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**THE PROSECUTOR**

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**THE DEFENDER**

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**THE FATHER AND HIS SON**

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## Synopsis

The Hague, The International Criminal Tribunal for the former Yugoslavia:  
Two ambitious lawyers face each other in the trial of Milorad Krstić, who's accused of committing war crimes as a commander in the Bosnian war. The defender, Mikhail Finn, has managed to refute all the accusations against his client. Convinced of Krstić's guilt, Catherine La-grange, the prosecutor, summons a young man with incriminating evidence against Krstić. He claims to have been abandoned by his parents as a child and to have been one of Krstić's soldiers. Defender Finn starts to investigate in order to verify the witness' testimony – and soon encounters the young man's family.  
Inspired by a true story.





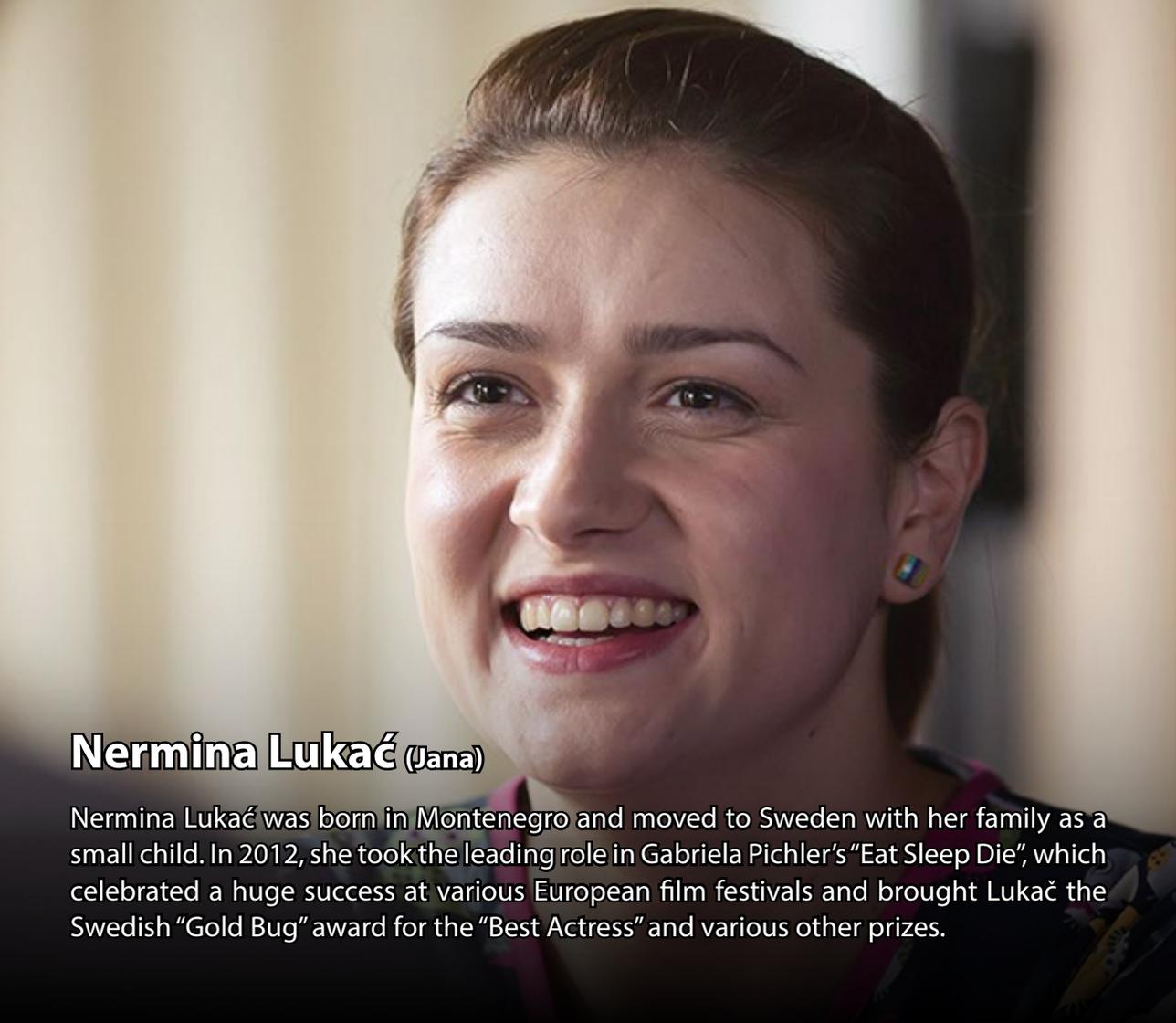
## **Romane Bohringer** (Prosecutor Catherine Lagrange)

