th Hamlet (co-director) 2009 / The Ebb (scriptwriter, editor) 2009



## The National Touch

After the fall of the Soviet Union large numbers of immigrants from the East stayed for good in Latvia. Latvians simply call them *Russians*. After 20 years of independence, mutual suspicion and bias is still present in most of local society. Therefore, a Latvian director involves an independent Russian-speaking Norwegian colleague in helping him understand Latvian *Russians*, and to come up with an integration plan. But soon enough it becomes clear that only Latvians themselves can manage the challenge. And so begins the director's journey away from the *us* and *them* divide.

**Title** The National Touch  
**Original Title** Nacionālais pieskāriens  
**Format** documentary, HD, 16:9, colour, stereo, 52'

**Director** Ivo Briedis  
**Scriptwriters** Ivo Briedis, Morten Traavik  
**Cinematographers** Valdis Celmiņš, Jūrgis Rudmiezis  
**Sound** Artis Gustovskis  
**Editor** Pēteris Ķimelis  
**Producer** Uldis Cekulis  
**Production Company** VFS Films  
**National Premiere** 15.02.2014

**Supported by** State Culture Capital Foundation



**Ivo Briedis**  
**Short Fiction:** The Film 2012  
**Documentary:** The National Touch 2014



## Obliging Collaborators

The code to unlocking this feature documentary is 1949, the year the director was born, and also the year of the return of Soviet repressions to Latvia. The film tells a very personal story against the background of less visited historic events – the death of director's father due to the KGB repressions, which is closely linked to the devious game Soviet Latvia's KGB played against Swedish-British-American spy agencies.

**Title** Obliging Collaborators  
**Original Title** Uz spēles Latvija  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 90'

**Director** Pēteris Krilovs  
**Scriptwriters** Alvis Lapiņš, Pēteris Krilovs  
**Cinematographers** Andris Prieditis, Valdis Celmiņš  
**Animation artists** Reinis Pētersons, Edmunds Jansons, Nils Skapāns, Gintars Krumholcs  
**Sound director** Artis Dukaļskis  
**Editor** Julie Vinten  
**Producer** Uldis Cekulis  
**Production Company** VFS Films  
**National Premiere** 12.08.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Latvian Television, Museum of the Occupation of Latvia, Riga City Council



**Pēteris Krilovs**  
**Documentaries** (selected): Obliging Collaborators 2014 / Icebreaker Valdemars 2012 / Klucis. The Deconstruction of an Artist 2008 / File: Kombinat 2002 / Heaven and Earth Daugava 1995.  
**Fictions:** Jānis Tidemanis. A legend 1998 / Turn of the Plot 1989 / The Door Opened for You 1984 / My Family 1982 / The Summer Lasted Only a Day 1979



## Over the Roads, Over the River

The suburbs of this European metropolis contain stories where the past shows up in traces left in the city, as well as contemporary people, intersections, and bends in the river where the future sometimes seems like an imminent danger. Seven versions of Riga, the city on the Baltic Sea, and its features as seen by outstanding European film directors: Sergei Loznitsa (*The Old Jewish Cemetery*), Ivars Seleckis (*On Kīpsala*), Audrius Stonys (*Riga Boats*), Jaak Kilmi (*Littering Prohibited!*), Jon Bang Karlsen (*Cats in Riga*), Rainer Komers (*Daugava Delta*), and Bettina Henkel (*Theatre Street 6*).

**Title** Over the Roads, Over the River  
**Original Title** Pāri ceļiem un upei  
**Format** documentary, HD, DCP, 16:9, colour, b/w, stereo, 140'

**Directors** Ivars Seleckis, Sergei Loznitsa, Audrius Stonys, Rainer Komers, Jaak Kilmi, Jon Bang Karlsen, Bettina Henkel  
**Cinematographers** Gunārs Bandēns, Serhiy Stefan Stetsenko, Laisvūnas Karvelis, Rainer Komers, Aleksandr Heifets, Valdis Celmiņš, Ferdinand Cibulka, Aigars Sērmukšs  
**Sound** Aleksandrs Vaicahovskis  
**Editors** Andra Doršs, Dāvis Doršs, Armands Začs  
**Dramaturgical Consultant** Dāvis Simanis  
**Producers** Gints Grūbe, Antra Gaile  
**Production Company** Mistrus Media  
**National Premiere** 03.09.2014

**Supported by** Riga 2014, State Culture Capital Foundation, Riga City Council, Ministry of Culture of Latvia, National Film Centre, EU programme MEDIA, Eesti Filmi Instituut, Lietuvos kino centras, Film und Medien Stiftung NRW, Böckler-Mare-Balticum-Stiftung, Herder Institut für historische Ostmitteleuropaforschung



## Pelican in the Desert

Latgale is a land on the very eastern edge of the European Union, the part of Eastern Latvia. Not so long ago, this part of the Baltic region was quite different. The number of Jews in the towns sometimes reached as much as 90 percent. Old Believers, having escaped persecution in Russia, established their colonies – strings of villages – there. Nowadays, Latgallians are embarrassed by their dialect, poverty and provincialism. This land is vanishing. What is vanishing is its special way of existing that for centuries has been making this region remote and magical. At times Latgale seems like a land in the middle of a body of water. At other times, it seems a desert with the ark of rescued humanity all covered by sand. The film presents a land that is made by people, spiritual and physical extremes of living and thoroughly Christian resurrection.

**Title** Pelican in the Desert  
**Original Title** Pelikāns tuksnesī  
**Format** documentary, 4k, DCP, 16:9, colour, stereo, 68'

**Director** Viesturs Kairiņš  
**Scriptwriter** Viesturs Kairiņš  
**Cinematographer** Gints Bērziņš  
**Sound** Aleksandrs Vaicahovskis  
**Editor** Andra Doršs  
**Producer** Roberts Vinovskis  
**Production Company** Locomotive Productions  
**National Premiere** 14.05.2014  
**International** 28.04.2014 Visions du Réel, International Competition, Switzerland

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Viesturs Kairiņš**  
**Fictions:** The Dark Deer 2006 / Leaving by the Way 2001  
**Short fictions:** Magic Flute 2001 / The Wedding 2000  
**Documentaries:** Invisible City 2014 / Pelican in the Desert 2014 / Lohengrin from Varka Crew 2009 / The Monument 2004 / Romeo and Juliet 2004 / The Train 1998



## Piano Player

Oscar Strock, piano player and king of tango. A film about his love, life and music through Riga, Paris and Berlin, ending up in Argentina and China in the 1930s during the first economic crisis in Europe.

**Title** Piano Player  
**Original Title** Tapieris  
**Format** documentary, HD, bluray, 16:9, colour, stereo, 90'

**Director** Ilona Bruver  
**Scriptwriter** Ilona Bruver  
**Cinematographer** Elina Bandēna  
**Production Designers** Artis Rutks, Ilona Bruver  
**Costume Designers** Sandra Sila, Ilona Bruver  
**Makeup Artist** Dzintra Bijubene  
**Original Music** Gidons Grīnbergs, Kārlis Lācis, Oskars Stroks  
**Sound** Jevgenijs Kobzevs  
**Editors** Ilona Bruver, Guntis Lēmanis  
**Main Cast** Jakovs Rafalsons, Gints Grāvelis, Marija Bērziņa, Andris Bulis  
**Producers** Artis Rutks, Ilona Bruver  
**Production Company** Kinolats  
**National Premiere** 06.03.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Riga City Council



**Ilona Bruver**  
**Fictions:** Oguist Wonders Himself 1997 / Figures 1994 / V20. Eine ungenaue Erinnerung an eine Urkunde 1985  
**Documentaries:** Piano Player 2014 / Version Vera 2010 / In the Bed of Surrealism 2008 / The Stations, 2007 / My World Berlin, Paris, Rome 2002 / Das Haus der Begierde 1990 / Circuspoesien 1992 / Duo 1993 / Applausordnung 1982



## Planet Amber

When the world was younger, ships, explorers and merchants carried not only foreign goods, but also stories. Those stories drew a map of the world and taught people that there are broader horizons beyond their own fences. Baltic amber has always been valued as the Gold of the North, so two young Latvians set out on the ancient amber trade route from the Baltic coast to the south of India to learn how this Stone of the Sun has changed the world we live in.

