



CLIN D'OEIL FILMS PRESENTS  
IN COPRODUCTION WITH A PRIVATE VIEW

# WAITING FOR AUGUST

A FILM BY TEODORA ANA MIHAI



## TECHNICAL DETAILS

<b>Title</b>	Waiting for August	<b>Duration</b>	88'
<b>Director</b>	Teodora Ana Mihai	<b>Screening Format</b>	DCP & BlueRay
<b>Producer</b>	Hanne Phlypo & Antoine Vermeesch	<b>Language</b>	Romanian
<b>Production Company</b>	Clin d'oeil films & A Private View	<b>Subs</b>	English, French, Dutch & Spanish
<b>Director of photography</b>	Joachim Philippe	<b>Production Year</b>	2014
<b>Original music</b>	Karim Baggili		
<b>Editing</b>	Michèle Hubinon		
<b>Sound editing</b>	Frédéric Meert		
<b>Sound mix</b>	Paul Heymans		

### Website

[www.waitingforaugust.be](http://www.waitingforaugust.be)

### Online screener

[www.screener.be](http://www.screener.be)

### Contact

Clin d'oeil films

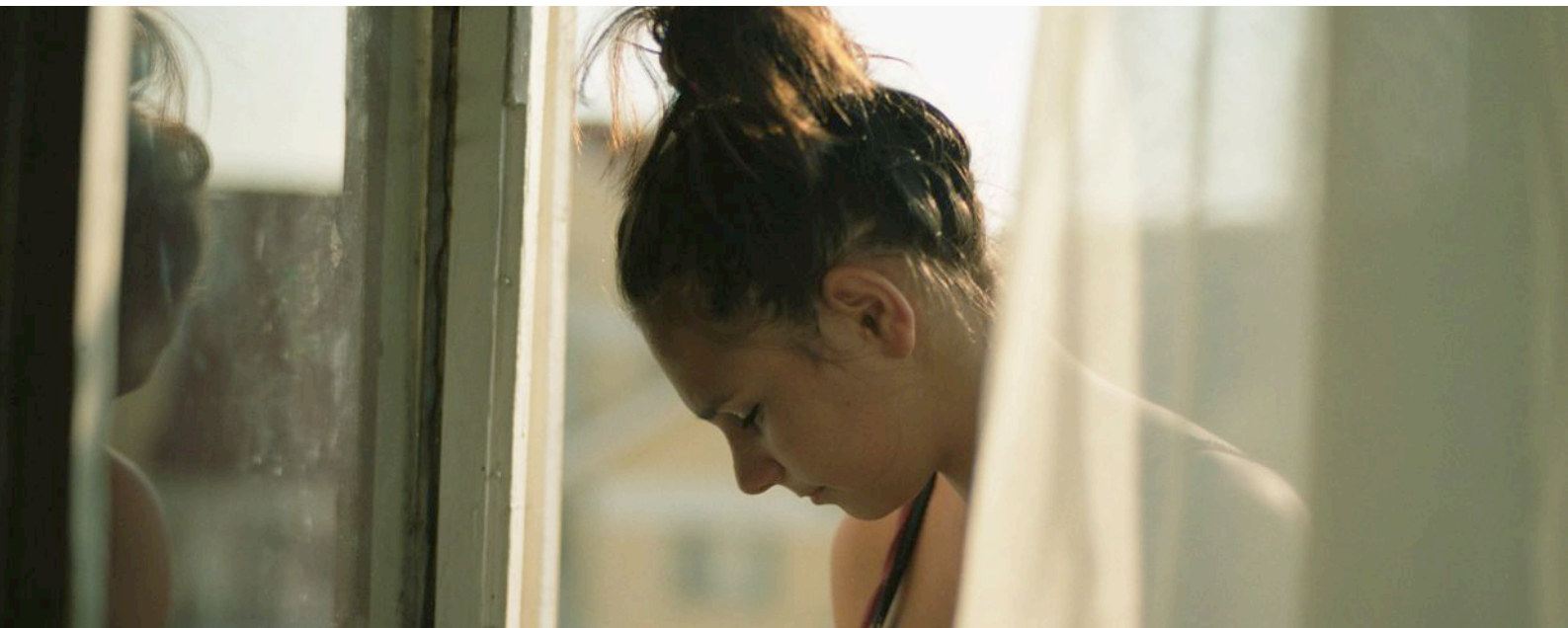
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## ABOUT THE MOVIE

Georgiana Halmac is turning fifteen this winter. She lives with her six siblings in a social housing condo on the outskirts of Bacau (Romania). Their mother Liliana, an economic migrant in Torino, will not be back till the summer. During mother's absence, Georgiana is catapulted to the role of new head of the family. Her adolescence is brutally cut short, when she becomes responsible for her brothers and sisters. Caught between puberty and responsibilities, she moves ahead improvising. Phone conversations with her mom are her only guidelines. Intimate scenes from the daily life of Georgiana and her siblings will show us —uncensored, in fly-on-the-wall style— how real events are experienced and interpreted with great imagination by these children. One is bound to be amazed by their great ingenuity, while also realizing how fragile their daily balance is.