Romane Bohringer experienced acting and filmmaking from early childhood on through her father, the French actor Richard Bohringer. With him, she first appeared on the screen in 1986's "Kamikaze". But it was her performance as Miranda in Shakespeare's "The Tempest", directed by Peter Brooks, that first brought her broader recognition and led to further roles. In 1993, Bohringer was awarded with the César for her performance in Cyril Collard's successful "Savage Nights". This was the beginning of her cinema career: Bohringer often played tormented but strong women, as seen in "The Accompanist", "Mina Tannenbaum" and Gilles Mimouni's "The Apartment". She has appeared alongside actors like Gerard Depardieu in "Colonel Chabert" and Leonardo DiCaprio in "Rimbaud Verlaine". Her most recent films include "The Ball of the Actresses" and Gilles Bourdos' "Renoir".



## **Samuel Fröler** (Defender Mikhail Finn)

Samuel Fröler originally worked for a clinic specialized in adolescent psychiatry before he decided to become an actor. He attended the drama school in Göteborg and was a member of the ensemble of Stockholm's City Theatre for several years. After Fröler's breakthrough with the TV series "Tre Kärkelar", Ingmar Bergman engaged him to take the role of the director's father in Bergman's autobiographical film "The Best Intentions" (1992). Fröler has starred in many Scandinavian and international films and is known as the Swedish dubbing actor of Shrek in the homonymous animation series.



## **Nermina Lukać** (Jana)

Nermina Lukać was born in Montenegro and moved to Sweden with her family as a small child. In 2012, she took the leading role in Gabriela Pichler's "Eat Sleep Die", which celebrated a huge success at various European film festivals and brought Lukać the Swedish "Gold Bug" award for the "Best Actress" and various other prizes.



## **Izudin Bajrović** (Deyan's Father)

Izudin Bajrović is member of the National Theater in Sarajevo and is best known to foreign audiences for his appearances in "Halima's Path", "Fuse" and "On the Path".



## **Ovanes Torosian** (Deyan-Miro)

Born in Erevan, Armenia. In 2009, Torosian graduated from the Bulgarian National Academy for Theatre and Film Art as professional actor. Freelance actor, one of the most wanted faces in contemporary Bulgarian cinema, he's currently playing in the National Theatre (Hamlet, The Idiot), as well as in several other theatres across Bulgaria. He's the co-founder of the theatrical group "Replika" (2011).



## **Krassimir Dokov** (Milorad Krstić)

Krassimir Dokov is one of Bulgaria's most popular theatre actors. He has worked at the Dimitrovgrad State theatre, the Haskovo State theatre and has collaborated with the theatre group SFUMATO. His films include "Letter to America" (2000) and "Investigation" (2006) by Igljika Triffonova, "Christmas Tree Upside Down" (2006) by Ivan Cherkelov and Vassil Zhivkov, "Kozel" (2009) by Georgi Dulgerov, "Crayfish" (2009) by Ivan Cherkelov.