**Title** Planet Amber  
**Original Title** Planēta Dzintars  
**Format** road movie, HD, DCP, 16:9, colour, stereo, 90'

**Director** Uģis Olte  
**Scriptwriter** Uģis Olte  
**Cinematographers** Juris Zemītis, Uldis Cekulis, Reinis Traidās, Uģis Olte, Valdis Celmiņš  
**Research** Guntars Graiksts  
**Editor** Gatis Belogradovs  
**Graphics** Uldis Janpavlis  
**Sound** Artis Dukalskis  
**Original Music** Andris Indāns (Gas of Latvia)  
**Producer** Uldis Cekulis  
**Production Company** VFS Films  
**National Premiere** 09.10.2014

**Supported by** Rīga 2014 Foundation, Latvian Presidency Of The Council Of The European Union, Amber Museum-Gallery



**Uģis Olte**  
**Short fictions:** Red Spot 2008 / KK-2678 2008  
**Documentaries:** INSTRUMENTI 2013 / Stuck In Stikine 2007



## Radviliada

A cinematic journey into one of the greatest European noble families, the Radziwills. Even the King would stand up when Radziwili the Black entered the room. Members of the Radziwili family weren't afraid to defend the Reformers when the fires of the Inquisition burned across Europe. It was a Radziwili who went on one of the most challenging pilgrimages from Vilnius to Jerusalem and then published an account, becoming the pioneer of travel literature. A mix of documentary and fiction, past and present, and history and its re-enactment, brings to life the essence of a once-popular saying: "I don't want to be a king. I want to be a Radziwili."

**Title** Radviliada  
**Original Title** Radviliada  
**Format** documentary with acted scenes, HD, DCP, 16:9, colour, stereo, 85'

**Director** Ramunė Rakauskaitė  
**Director of Acted Scenes** Jonas Trukanas  
**Creative Producer** Arūnas Matelis  
**Scriptwriters** Arūnas Matelis, Ramunė Rakauskaitė, Renata Šerelytė, Romas Lileikis  
**Cinematographers** Audrius Kemežys, Simonas Glinskis, Eitvydas Doškus, Jurgis Rudmiezis  
**Editor** Francesca Scalisi  
**Sound** Kostas Radlinskas  
**Original Music** Domas Strupinskas, Paulius Kilbauskas  
**Main Cast** Algirdas Dainavičius, Andrius Paulavičius, Liubomiras Laucevičius  
**Producers** Algimantė Matelienė, Arūnas Matelis, Uldis Cekulis, Mark Olexa  
**Production Companies** Studio Nominum (Lithuania), VFS Films (Latvia), DokMobile (Switzerland)  
**National Premiere** 28.08.2014

**Supported by** Lithuanian Film Centre, Lithuanian Ministry of Culture, Lithuanian Ministry of Education and Science, State Culture Capital Foundation (Latvia)



**Ramunė Rakauskaitė**  
**Short fictions:** Trip 2012 / Cheese-Maker 2006  
**Documentaries:** Radviliada 2014 / Living Among Grasses 2012



## Restart

The heroine is a widow and a fiancée who wants to begin a new and happy life. Conflicts in her family's past prevent it, but she does not give up – she wants to clear away the ruins and do what she can. "Enough of looking for guilt, it's time to find a solution," she thinks, and takes action.

**Title** Restart  
**Original Title** Re starts  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 26'

**Director** Aija Bley  
**Scriptwriters** Elvita Ruka, Aija Bley  
**Cinematographer** Aleksandrs Grebņevs  
**Editor** Zahars Kovaļevskis  
**Sound** Jānis Ābele, Arturs Hnikins  
**Producer** Elvita Ruka  
**Production Company** Vivat!  
**National Premiere** 05.11.2014

**Supported by** State Culture Capital Foundation, Latvian Television, National Film Centre of Latvia



**Aija Bley**  
**Animation:** Island of Doctor D 2005 / The Prickly 2004  
**Short fictions:** Merry Christmas! 2004 / Slurp 1997 / Verner's Suffering 1996  
**Documentaries** (selected titles): Ice-Breaker and His Children 2009 / Mansur's War Dance 2009 / Village Close to Heaven 2004 / A Guard, Stalin and Airplanes 1998 / Ophelia's Dream 1995



## The Short Day

An ordinary old folks' home on the Latvian border – one of many, where our parents, grand-parents and relatives spend their old age. Theirs is the generation whose prime years co-existed with the Soviet Union, and who were promised – work, give all you can, and we'll take care when you're old. The system changed and the reality is different. How to live in this reality, accept the current rules, or live in the past and have regrets. We will touch upon their world, and the dreams and hopes of Vilnis, Imants, Alberts and Elizabete.

**Title** The Short Day  
**Original Title** Īsā diena  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 26'

**Director** Una Celma  
**Scriptwriter** Una Celma  
**Cinematographers** Aleksandrs Grebņevs, Artūrs Hnikins  
**Editor** Olegs Aleksejevs  
**Sound** Jevgenijs Kobzevs, Jānis Ābele  
**Producer** Dace Siatkovska  
**Production Company** Fenixfilm  
**National Premiere** 05.11.2014

**Supported by** State Culture Capital Foundation, Latvian Television, National Film Centre of Latvia



**Una Celma**  
**Fictions:** Finding Elvis 2008 / Don't Talk About It 2007 / Maximum Headroom 2005 / Handful of Bullets 2002 / Follow Me 1999 / The Island 1991. **Documentaries** (selected titles): My Family Tree 2013 / Women in 4 Square Metres 2011 / Women and the Guards 2009 / Head for 150 000 USD 2009 / A Holiday in the Sun 2004 / Egg Lady 2000 / The Girls of 1960 (1995)



## Short Film about Life

A story about life, told in 2 minutes.

**Title** Short Film about Life  
**Original Title** Īsfilma par dzīvi  
**Format** documentary, HD, Blu-ray, 16:9, colour, stereo, 2'

**Director** Laila Pakalniņa  
**Scriptwriter** Laila Pakalniņa  
**Cinematographer** Uldis Jancis  
**Sound** Anrijs Krenbergs  
**Editor** Kaspar Kallas  
**Producer** Laila Pakalniņa  
**Production Company** Hargla Company  
**National Premiere** 04.05.2014  
**International Premiere** 03.05.2014, Oberhausen Short Film festival, Germany



**Laila Pakalniņa**  
**Fictions:** Pizzas 2012 / The Hostage 2006 / The Python 2003 / The Shoe 1998  
**Short fictions:** Silence 2009 / Stones 2008 / Fire 2007 / Water 2006 / Anna's Christmas 1992. **Documentaries** (selected): Short Film about Life 2014 / The Hotel and a Ball 2014 / The Chimney 2013 / Forty Two 2013 / Dream Land 2004 / The Mail 1995 / The Ferry 1994



## Story of A New Republic

A film examining the game of doubles of democracy and capitalism since the restoration of independence in Latvia. Freedom from the USSR, pilfering the state, victory in Eurovision, joining the EU and NATO, the greatest crisis in the world – a quarter century of contrast and challenges.

**Title** Story of A New Republic  
**Original Title** 4. maija republika  
**Format** documentary, HD, 16:9, colour, stereo, 120'

**Director** Antra Cilinska  
**Scriptwriter** Jānis Domburs  
**Cinematographers** Uldis Millers, Kaspars Braķis, Emils Linga, Raits Valters  
**Animation Artist** Jurgis Krāsons  
**Sound** Jevgenijs Svjatovs  
**Original Music** Kārlis Auzāns  
**Editor** Sandra Alksne  
**Producer** Antra Cilinska  
**Production Company** Juris Podnieks Studio  
**National Premiere** 11.11.2014

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Sundance Institute, IDFA Bertha Fund



**Antra Cilinska**  
**Short fictions:** Neighbour 2006 / Time for Bed 2004  
**Documentaries:** Is It Easy?... After 20 years 2010 / Us and Them 2006 / EU (co-director) 2004 / Where Does It All Begin? 2002 / Baltic Saga 2000 / Is It Easy To Be...? 1998 / Girls from Chaka Street 1997 / Anatomy of a Provocation 1996 / Unfinished Business 1993



## Sugarcane, Coati and Monowheel

Nearly everybody has once in their lifetime been to circus to laugh about clowns, be afraid of lions and eat sugarcane. However, can anyone imagine that circus artists reside right there in the circus building above the arena in the second floor *hotel* rooms where they also prepare meals, do their laundry and try out magics. For over 125 years, despite discomfort of non-renovated premises and ubiquitous animal odor, local and foreign circus artists follow their routine to create circus miracle. *Sugarcane, Coati and Monowheel* is a film about those who dwell in Riga Circus and about what happens outside the arena before and after meeting audience has taken place under the circus dome.