## DIRECTOR'S NOTE

My parents fled Communist Romania in 1988 and received political asylum in Belgium. I was seven at the time and had to remain behind, as a guarantee for the secret services that they would return. It was the only way they had found to flee the country. About a year later, I was allowed to join them, but their absence when I was a child, left a significant mark.

Remaining in close contact with my country of birth, I came to realize that history was repeating itself there, with the difference that children were no longer left behind for political reasons, but for economic ones. The impact on a child though, remains.

Economic migrants are occasionally given a voice by the media, but the (young) ones who are left behind, we seldom or never hear. That's why I wish to tell their story: the story behind the story.

I was lucky to meet the Halmac kids and their eldest sister, Georgiana, whose role touched me in particular. It was a great privilege to be allowed in their world and after spending so much time together, we all became like family, which gave this film its intimacy and—I believe—also its strength.

## ABOUT THE DIRECTOR



Teodora Ana Mihai was born in Bucharest in April '81, under Nicolae Ceausescu's dictatorship. In '89 she came to Belgium and was reunited with her parents, who had fled the year before. In junior high, the opportunity arose to study in California, where her aunt's family had immigrated. Teodora completed the two last years of high school in San Francisco, while living at her aunt's house and thanks to her father's old passion for photography and the artistic environment of San Francisco, her wish to tell stories through images and sound emerged. Everything started with a film and video workshops and became a true passion for the Seventh Art. Upon returning to Belgium, she first started working in the industry as a script supervisor and assistant director. This period was followed by an interlude in the TV world, as co-creator of the well-know header "The Village" in the television program Man Bijt Hond. Yet, meanwhile, the desire to work on her own projects grew to such proportions that she decided to shift focus and dedicate herself entirely to it. With an extra training as scriptwriter and with the support of the Flemish Audiovisual Fund, she now can combine her writing on Little Lies (a feature film with co-writer Jean-Claude Van

Rijckeghem) and her directing work on documentary films. After *Waiting for August*, she is now developing *The Disposables*, a film about teenage orphans of the Mexican drug war, in collaboration with the young Mexican writer, Habacuc Antonio de Rosario. Teodora's movies take on the challenge of striking a balance between social relevance and audio-visual poetry.



## BIO CLIN D'OEIL FILMS

Clin d'oeil films is a young and dynamic production company managed by Antoine Vermeesch and Hanne Phlypo. The company focuses on creative documentary and 'film d'auteur' primarily focusing on committed cinema initiated by innovative and creative filmmakers.

Relying on their extensive filmmaking and post-production experience, Antoine and Hanne stay close to the filmmakers, giving them every possible support during the creative process.

Clin d'oeil also wants to be involved in international co-production - 'low budget' as well as films aimed at the international film or television market or the internet.

In 2010, the company produced *Silent Stories* directed by Hanne Phlypo and Catherine Vuylsteke, followed by *Houses with Small Windows*, a short fiction film directed by Bülent Öztürk (selected for the prestigious Orizzonti section of the Venice Film Festival and nominated for the European Film Award) as well as *The art of Becoming* (the new film by Hanne Phlypo and Catherine Vuylsteke, nominated for the Ensors, the Flemish film awards, RTBF Award, Grand Prix du festival des libertés).

In 2014 the company releases *Waiting for August*, documentary by Teodora Ana Mihai (official selection Hot Docs & Visions du Réel). Several projects are currently in development and production, notably *Samuel en las Nubes* by Pieter Van Eecke, *Aunty*, documentary by Manu Gerosa (in coproduction with One World Documakers & Atacama Film) and *Fanaticos* a documentary series by Damien Chemin (in coproduction with the RTBF).

## BIO A PRIVATE VIEW

A Private View is an independent Belgium-based film company co-owned by writer/producer Jean-Claude van Rijckeghem and producer Dries Phlypo. The company, founded in 1994, is best known for its Cannes Critics Week-winner *MOSCOW, BELGIUM* (2008) directed by Christophe van Rompaey and its Montreal Film Festival-winner *OXYGEN* (2010) directed by Hans van Nuffel. Both films, spoken in Flemish, were huge local hits in Belgium.

A Private View first drew attention with two children's films: fantasy feature *THE BALL* (1999), which opened the Berlin Kinderfilmfest in 1999, and *SCIENCE FICTION* (2002), both directed by Dany Deprez. The company co-produced many films with the Netherlands including *BONKERS* (2006) by Martin Koolhoven, *DUNYA AND DESIE* (2008) by Dana Nechushtan, *EEP* (2010) by Rita Horst as well as *TAKING CHANCES* (2011) and *IN THE HEART* (2014) by Nicole Van Kilsdonk. Their short film *NA WEWE* (2010) by Ivan Goldschmidt was nominated for an Academy Award.

A Private View produced several Belgian box office hits, including dramatic comedies such as *LONG WEEKEND* (2005) by Hans Herbots, *A PERFECT MATCH* (2007) by Miel van Hoogenbemt, *THE OVER THE HILL BAND* (2009) by Geoffrey Enthoven and *BRASSERIE ROMANTIQUE* (2012) by Joël Vanhoebrouck. Their upcoming feature *MARRY ME* (2014) by Kadir Balci is a comedy focusing on a Belgian/Turkish wedding party.