# Iglika Triffonova

## The Director

Iglika Triffonova studied film & TV at the National Academy of Theatre and Film Art in Sofia. Her career began with a series of documentaries, the first being "Year of 1990", documenting the year after the fall of the Berlin wall. Among her other works of this time are "Possible Distances" (1992), about the distances separating a Bulgarian man and a Turkish woman – called by the critics a "documentary love story" – and "Murder Stories" (1993), being the confessions of three men who have committed murder. The film played an important role in forming the public opinion during the debate against the death penalty held in Bulgarian in the early 90s and had a strong influence on the themes contained in "The Investigation", her next award-winning feature. Triffonova's films have been screened at numerous international festivals and won various Bulgarian and international prizes.



### Selective Filmography

"The Investigation" (2006)

"Letter to America" (2001)

"Po patya" (1995)

"Murder Stories" (1993)

# The Producers

## Rossitsa Valkanova – KLAS Film (Sofia)

Founded in 1995 by former film director Rossitsa Valkanova, KLAS Film has produced some of the most renowned Bulgarian titles in the past fifteen years such as "Letter To America" (2001) and "The Investigation" (2007) by Iglika Triffonova, "Christmas Tree Upside Down" (2006) by Ivan Cherkelev & Vassil Zhivkov, "Shelter" (2010) by Dragomir Sholev. Minority co-producer of "Blind" (2007) by Tamar van den Dop, line producer of "The Way I Killed A Saint" (2002) and other films.

## Petra Goedings – Phanta Vision (Amsterdam)

After graduating from the Dutch Film & Television Academy, Goedings established Phanta Vision, an Amsterdam based production company, in 1990. The company focuses on international feature films with a strong cinematic signature. Company (co-)production credits include feature films such as "Blind" (NL/BE/BG) by Tamar van den Dop & "Letter to America" (BG, HU, NL) by Iglika Triffonova. Both films won various prizes at international film festivals and were supported by Eurimages.

## Ulf Synnerhol – Interlance (Stockholm)

Ulf Synnerholm has been involved in numerous Swedish productions and international co-productions. After working for Wegelius Animation, one of the leading animation concept houses in Europe, he gained further professional experience at AB Svensk Filmindustri and finally joined Filmance International AB in 2009. Among his greatest successes are the "Arne Dahl" series, "Captian Sabbletooth" & the "Petterson & Findus" feature films.

# Interview with Igljika Triffonova

## ***Why did you decide to make the film?***

More than ten years ago I read an article in a Bulgarian newspaper, which was revealing some facts about a case of the ICTY (International Crime Tribunal for Yugoslavia). The story touched me deeply. I felt strangely emotional, as if all that had happened to me, I couldn't stop thinking about it, trying to step into the shoes of the conflicting participants in the drama, and I gradually started seeing the characters in a story of my own. That's when I gathered enough courage to turn it all into a film.



## ***What do you want to tell your audience?***

There is a scene in the film, taking place in the Olympic Stadium in Amsterdam where the invincible football "dream team" of Ajax used to play during the early 70-ties. It's a very intimate and a very "Bosnian" scene. The actors Izudin Bajrovic and Nermina Lukac made it so personal that we, who were around them, were moved to tears. The film crew consisted of people from ten different nationalities and not everyone under-

stood Bosnian, but everyone felt the pain and the emotion beyond the actors' performance. I hope the audience will feel the way we did that day. Besides that, we've simply told a story and everything we'd like to say to the people is there, in the film.

## ***Why did you choose this case?***

It captured my imagination because I saw in it a strong metaphor of how relative truth and justice & jurisdiction can sometimes be, not only in everyday life, but also in the realm of big politics. It's a story about a human sacrifice, in which an "insignificant person" is consciously sacrificed in the name of the "great purposes" of democracy.



## ***Are those fights in the international administration something usual? Is this case a unique specificity or are similar cases known?***

As the Tribunal has the legal right to classify certain information, it's difficult for me to answer the question. I wouldn't like to speculate on the subject because I'm not conducting an investigation in order to judge somebody. I just made a sincere attempt to step into the shoes of all my characters and to understand the motives behind their

actions as I'm pretty convinced this is the only way one can learn something about oneself. I don't know for sure if there is another parable in the Bible that touches the matter of human sacrifice as deeply as the one about Abraham and Isaac, but this biblical story is a revelation that provokes hundreds of generations to reflect on the meaning of human sacrifices and our right to make them.