**Title** Sugarcane, Coati and Monowheel  
**Original Title** Cukurvate, degunlāči un monocikls  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 26'

**Director** Līga Gaisa  
**Scriptwriter** Lote Eglīte  
**Cinematographers** Gatis Grīnbergs  
**Editor** Līga Gaisa  
**Sound** Anrijs Krenbergs  
**Producer** Līga Gaisa  
**Production Company** Air Productions  
**National Premiere** 05.11.2014

**Supported by** State Culture Capital Foundation, Latvian Television, National Film Centre of Latvia



**Līga Gaisa**  
**Documentaries:** Sugarcane, Coati and Monowheel 2014 / Summer with a Golden Calf 2013 / The End Game 2011 / Along the Milk Road 2007



## Territory Vija Celmiņš

Vija Celmiņš – Latvian-American painter and graphic artist, who has gained international recognition thanks to her special signature – reproductions of endless expanses (the sea, sky, desert). Her works have been included in the most significant modern art collections and displayed in retrospectives the world over. For the filmmakers, visiting Vija Celmiņš in New York was a rare opportunity to come in close proximity to this artist's creative process and unique personality.

**Title** Territory Vija Celmiņš  
**Original Title** Teritorija Vija Celmiņš  
**Format** documentary, HD, 16:9, colour, stereo, 52'

**Director** Olafs Okonovs  
**Cinematographer** Aleksandrs Grebņevs  
**Script consultant** Elita Ansonē  
**Sound** Klāvs Siliņš  
**Editor** Sandra Alksne  
**Producer** Antra Čilinska  
**Production Company** Juris Podnieks Studio  
**National Premiere** 10.04.2014

**Supported by** Borisa un Ināras Teterevu fonds, State Culture Capital Foundation, Riga City Council



**Olafs Okonovs**  
**Documentaries:** Territory Vija Celmiņš 2014 / Without Age Restrictions 2012 / Zemes mātes birojs 2007 / Studio In the Countryside 2002



## The Train Stops at 20:14

A story about a train that reflects the path of life on which each of us has at one time felt lonely, as well experienced friendship and love. On board, the announcement over the PA system outlines the rules, and then a reminder that the train won't be stopping. Do we hurtle through life without making any stops? What are we thinking? We all know that the moment will come when our train pulls to a stop, but not how and when, and what happens then.

**Title** The Train Stops at 20:14  
**Original Title** Vilciens pietur 20:14  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 26'

**Director** Daina Zviedre  
**Scriptwriter** Daina Zviedre  
**Cinematographer** Jānis Katlāps  
**Editors** Daina Zviedre, Jānis Katlāps  
**Sound** Aleksandrs Vaicahovskis  
**Producer** Roberts Vinovskis  
**Production Company** Locomotive Productions  
**National Premiere** 05.11.2014

**Supported by** State Culture Capital Foundation, Latvian Television, National Film Centre of Latvia



**Daina Zviedre**



## VEF, The 54th Season

Basketball is more than a game. Each team is made from the work of many, but its success is only measured in wins. The film follows the 54th season of the VEF basketball team's daily life, and explores its history in order to understand what makes a good team: players, coaches, captains, or perhaps just pure luck and budget.

**Title** VEF, The 54th Season  
**Original Title** VEF 54. sezona  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 70'

**Director** Dzintars Dreiberģis  
**Scriptwriters** Dzintars Dreiberģis, Līgita Lukstraupe  
**Cinematographers** Jānis Šēnberģis, Mārtiņš Jansons, Valdis Celmiņš, Raitis Valainis, Reinis Ošeniņš, Dzintars Dreiberģis, Rihards Olmanis  
**Sound** Pēteris Pāss  
**Editor** Rihards Olmanis  
**Producer** Dzintars Dreiberģis  
**Production Company** VideoAģentūra  
**National Premiere** 27.05.2014



**Dzintars Dreiberģis**  
**Fictions:** Flood and Solstice in Straumēni 2014 / Dream Team 1935 2012 (assistant director)  
**Documentaries:** Dance with Me 2014 / VEF 54th season 2014 / Microbe, (part of the series 15 Young by Young) 2012 / What Makes a Man 2009 / Girl is Dancing 2009 / I am volunteer 2008 / Dushecka 2007



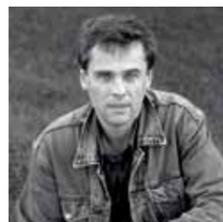
## We Used to Dribble

The story of the USSR all-star basketball team – European, Olympic and world champions. What does it mean to be in the zenith of fame, at the high-point of their athletic careers, while representing the interests of a totalitarian state? And from today's point of view, was there sacrifice of the conscience in the name of athletic glory?

**Title** We Used to Dribble  
**Original Title** Sarunas bez bumbas  
**Format** documentary, HDV, blu-ray, 4:3, colour, stereo, 52'

**Director** Askolds Saulītis  
**Scriptwriter** Askolds Saulītis  
**Cinematographers** Elīna Bandēna, Haralds Vecvagars  
**Sound** Armands Treilihs  
**Editor** Askolds Saulītis  
**Producer** Askolds Saulītis  
**Production Company** Subjektiv Filma  
**National Premiere** 12.2014

**Supported by** National Film Centre of Latvia, Latvian Television, MEDIA



**Askolds Saulītis**  
**Short fiction:** Tristan and Isolde 1999  
**Documentaries:** The Baltic Freedom Way 2014 / The Path to Freedom 2013 / Our Land and Liberty. Bermontiad 2009 / Debt to Afghanistan 2008 / The Anatomy of National Holiday 2005 / Keep Smiling! 2004 / The Red and the Brown 1999 / The Rape of Europe 1998 / Who Lives in Komunalka 1993. **Animation:** Clara & Rubinstein 1999



## Where did Our Fathers Remain?

The children who were sent to Siberia in 1941 have not seen their fathers – in their memories they recollect: “My father was arrested, he was sent to Vyatlag camp. He died there in March, 1942. He was not convicted. Father was tried in the autumn of 1942, when he was already dead, Moscow Troika verdict: 10 years in prison and confiscation of property...”  
 The railcar moves along overgrown rails. For 70 years, the twelve participants of the journey have wanted to go to the places from where their fathers did not return. Among the harsh nature the tension on their faces shows.

**Title** Where did Our Fathers Remain?  
**Original Title** Kur palika mūsu tēvi?  
**Format** documentary, HD, blu-ray, 16:9, colour, stereo, 72'

**Director** Dzintra Geka  
**Scriptwriter** Ēriks Lanss  
**Cinematographer** Aivars Lubānietis  
**Original Music** Pēteris Vasks  
**Sound** Normunds Deinats  
**Editor** Jānis Kazulis  
**Producer** Dzintra Geka  
**Production Company** Studio SB  
**National Premiere** 14.06. 2014  
**International Premiere** 29.08.2014, Embassy of Latvia, Sweden

**Supported by** State Culture Capital Foundation, Ministry of Culture of the Republic of Latvia



**Dzintra Geka**  
**Documentaries** (selected titles): Where did Our Fathers Remain? 2014 / The Sixties 2013 / The Train Station Latvian 1937 (2011) / Agapitova and the Rescued 2009 / ...and Igarka, Hope and Butterfly 2008 / John Dored Island 2007 / Latvian President 2004 / Signe and... 2003 / Siberian Diaries 2003–2002 / The Children of Siberia 2001 / Eisenstein's Eden 1998



## 15 Young by Young

A creative documentary series made by 15 same-generation filmmakers from 15 former Soviet countries. The Soviet Union, once the largest country in the world, collapsed 20 years ago. The 15 republics: Latvia, Lithuania, Estonia, Georgia, Armenia, Azerbaijan, Moldova, Ukraine, Belarus, Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan, Turkmenistan and the Russian Federation, once part of a system, experienced huge changes that transformed people's lives. Who are they – these children of the changing times?

**Title** 15 Young by Young – Contemporary Young Life in Post Soviet Countries  
**Original Title** 15 Young by Young  
**Format** documentary, HD, DCP, 16:9, colour, Dolby SR, 90'

**Directors** Arman Yeritsyan (Armenia), Alakbar Aliyev (Azerbaijan) Andrei Kutsila (Belarus), Liina Paakspuu, Arian Levin (Estonia), Salome Jashi (Georgia), Yerlan Nurmukhambetov (Kazakhstan), Chingiz Narynov (Kyrgyzstan), Dzintars Dreiberģs (Latvia), Giedre Beinoriute (Lithuania), George Agadjanean (Moldova), Svetlana Strelnikova (Russia), Iskandar Usmonov (Tajikistan), Edwin Trommelen, Ruslan Tuhbatullin (Turkmenistan), Roman Bondarchuk, Darya Averchenko (Ukraine), Andrey Afrin (Uzbekistan)  
**Producers** Ilona Bičevska, Serge Gordey, Christine Camdessus  
**Production Companies** Avantis Promo (Latvia), Alegria (France)  
**To be released** Summer 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, MEDIA Development, MEDIA TV Broadcasting, Arte France, CNC, Межгосударственный фонд гуманитарного сотрудничества государств-участников СНГ, Nipkow Programme Berlin, British Council Intercultural Navigators Programme



**Ilona Bičevska, producer**  
**Documentaries:** 15 Young by Young 2012 (TV series) / Riga, my Riga 2005 / Found in America 2003



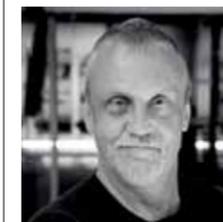
## A to B to Rollerski

A documentary film revealing the incredible and unique journey of Raymond Dombrovsky as he roller-skis 4,200 miles (6,759 km) from Inuvik (The Arctic, Canada) to Baja (Mexico) in 90 days. This is the true story of a man full of a passion for adventure who strives to reach his goals despite hardship and obstacles. It is a story about each of us, and our aspirations for freedom and adventure.

**Title** A to B to Rollerski  
**Original Title** A to B to Rollerski  
**Format** documentary, HD, DCP, 16:9, colour, Stereo, 82'

**Director** Arnis Aspers  
**Scriptwriter** Arnis Aspers  
**Cinematographer** Matiss Spaiļe  
**Production Designer** Simon Hegarty  
**Producer** Arnis Aspers  
**Production Company** Look at Riga  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, United States Of America Embassy in Latvia



**Arnis Aspers**



## Contemporary

An exploration of the expressions in contemporary art among Latvian artists, uncovering a connective system of images and creating yet another work of contemporary art – a film.

**Title** Contemporary  
**Original Title** Laikmetīgā  
**Format** documentary, 2K, DCP, 1:1.85, colour, stereo, 52'

**Director** Dainis Kļava  
**Scriptwriter** Dainis Kļava  
**Cinematographers** Valdis Celmiņš, Jānis Šēnbergs  
**Editor** Dainis Kļava  
**Sound** Artis Dukaļskis  
**Producer** Uldis Cekulis  
**Production Company** VFS Films  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia



**Dainis Kļava**  
**Documentaries:** Mitrāis 2013 / Mud 2010 / Grammar, Girls and all that Jazz 2009 / Aigi 2007 / Sea of Attractions 2005 / Lake Lubāns: Squaring the Circle 2001 / All Rivers Flow to the Sea 1998 / Bear Man – Andrejs 1997 / Bird Man 1996 / The Naivists 1992



## The Deviant

A film about a man who lives a parallel life to Soviet reality, and is both consciously and subconsciously a prickly and partially misunderstood citizen. He is Knuts Skujnieks, an exceptional personality not only in Latvia, but also within an international context, whose difficult struggle with the totalitarian regime reflects the true value of selfless work and unbending stance. The story, with its undercurrent of true humanity, allows a glimpse through Knuts Skujnieks' life onto each of our fates.

**Title** The Deviant  
**Original Title** Nepareizais  
**Format** documentary, HD, DCP, 2.35:1, colour, Stereo Mix, 90'

**Director** Ivars Tontegode  
**Scriptwriter** Ivars Tontegode  
**Cinematographer** Jānis Reinfelds  
**Sound** Jevgēnijs Kobzevs (Pandora Media)  
**Producer** Krišjānis Kirilovs  
**Production Company** Pomegrāde Productions  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Local Municipality of Salaspils



**Ivars Tontegode**  
**Short fiction:** Obsession 2008  
**Fiction:** Mushroomers 2013



## Dixieland

Little kids, big dreams, and smashing good music: *Dixieland* follows the amazing progress of four members of a Ukrainian children's brass band from Kherson. Through steady practice under the wildest of conditions, Roman (12, trumpet), Polina (10, trombone, drums & many others), Nikita (12, drums) and Nikita (14, piano), produce magical music with ancient, wobbly instruments. Not least due to their wit and good humour, they persevere together – helped along by their 80+-year-old conductor and a young teacher. These children of the post-Soviet provinces use American tunes to achieve their dream: becoming someone in the world and making something of their lives – no matter how dire the circumstances.

**Title** Dixieland  
**Original Title** Dixieland  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 75'

**Director** Roman Bondarchuk  
**Scriptwriter** Darya Averchenko  
**Cinematographers** Roman Bondarchuk, Andrii Lysetsky  
**Sound** Boris Peter  
**Original Music** Anton Baibakov  
**Editor** Roman Bondarchuk  
**Producers** Ilona Bičevska, Simone Baumann, Darya Averchenko, Uldis Cekulis  
**Production Companies** Avantis Promo (Latvia), Saxonia Entertainment (Germany) Docudays Production (Ukraine)  
**To be released** Spring 2015

**Supported by** MDR TV, SWT, YLE, Media Broadcast, National Film Centre of Latvia



**Roman Bondarchuk**  
**Short fictions:** Ukraine MMS 2009 / Taxi-Driver 2007 / KK-2678 2008  
**Documentaries:** Pasha and the Light 2012 / Polina 2012 (Part of 15 Young by Young) / New Heroes 2011 / Ukraine Radunytysya 2007



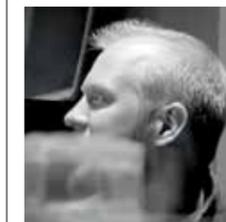
## Double Aliens

The Samtskhe-Javakheti region in South Georgia, with a mostly Armenian population, suffers under silent ethnic tensions caused by a historical burden. A unique place to study the role of the human factor in ethnic conflicts through the eyes of a Georgian photographer and ears of a Latvian film director.

**Title** Double Aliens  
**Original Title** Dubultie svešinieki  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 56'

**Director** Uģis Olte  
**Scriptwriter** Uģis Olte  
**Cinematographers** Valdis Celmiņš, Uldis Cekulis  
**Editor** Uģis Olte  
**Sound** Gatis Zakis  
**Original Music** Jānis Šipkēvics, Reinis Sējāns (INSTRUMENTI)  
**Producers** Uldis Cekulis, Anna Dziapshipa  
**Production Companies** VFS Films (Latvia), SAKDOC (Georgia)  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, Georgian Film Centre



**Uģis Olte**  
**Short fictions:** Red Spot 2008 / KK-2678 2008  
**Documentaries:** INSTRUMENTI 2013 / Stuck In Stikine 2007



## Easy Peasy

Andris Dambis – car builder and living auto sport legend talks about persistence, courage and the desire to be first. The first off-road vehicle, the first electric car taking part in the Dakar Rally, the first electric car built in Latvia.

**Title** Easy Peasy  
**Original Title** Vēsā mierā  
**Format** documentary, HD, DCP, 1:1.85, colour, Dolby Digital, 85'

**Director** Didzis Eglītis  
**Scriptwriter** Didzis Eglītis  
**Cinematographer** Kaspars Braķis  
**Original Music** Kashuks  
**Sound** Jevgeņijs Kobzevs  
**Producer** Kaspars Braķis  
**Production Company** Fly For Film  
**To be released** January 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Didzis Eglītis**  
**Short fictions:** Orphan Girl from Fairy-Tale in Cross Section 2010 / Somebody 2008 / Veiting Norba 2008 / Safety-Matches 2007 / At the Next Table 2007  
**Documentary:** Diana 2011



## Eduards Berklavs – Man of Ideas

A film about Eduards Berklavs (1914–2004), a renowned Latvian politician and activist, and one of the architects of the restoration of independent Latvia. Berklavs began his career as a Communist revolutionary. When he became a member of the Soviet nomenclature, he was faced with the grim reality of the Communist rule in Latvia, and soon became disillusioned. Unable to overcome his idealist principles, he was removed from his posts and sent to Siberia. But even exile did not break Berklavs. When he returned to his homeland, he joined the independence movement and became one of its leaders.

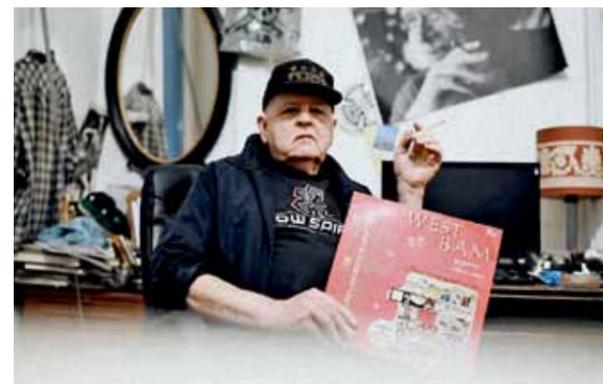
**Title** Eduards Berklavs – Man of Ideas  
**Original Title** Eduards Berklavs – Idejas cilvēks  
**Format** documentary, HD, DCP, 1:1.85, colour, Dolby Digital, 40'

**Director** Edvīns Šnore  
**Scriptwriter** Edvīns Šnore  
**Cinematographer** Edvīns Šnore  
**Producer** Edvīns Šnore  
**Production Company** Jaunrades Fonds  
**To be released** January 2015

**Supported by** National Film Centre of Latvia



**Edvīns Šnore**  
**Documentary:** The Soviet Story 2008



## Era of Dance

A film about the resonance of the electronic dance music created by Latvian multimedia artist Indulis Bilzens that bridged West Germany and the Soviet Union. During the second half of the 1980s the electronic dance music movement was in full swing in the West, and Riga was destined to be the city that later on revealed a completely new and revolutionary music culture within the Soviet Union. This most definitely influenced the further democratization of society up until the collapse of the old political system.