***Why do you deal with this matter although your country isn't involved in this case?***

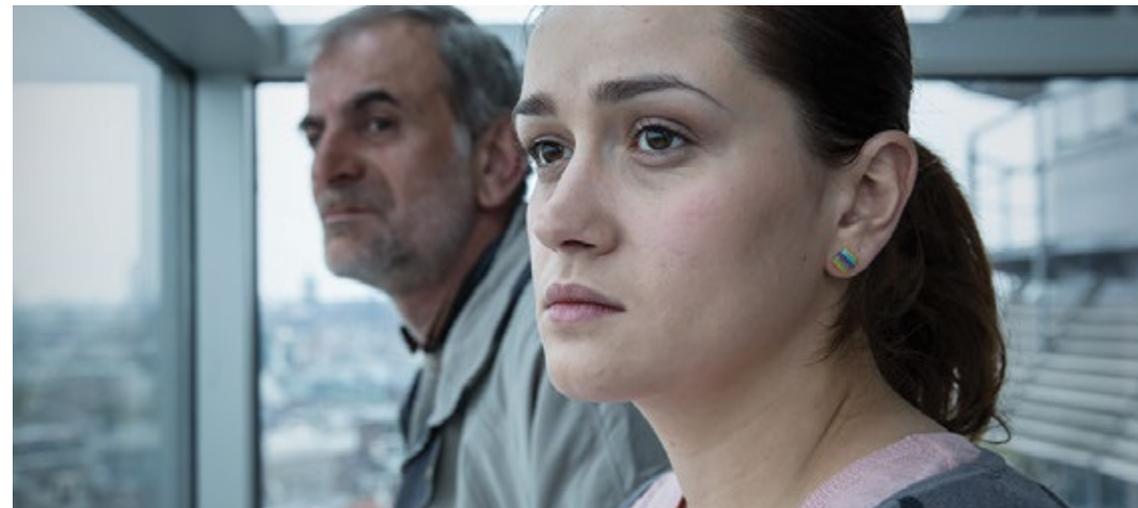
This story didn't happen in my country but it could have happened in it and - what is even worse – can happen in the future. Both Bosnia and Bulgaria are Balkan countries, so the sparkle which caused the war in Bosnia could cause a fire in Bulgaria as well. I'm well aware of the human pain inflicted by ethnic separatism, the burden of unredeemed historical wrongs and the reckless ways in which some modern politicians are taking advantage of this pain. The war in Bosnia and its heavy consequences are not a local problem: not only Serbians and Bosnians participated in this war, but some very important European and American politicians also took part in it and made certain decisions. We are all part of this war and we have to understand it, especially



now. I think that the lessons from the past are contained in the small stories and in the details because we can't get them wrong.

***What kind of reaction are you expecting from the viewers?***

I really wish the audience will dive deep into the story and feel it as a real one. I hope the people will grow to love the characters or at least sympathize with them. I hope they will have the feeling of having been present both at the scarce dinner of the Bosnian family in the godforsaken village and the lonely dinner of a Bosnian and a Swede in a rich home in Amsterdam. I hope, of course, they will consider the existential problems of the characters important and pertaining to all of us.



***Was the production difficult? If yes, why?***

The preparation for the film took us almost ten years. It was a serious challenge: we experienced different kinds of fears, which we were gradually overcoming on every single stage of the working process. I'm grateful to the entire team who supported me throughout this journey. The stress of the prep period was the greatest: we had to shoot in three countries, with time gaps from October to March, with a constantly changing crew consisting of people from ten different nationalities, and we were working with famous European actors. The producers put their hearts and souls in the project and that was very important for everyone. In spite of all the difficulties, the shooting period felt like a celebration, like falling in love. I believe this joyful atmosphere is reflected in the film itself.