**Title** Era of Dance  
**Original Title** Deju laikmets  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 52'

**Director** Viktors Buda  
**Scriptwriter** Viktors Buda  
**Cinematographer** Ritvars Bluka  
**Editor** Ritvars Bluka  
**Sound** Artis Dukaļskis  
**Producers** Uldis Cekulis, Elīna Karule  
**Production Company** VFS Films  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Viktors Buda**



## Formula of Happiness

Imagine centuries ago several witches huddled around a steaming cauldron, gleefully consigning offensive items to the foul-smelling brew. Maggots, worms, snails – who knows what else? Perhaps unbelievable, but it did help. This is a story about people who practice their own way of feeling fit and happy. A hunter is convinced that beaver glands offer a unique remedy against various ailments. Herbal teas, picked at the right time, can perform miracles! Many shrink away from bees, but bees can bring relief. All good and simple things, forgotten in the rush of the 21<sup>st</sup> century.

**Title** Formula of Happiness  
**Original Title** Laimes formula  
**Format** documentary, HD, 16:9, colour, stereo, 60'

**Director** Antra Cilinska  
**Scriptwriter** Nora Ikstena  
**Cinematographers** Uldis Millers, Uldis Jancis  
**Sound** Anrijs Krenbergs  
**Editor** Sandra Alksne  
**Producer** Antra Cilinska  
**Production Company** Juris Podnieks Studio  
**National Premiere** February 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Antra Cilinska**  
**Short fictions:** Neighbour 2006 / Time for Bed 2004. **Documentaries:** Story of a New Republic 2014 / Is It Easy?... After 20 years 2010 / Us and Them 2006 / EU (co-director) 2004 / Where Does It All Begin? 2002 / Baltic Saga 2000 / Is It Easy To Be...? 1998 / Girls from Chaka Street 1997 / Anatomy of a Provocation 1996 / Unfinished Business 1993



## Gladiators. A Different World

An upcoming documentary depicting the unseen side of professional cycling. For the first time in 40 years an outside film crew was granted permission to record every aspect of the Giro d'Italia. The focus however isn't on the winners, but on their loyal teammates who are prepared to sacrifice their own ambitions, endure the hardest challenges, stand up after every fall and carry on – all for the sake of their teammate's triumph. Written with the help of cycling champion Edita Pučinskaitė, the aim is to allow the audience to experience the extreme hardships faced by the cyclists, who know they may never win a race, but without whom the sport of cycling would be unimaginable.

**Title** Gladiators. A Different World  
**Original Title** Gladiatori. Cita pasaule  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 60'

**Director** Arūnas Matelis  
**Scriptwriters** Arūnas Matelis, Edita Pučinskaitė  
**Cinematographers** Audrius Kemežys, Ivars Zviedris  
**Producers** Arūnas Matelis, Stefano Tealdi, Mark Daems, Jeremiah Cullinane, Uldis Cekulis  
**Production Companies** Studio Nominum (Lithuania), Stefilm (Italy), Associate Directors (Belgium), DOKMobile (Switzerland), Planet Korda Pictures (Ireland), VFS Films (Latvia)  
**To be released** Autumn 2015

**Supported by** Creative Europe / Media, Lithuanian Film Centre, National Film Centre of Latvia, Friuli Venezia Giulia Film Commission, Northern Ireland Screen, Flanders Audiovisual Fund, Trentino Film Commission, Apulia Film Commission, Piemonte Doc Film Fund



**Arūnas Matelis**  
**Documentaries:** Before Flying Back to the Earth 2005 / Sunday. The Gospel According to Liftman Albertas 2003 / Flight over Lithuania or 510 Seconds of Silence 2000 / From the Unfinished Tales of Jerusalem 1996 / Ten Minutes Before the Flight of Icarus 1991



## God's Sparrows

Near the end of WWII when it became clear that Latvia will be reinvaded by the Soviet Army, some 150 000 citizens fled to Germany as refugees. Among them were farmers, businessmen, government officials, the artistic intelligentsia and ordinary folks who had already experienced the dreadful events of the year of terror. Almost one million people from Eastern Europe sought escape from the Soviet regime. The Latvians, who became DP's (displaced persons), tried to create a *little Latvia* within the confines of the camps. This film follows the fates of their children.

**Title** God's Sparrows  
**Original Title** Dieva putniņi  
**Format** documentary, HD, bluray, 16:9, colour, stereo, 90'

**Director** Dzintra Geka  
**Scriptwriter** Agris Redovičs  
**Cinematographer** Aivars Lubānietis  
**Original Music** Pēteris Vasks  
**Sound** Normunds Deinats  
**Editor** Armands Zvirbulis  
**Producer** Dzintra Geka  
**Production Company** Studio SB  
**National Premiere** 31.01.2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Dzintra Geka**  
**Documentaries** (selected titles): Where did Our Fathers Remain? 2014 / The Sixties 2013 / The Train Station Latvian 1937 (2011) / Agapitova and the Rescued 2009 / ...and Igarka, Hope and Butterfly 2008 / John Dored Island 2007 / Latvian President 2004 / Signe and... 2003 / Siberian Diaries 2003-2002 / The Children of Siberia 2001 / Eisenstein's Eden 1998



## Hei, Rasma!

If the sea is important to our culture, then this film should matter as well. The Latvian ship RASMA that sank near Mohni Island 73 years ago, is a reason to provoke the harmonious life of Northern Estonians. But more important than the legends are the people living on the coast, their positive attitude and ability to find common ground with strangers...

**Title** Hei, Rasma!  
**Original Title** Čau, Rasma!  
**Format** documentary, HD, DCP, 1:1.85, colour, stereo, 52'

**Director** Laila Pakalniņa  
**Scriptwriter** Laila Pakalniņa  
**Cinematographer** Arko Okk  
**Sound** Anrijs Krenbergs  
**Editor** Kaspar Kallas  
**Producers** Laila Pakalniņa, Arko Okk, Jurgis Krāsons  
**Production Companies** Hargla Company (Latvia) Acuba Film (Estonia), Krasivo Limited (Latvia)  
**To be released** Autumn 2015

**Supported by** State Culture Capital Foundation



**Laila Pakalniņa**  
**Fictions:** Pizzas 2012 / The Hostage 2006 / The Python 2003 / The Shoe 1998  
**Short fictions:** Silence 2009 / Stones 2008 / Fire 2007 / Water 2006 / Anna's Christmas 1992. **Documentaries** (selected): Short Film about Life 2014 / The Hotel and a Ball 2014 / The Chimney 2013 / Forty Two 2013 / Dream Land 2004 / The Mail 1995 / The Ferry 1994



## In the Storm

Brainstorm is the best-known Latvian band in Europe. They started out 25 years ago, most of them from the same class in school. That was the time when people in Latvia, Lithuania and Estonia joined hands to create the Baltic Way, and the fall of the Berlin Wall became a symbol of the hunger for freedom. They listened to U2, the Scorpions and Roxette, and dreamed of becoming famous. Now they are famous in Russia as well. They are Latvians who live in Latvia, but reap profits in Russia. Brainstorm has experienced the most interesting and intense period of modern European history. This period has also been a dramatic time for the band itself.

**Title** In the Storm  
**Original Title** Vētrā  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 90'

**Scriptwriters** Sandijs Semjonovs, Gundars Rēders  
**Cinematographer** Edgars Dubrovskis  
**Sound** Verners Biters, Artis Dukļaskis  
**Producer** Undine Buka  
**Production Company** Skuba Films  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, Lattelekom



**Sandijs Semjonovs**  
**Documentaries:** Dinamo. At the edge of Ice 2014 / Four times left alone 2013 / Gauja 2013 / Eight Full Moons 2011/



**Gundars Rēders**  
**Documentaries:** Born In Europe, TV documentary series 2014 / Gauja 2013 / Latgale. Three stories 2013



## My Six Million Dollar Father

Self-proclaimed banker, Boriss Osipovs, achieves quick success immediately after the collapse of the USSR, but flees Latvia to avoid arrest for illegal activities. Fifteen years later, his family receives a photograph from Interpol of an elderly gentleman with the same name who resides in a Malaysian mental asylum. Could it be Boriss? Despite her family's reservations, director Ieva Ozoliņa begins an investigation to find out the truth about the man in the photograph.

**Title** My Six Million Dollar Father  
**Original Title** Mans tēvs bankieris  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 52'

**Director** Ieva Ozoliņa  
**Co-Director** Juris Pakalniņš  
**Scriptwriter** Ieva Ozoliņa  
**Cinematographer** Aleksandrs Grebņevs  
**Editor** Armands Začs  
**Producers** Gints Grūbe, Līga Gaisa  
**Production Company** Mistrus Media  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Riga City Council, MEDIA



Ieva Ozoliņa



## Quantum Code

Vyacheslav Kashcheyev is a man who feels the world with each single one of his atoms and breaks the stereotype about physics as a dry and impersonal field of science. In parallel to splitting electrons in the laboratory, he seeks a connection to the Almighty, and is a dreamer, an exceptional scientist, family man and educator, socially active and civically minded. What allows him, unlike most of us, to be so harmonious and seemingly omniscient? Together with quantum physicist, theological authority and Latvian patriot Vyacheslav Kashcheyev, the film searches for the code to modern-day life.

**Title** Quantum Code  
**Original Title** Kvantā kods  
**Format** documentary, HD, 16:9, colour, stereo, 60'

**Director** Santa Skutele  
**Scriptwriter** Santa Skutele  
**Cinematographer** Jurijs Skorobogatovs  
**Sound** Anrijs Krenbergs  
**Editor** Sandra Alksne  
**Producer** Antra Čilinska  
**Production Company** Juris Podnieks Studio  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



**Santa Skutele**  
**Documentary:** Grandma, Who Are You? 2012



## Radio

Radio is the most imagination-inducing medium – words and sounds conjure up images, create impressions and bring events into the home. Radio itself though, lives its life off the air. Latvian Radio is a live organism, shaped by the lives of its employees. Only half-jokingly, those whose voices are heard over Latvian airwaves day in and day out say that if one stays longer than a year, then they'll be carried out slowly.

**Title** Radio  
**Original Title** Radio  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 52'

**Director** Ivars Zviedris  
**Scriptwriter** Ivars Zviedris  
**Cinematographers** Ivars Zviedris, Mārtiņš Kontants  
**Editor** Ivars Zviedris  
**Sound** Paula Justoviča  
**Producer** Ivars Zviedris  
**Production Company** Ansis Epners Studio AVE  
**To be released** Autumn 2015



**Ivars Zviedris**  
**Documentaries:** Homo Ludens 2014 / The Documentarian 2012 / Tide 2009 / Riga 2007 / Come Erik 2005 / While 2005 / EU (co-director) 2004 / Song Festival 2004 / Scrap 2003 / Cooco's Head 2001 / Sos Latavio 2000 / Trip with Arvis 1999



## Ruch and Norie

*Ruch and Norie* is an amazing story about an unconventional and intimate friendship between a young Japanese anthropology student from Kyoto and an 81 year-old lady from an ethnographic Latvian community called Suiti, listed as an UNESCO World Intangible Cultural Heritage. Despite the significant differences in age, culture, lifestyle, and character, these ladies become best friends. The deeply humane story begins with Norie's arrival at the home of the open-hearted Suiti woman, Ruch, who becomes a grandmother figure to young Norie. The inspirational friendship of Ruch and Norie encourages appreciation and comprehension of human relationships versus cultural and social differences.

**Title** Ruch and Norie  
**Original Title** Ručs un Norie  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 65'

**Director** Ināra Kolmane  
**Scriptwriter** Ināra Kolmane  
**Cinematographer** Andrejs Verhoustinskis  
**Sound** Jānis Juhņēvičs  
**Editor** Līga Pīpare  
**Producers** Marta Mannenbach, Ināra Kolmane, Jānis Juhņēvičs  
**Production Company** Film Studio Deviņi  
**To be released** Spring 2015

**Supported by** State Culture Capital Foundation



**Ināra Kolmane**  
**Fiction:** Mona 2012  
**Short Fiction:** Frosty Flowers 2001  
**Documentaries:** Controversial History 2010 / Nude 2009 / My Husband Andrei Sakharov 2006 / Vijaya 2005 / Going into Darkness 2003 / A World Apart 2002 / Poco a Poco 2001 / The Latvian Legion 2000



## Rumba

The Rumba and I, and – no, the other way around! This film is, of course, about nature – human nature. Or – what a human can do with the widest waterfall in Europe.

**Title** Rumba  
**Original Title** Rumba  
**Format** documentary, HD, DCP, 1:1.85, colour, stereo, 20'

**Director** Laila Pakalniņa  
**Scriptwriter** Laila Pakalniņa  
**Cinematographer** Uldis Jancis  
**Sound** Anrijs Krenbergs  
**Editor** Kaspar Kallas  
**Producer** Laila Pakalniņa  
**Production Company** Hargla Company  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia



**Laila Pakalniņa**  
**Fictions:** Pizzas 2012 / The Hostage 2006 / The Python 2003 / The Shoe 1998  
**Short fictions:** Silence 2009 / Stones 2008 / Fire 2007 / Water 2006 / Anna's Christmas 1992. **Documentaries** (selected): Short Film about Life 2014 / The Hotel and a Ball 2014 / The Chimney 2013 / Forty Two 2013 / Dream Land 2004 / The Mail 1995 / The Ferry 1994



## Sex and the USSR, A Double Life

Through an ironically-nostalgic look back at history, into the sexual experiment that the USSR attempted to implement, we shall communicate the argument that no ideology is everlasting; it is life itself that is everlasting, just as man is created for love. The bridge between the past and present are the characters – such as acclaimed sexologist and journalist Lev Scegllov. They will also be ordinary people: former KGB functionaries, service staff of the ruling elite, and many others who will help develop this exciting story.

**Title** Sex and the USSR, A Double Life  
**Original Title** Sekss un PSRS, dubultā dzīve  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 70'

**Director** Ināra Kolmane  
**Scriptwriter** Ināra Kolmane,  
**Idea** Miša Kudryashova  
**Cinematographers** Uldis Jancis, Aleksejs Volkovs  
**Editor** Katya Chelly  
**Producers** Jānis Juhņevičs, Estelle Robin You  
**Production Companies** Film Studio Deviņi (Latvia), Les Films du Balibar (France)  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital, Foundation, Media, CNC, Procirep, Histoire



**Ināra Kolmane**  
**Fiction:** Mona 2012  
**Short fiction:** Frosty Flowers 2001  
**Documentaries:** Age of Delirium 2012 / Controversial History 2010 / Nude 2009 / My Husband Andrei Sakharov 2006 / Vijaya 2005 / Going into Darkness 2003 / A World Apart 2002 / Poco a Poco 2001 / The Latvian Legion 2000



## Shaolin Flying Monks

A dreamer by nature, Quanqi Zhu decides to set up a unique installation at the foot of the famous Song Shan Mountain. Despite the language and culture barrier, his best companion is Latvian architect Austris Mailitis. Will the newly-built Shaolin Flying Monks Temple be able to justify its name?

**Title** Shaolin Flying Monks  
**Original Title** Šauliņas lidojošie mūki  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 56'

**Director** Žanete Skarule  
**Scriptwriter** Žanete Skarule  
**Cinematographers** Valdis Celmiņš, Jānis Jurkovskis  
**Sound** Artis Dukaļskis  
**Producer** Uldis Cekulis  
**Production Company** VFS Films  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation



Žanete Skarule



## Tal

A documentary exploring the unpredictable and tragic life of world chess champion and genius, Mikhail Tal, Riga's native son. Mikhail Tal became the youngest world chess champion at 23. The same year he was diagnosed with an incurable kidney disease and given only one year to live. Through sheer will and reckless abandon he managed to live another 40 years, filling them with a string of remarkable chess successes, unexplainable failures and a life-threatening cat and mouse game with the KGB.

**Title** Tal  
**Original Title** Tāls  
**Format** documentary, HD, 16:9, colour, stereo, 52'

**Director** Stanislavs Tokalovs  
**Scriptwriter** Stanislavs Tokalovs  
**Cinematographer** Deniss Sorogins  
**Producer** Guntis Trekteris  
**Production Company** Ego Media  
**To be released** Autumn 2015

**Supported by** National Film Centre of Latvia



**Stanislavs Tokalovs**  
**Short fictions:** A Little Longer 2014 / Apartment 2014 / The Shoe 2012



## Those Who Dare

When Mikhail Gorbachev rose to power in 1985, his reform policy sparked an independence movement in Estonia, Latvia and Lithuania. But as cries for help from these Baltic States were met with silence from the international community at large, two small nations answered the call – Iceland and Denmark – motivated by the personal connections of their foreign ministers, Jón Baldvin Hannibalsson and Uffe Elleman Jensen.