***Was there any input from the actors or was everything already in the script?***

My work with the actors in this film was the most important professional experience I've ever had. Together with actors from six different nationalities, belonging to different professional schools, having gone through different working processes and speaking different languages, we had to create a convincing and authentic whole. It was quite a challenge, but I was really lucky to work with immensely gifted actors. Our work was strongly based on the script and we had some preliminary conversations in which we got to know each other and got closer to each other. I think that during those conversations they gradually started to believe me. Together we made some small changes to the script, which rendered the lines closer to them. All the actors put their souls in the characters and adopted their personalities. At some point, I was forgetting they were pronouncing the lines I've written, I just believed them and sympathized with them. That's real magic.



## Rali Ralchev

### Director of Photography

Ralchev studied and graduated as director of photography from the National Academy of Theatre and Film Art, Sofia. He is member of the European Film Academy, works as a free lance in Germany and Bulgaria and is without doubt one of Bulgaria's most eminent cameramen. Ralchev has shot films such as "Samsara", "Sneakers" or Viktor Chuchkov's "Tilt" and has repeatedly contributed to Triffonova's oeuvre.



## Hubert Pouille

### Production Designer

Hubert Pouille (born 1959) is an outstanding Belgium-based production designer. Having graduated in Architecture and the St. Thomas Film School in Brussels, Belgium, he has more than 40 projects as an Art Director and Production Designer. He is perfectly suited for the feature project "The Prosecutor, the Defender, the Father and his Son" not only because his background and skills but also because of his extended experience in the region (the Award winning "No-man's Land" and others) and his previous projects with the production companies KLAS Film (Bulgaria) and PhantaVision (Netherlands).



## Theodosii Spassov

### Composer

Theodosii Spassov was born on March 4th, 1961. He began his early training on the kaval – an eight-hole wooden flute – at the Kotel Music School and The Academy of Music and Dance in Plovdiv/Bulgaria. For over 20 years, Theodosii has toured all over Europe, Asia, the Middle East, Australia, Canada and United States, presenting his own unique mixture of traditional folklore with jazz, fusion and classical music. Spassov has also recorded themes for films by Italian composers Carlos Siliotto and Ennio Morricone, entitled “An Italian Story” and “The Breakout of the Innocent”, and has published numerous CDs. At home in Bulgaria, Theodosii Spassov is a national figure and musical hero and internationally, he’s recognized for his innovative style of playing.



## Toma Waszarow

### Editor

Toma Waszarow is a Bulgarian-Polish director, producer and editor who directed award-winning Bulgarian short films like “The Kiss” (13 min of viewers on Youtube), “Anything for you”, “Noon” and more. Since 2002, he has also edited many documentaries, short films, commercials and feature films. In the period 2014-2015, Toma Waszarow worked as an editor of “The Sinking of Sozopol”, directed by Kostadin Bonev (best Bulgarian film academy award for editing) and “Losers”, directed by Ivaylo Hristov (Golden George winner at Moscow International Film Festival).





## The Prosecutor, the Defender, the Father and his Son

Written and directed by Igljka Triffonova

Produced by Rossitsa Valkanova, Petra Goedings and Ulf Synnerholm

### Cast

Romane Bohringer ... Catherine Lagrange

Samuel Fröler ... Mikhail Finn

Nermina Lukać ... Jasna

Izudin Bajrović ... Deyan's Father

Ovanes Torosyan ... Deyan-Miro

Krassimir Dokov ... Milorad Krstić

### Crew

Writer & Director ... Igljka Triffonova

Director of Photography ... Rali Ralchev

Editor ... Toma Waszarow

## Technical Information

Bulgaria, Netherlands, Sweden 2015; Thriller; 105 minutes; DCP, HDCAM-SR; 5.1 mix;

Original language: Bosnian, English, Swedish; Available with English subtitles



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