**Title** Those Who Dare  
**Original Title** Tie, kas uzdrošinās  
**Format** documentary, HD, 16:9, colour, stereo, 52'

**Director** Ólafur Rögnvaldsson  
**Scriptwriter** Kolfinna Baldvinsdóttir  
**Cinematographers** Ólafur Rögnvaldsson, Ants-Martin Vahur  
**Sound** Horret Kuus  
**Original Music** Borgar Magnason, Jakob Frímann Magnússon  
**Editors** Madli Lääne, Ólafur Rögnvaldsson, Steinþór Birgisson, Martin Männik  
**Producers** Ólafur Rögnvaldsson, Tiit Pruuli, Kiur Aarma, Uldis Cekulis, Laura Almantaite  
**Production Companies** Ax Films ehf (Iceland), Traumfabrik (Estonia), VFS FILMS (Latvia), Cultural & Media Consulting (Lithuania)  
**National Premiere** Winter 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Icelandic Film Centre, MEDIA, Estonian Film Foundation, Ministry of Industries in Iceland



**Ólafur Rögnvaldsson**  
**Fictions:** Every Colour of the Sea is Cold, TV series 2007  
**Short fictions:** Housewarming 1997 / NIFL (OPACITY) / Leap Year 1995  
**Documentaries:** Dieter Roth Puzzle 2009 / Fisheries at the Millennium (series) / Umrót (Turmoil) (series) 2004 / The Candidate 1997 / Those Rounded Stones 1993



## Ukrainian Sheriffs

When in the country with the biggest police force in Europe, Ukraine, there is a lack of policemen in rural communities, the villagers of Stara Zburievka find a solution. They choose two local men – the smartest and the strongest – to take care of the public order. The villagers give them power, a car, shiny badges and call them *Sheriffs*. At times wild and violent, at others awkward and funny, the Sheriffs' actions, according to the villagers, are always fair. However, the recent political events in Ukraine have changed the situation in the village of Stara Zburievka as well. Will the Sheriffs' activities, which began as a protest of the existing corrupted system, be able to cope with the new, complex and revolutionary transition?

**Title** Ukrainian Sheriffs  
**Original Title** Ukraïnu šerifi  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 52'

**Director** Roman Bondarchuk  
**Scriptwriter** Darya Averchenko, Valdis Ābols  
**Cinematographers** Volodymyr Ivanov, Roman Bondarchuk, Valdis Celmiņš  
**Editor** Roman Bondarchuk  
**Sound** Boris Peter  
**Producers** Uldis Cekulis, Darya Averchenko, Tanja Georgijeva  
**Production Companies** VFS Films (Latvia), Docudays Production (Ukraine), Taskovski Films Production Berlin (Germany)  
**To be released** Spring 2015  
**Sales** Taskovski Films (UK)

**Supported by** IDFA Bertha Fund, Renaissance Foundation, Creative Europe, ZDF/arte, SVT, LTV (Latvia), ERR (Estonia), LRT (Lithuania)



**Roman Bondarchuk**  
**Short fictions:** Ukraine MMS 2009 / Taxi-Driver 2007 / KK-2678 2008  
**Documentaries:** Pasha and the Light 2012 / Polina 2012 (Part of 15 Young by Young) / New Heroes 2011 / Ukraine Radunytsya 2007



## We Knew

Choosing the fate of a rock musician was similar to being a dissident. From the 60s, the Soviet Union tried to discourage and restrict the expansion of rock music by any means. They called it the "rotten fruit of degraded capitalism, demoralizing the minds of Soviet youth". Despite that, rock music broke the wall – made a hole in the Iron Curtain – and gained the hearts and minds of tens of thousands of young people. Rock musicians were on the frontline of the rebellion against the Soviet regime. Despite censorship, they managed to deliver, in a hidden, roundabout way through lyrics and music, the spirit of nonconformity and freedom of choice to their audience. A film about Latvian and Soviet rock pioneers, their lives and destinies.

**Title** We Knew  
**Original Title** Savējie sapratīs  
**Format** documentary, HD, DCP, 16:9, colour, stereo, 52'

**Director** Igors Linga  
**Scriptwriter** Daiga Mazvērsīte  
**Cinematographers** Uldis Jancis, Valdis Celmiņš, Aleksandrs Grebņevs, Kristians Luhaers  
**Sound** Andris Barons  
**Editor** Kristians Luhaers  
**Producers** Kristians Luhaers, Mareks Bērents  
**Production Company** Screen Vision  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia, State Culture Capital Foundation, Liepāja City Council



**Igors Linga**  
**Fictions:** Courage to Kill 1993 / Bite Your Leg 1989 / So Speaks the City 1988  
**Short fiction:** Saga 1987  
**Documentaries:** The Five from Chicago 2011 / Parallel History 2005 / Latvian History 1999 / Rock n' Roll in the Baltics 1990



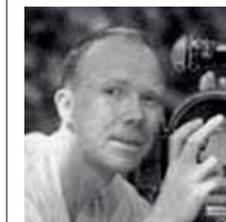
## Within Īvāni

A story about a man who symbolizes modern-day Latvian history as a nation-of-one, encompassing hope, idealism, disillusionment, choices, compromises, victories and losses. And of finding the strength to return to the roots, and refusing to be crushed by the march of time as a mere occurrence in life's predestined story.

**Title** Within Īvāni  
**Original Title** Īvānos  
**Format** documentary, HD, 16:9, colour, stereo, 52'

**Director** Andrejs Verhustinskis  
**Scriptwriter** Nora Ikstena  
**Cinematographer** Andrejs Verhustinskis  
**Editor** Armands Zvirbulis  
**Producer** Guntis Trekeris  
**Production Company** Ego Media  
**To be released** Spring 2015

**Supported by** National Film Centre of Latvia



**Andrejs Verhustinskis**  
**Documentaries:** Victor and a Night 2014 / Brothers 2013

# Cinema of Riga

Riga is the European capital of culture of 2014. To celebrate this event, the National Film Centre of Latvia launched a project titled CINEMA OF RIGA, bringing together schoolchildren and film professionals in creative workshops to tell stories about Riga

By Marta Bite

The workshops saw participation of more than 200 students; they created 11 documentary shorts, 11 narrative shorts and 17 short animated films. The task was accomplished with the help of tutors – professional filmmakers Ivars Zviedris, Aija Bley, Ilona Brūvere, Mārtiņš Grauds, Dzintars Dreiberģis and animation creators Kristīna Ratniece and Ivars Šmits.

The project featured 9 workshops over a course of 6 months, hosted at various schools of Riga, with children and youths learning filmmaking skills and making films about their lives in their particular urban area. A special focus was placed on Riga suburbs due to the limited opportunities of extracurricular activities available there.

The younger students, aged 9–15 created animated films, youths aged 15–18 worked on documentary and narrative shorts. The students were invited to submit their ideas and, with the help of film professionals, created a few minutes long short films over a period of one month. The intensive work provided a chance not only to get acquainted with the filmmaking process but also test one's creative abilities and try out the roles of a director, a cinematographer, and an actor.

Their work was then presented to a jury, who awarded the authors of the best shorts. As the project gala event, the awarded films were screened at cinema Splendid Palace, along with the stories about Riga created by seven European directors – a film titled *Over the Roads, over the River*, another project of Riga – European capital of culture official program. Thus one screening united both filmmakers in the making and European documentary film masters, presenting the audiences with very different and varied portraits of Riga and its inhabitants.

The films created in workshops by the children and youths, along Latvian classics – films about Riga, were also screened in special open-air screenings in the suburbs of Riga.

To introduce the filmmaking process as something exciting, educational and entertaining, as part of CINEMA OF RIGA, in partnership with the Danish Cultural Institute, an interactive film studio, FILM-Y, was set up at the Riga Students Palace. The studio was equipped to enable children to shoot and edit their films in just a few hours. It was the first time such a training facility was available in Latvia, and more than one thousand students from all over the country visited the studio.

With the project CINEMA OF RIGA, the National Film Centre of Latvia initiates the process of making film education available to the younger generation. ■

#### Awarded shorts

##### Special mention for the best portrait of a locale

*To Colour Āgenskalns*, 3:38, directed by Una Cekule, Elma Petersons, Hedvīga Arta Geriņa  
Boy meets girl in the romantic setting of Āgenskalns, love is in the air.

*Teika teiku teiko*, 4:30, director Marija Mickeviča  
A creative experiment with the textures, colours and sounds of Teika neighbourhood.

##### Best animated short

*Grandma Finds a Piece of Bone*  
3:32, directors Sintija Liepiņa, Mikus Muižnieks, Marta Indriksone, Emīls Ozoliņš, Kristofers Kārklīņš  
What do you do with a piece of a dinosaur bone if you find one in a forest?

##### Best documentary shorts

*Unknown*, 5:46, director Kornēlija Ābele  
A poetic and moving look at the largest Riga cemetery in Jaunciems vicinity.  
*Ruslans' Dream*, 3:41, director Ruslan Stutko  
The dream of Mežaparks resident Ruslans (18 years old) – to found his own dance studio.  
*Spīķeri*, 3:40, director Alise Kalniņa  
A poetic observation of Spīķeri, a historic housing complex on the banks of the river Daugava, featuring both a skate park and the Ghetto Museum.

##### Best narrative shorts

*Angel*, 3:18, director Edgars Bārenis, script by Ilja Kovaļevs  
A youth has decided to jump off a bridge but someone prevents him from doing so.  
*The Little Captain*, 4:14, director Rūdolfs Elvis Zariņš  
The Little Captain lives by the sea and dreams of boarding his own ship one day.  
*Neighbourhood 1084*, director Egils Pastalnieks  
It's bad to deal spice.



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Janis Rozentals Art

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Tel: +371 2921 9041  
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www.studioforma.lv

**Studio SB**

Graudu 41A, Rīga LV1058,  
Latvia  
Tel: +371 6762 9960  
dzintrag@inbox.lv  
www.sibirijasberni.lv

**Subjektīva Filma**

Mazā Nometņu 12, Rīga  
LV1002, Latvia  
Tel: +371 2929 9564  
subjektivfilma@inbox.lv

**Tasse Film**

Blaumaņa 11/13-13, Rīga  
LV1010, Latvia  
Tel: +371 2615 6356  
alise@tasse.lv; aija@tasse.lv  
www.tasse.lv

**Terra Europa**

Mazā Nometņu 12, Rīga  
LV1002, Latvia  
Tel: +371 2929 9564  
terra.europa@inbox.lv

**Tritone Studio**

Lāčplēša 27, Rīga LV1011,  
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Lv-1011 Rīga  
Tel: +371 2988 6422  
raitis.abele@gmail.com

**Urga**

Annas 2, Rīga LV1001, Latvia  
Tel: +371 2910 7124  
viesturs@2annas.lv  
www.2annas.lv

**VFS Films**

Lapu 17, Rīga LV1002, Latvia  
Tel: +371 6750 3588  
vfs@vfs.lv  
www.vfs.lv

**Video Agentūra**

Brīvības iela 181-11, Rīga,  
LV-1012  
video@videoagentura.lv  
Tel: +371 2914 4477  
www.videoagentura.lv

**Vivat!**

Elizabetes 33-7a  
Tel: +371 29497277  
elvita.ruka@gmail.com  
www.elvita.lv

## Sales Agents

**New Europe Film Sales**

Czerniakowska 73/79, 2nd  
Floor, Room 5  
00-718, Warsaw, Poland  
Tel: +48 600 173 205  
jan@neweuropesales.com  
www.neweuropesales.com

**Paul Thiltges Distribution**

45 Boulevard Pierre Frieden,  
1543 Luxembourg,  
Luxembourg  
Tel: +352 447 070 4670  
pthiltges@ipl.lu  
www.ptd.lu

**Rija Films**

Mēness 4, Rīga LV1013, Latvia  
Tel: +371 6736 2656  
info@rijafilms.lv  
www.rijafilms.lv

**Taskovski Films**

7 Granard Business Centre,  
Bunns Lane  
London NW7 2DQ, UK  
Mob: +387 6565 2046  
info@taskovskifilms.com  
www.taskovskifilms.com

**Wide Management**

9, rue Bleue, 75009 Paris,  
France  
Tel: +33 1 5395 0464  
infos@widemanagement.com  
www.widemanagement.com

## Main Distributors in Latvia

**ACME Film**

(theatrical distribution)  
Ūnijas 11A, Rīga LV1039,  
Latvia  
Tel: +371 67 338 027  
info@acmefilm.lv  
www.acmefilm.lv

**Best Baltic**

(DVD distribution)

Bruņinieku 28–57, Rīga  
LV1011, Latvia  
Tel: +371 2644 3883  
info@bestbaltic.eu  
www.bestbaltic.eu

**Forum Cinemas**

(theatrical distribution)  
13. janvāra 8, Rīga LV1050,  
Latvia  
Tel: +371 6735 7608  
forumcinemas@forumcinemas.lv  
www.forumcinemas.lv

**Latvian Theatrical Distribution**

(theatrical distribution)  
Dzelzavas iela 120 G, Rīga  
LV1021, Latvia  
Tel: +371 6763 0336  
info@filmdistribution.lv  
www.labskino.lv

**Rija Films**

(theatrical distribution)  
Mēness 4, Rīga LV1013, Latvia  
Tel: +371 6736 2656  
info@rijafilms.lv  
www.rijafilms.lv

**Topfilm Baltic**

(theatrical distribution)  
Maskavas 250, Rīga LV1063,  
Latvia  
Tel: +371 2600 3760  
natalja@topfilm.lv  
www.topfilm.lv

## Main Film Institutions

**Ministry of Culture**

K.Valdemāra 11a, Rīga  
LV1364, Latvia  
Tel: +371 6733 0200  
pasts@km.gov.lv  
www.km.gov.lv

**National Film Centre of Latvia**

Peitavas 10, Rīga  
LV1050, Latvia  
Tel: +371 6735 8878  
nfc@nfc.gov.lv  
www.nfc.lv

**State Culture Capital Foundation (VKKF)**

Vilandes 3, Rīga LV1010,  
Latvia

Tel: +371 6750 3177  
kkf@kkf.lv  
www.kkf.lv

**Riga Film Fund Riga City Council**

Co-financing programme  
Tel: +371 6703 7659  
dace.lesinska@riga.lv  
www.filmriga.lv

**Creative Europe MEDIA office**

Peitavas 10, Rīga LV1050,  
Latvia  
Tel: +371 6735 8857  
mediadesk@nfc.gov.lv  
www.creativeeuropelatvia.eu

**Eurimages National Representative**

Peitavas 10/12, Rīga LV1050,  
Latvia  
Tel: +371 6735 8862  
uldis.dimisevskis@nfc.gov.lv

**Film Producers Association of Latvia**

Elizabetes 49, Rīga LV1010,  
Latvia  
Tel: +371 6728 8147  
info@filmlatvia.lv  
www.filmlatvia.lv

**Filmmakers Union of Latvia**

Elizabetes 49, Rīga LV1010,  
Latvia  
Tel: +371 6728 8536  
lks@delfi.lv  
www.latfilma.lv/lks

**Riga Film Museum**

Peitavas 10/12, Rīga LV1050,  
Latvia  
Tel: +371 6735 8873  
kinomuzejs@kinomuzejs.lv  
www.kinomuzejs.lv

**Latvia State Archive of Audiovisual Documents**

Smerļa 5, Rīga LV1006, Latvia  
Tel: +371 6752 9822  
aed@arhivi.gov.lv  
www.arhivi.lv

**LKS, Department of Screen and Stage Art, Academy of Culture**

Dzirnavu 46, Rīga LV1010,  
Latvia  
Tel: +371 6724 3393  
zircupasts@lka.edu.lv  
www.lka.edu.lv

**RISEBA, Audiovisual Media Arts Department**

Meža 3, Rīga LV1048, Latvia  
Tel: +371 6750 0265  
aigars.ceplitis@riseba.lv  
www.riseba.lv

## International Film Festivals and Events in Latvia

**2ANNAS, International Short Film Festival**

October 17–27, 2014  
Tel: +371 2910 7124  
viesturs@2annas.lv  
www.2annas.lv

**And the Word Became Film..., International Film Forum**

April 25–May 2, 2014  
Tel: +371 2918 7510  
stunda@stunda.lv  
www.stunda.lv

**Baltic Pearl, International Film Festival**

September 11–23, 2014  
Tel: +371 6728 9019  
info@balticpearl.lv  
www.balticpearl.lv

**Baltic Sea Forum for Documentaries**

September 3–7, 2014  
Tel: +371 6735 8857  
balticforum@nfc.gov.lv  
www.mediadesklatvia.eu

**Riga International Film Festival**

December 2–11, 2014  
Tel: +371 2629 2920  
info@rskf.lv; sonora@rskf.lv  
www.rskf.lv