

ERA
FILM
24 YEARS OF STORYTELLING

**IN THE
PIPE LINE
2025**

THE THREE OF US

(NETË TREJA)

Feature 90 minutes, Albania/Greece/Kosova/Italy

LOGLINE

After her uncle's passing away, Soni has a few hours to find the money for his funeral, which her mother-in-law borrowed from his family to send her son, Soni's husband, to Germany to find a job, leaving her struggling to secure the cash and keep the family together, while finding more shocking truths about her husband's departure.

FILM FACTS

Genre:	Comedy, Drama
Producers:	Sabina Kodra,
Coproducers:	Dimitris Nakos, Lindon Cahani
Director:	Suela Bako
Writers:	Suela Bako, Doruntina Basha
DoP:	Sevdije Kastrati
Cast:	Yllka Mujo
Language:	Albanian
Budget:	€ 650,000



FINANCING

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SYNOPSIS

Soni (35), an unemployed mother living in Tirana, shares a small apartment with her teenage daughter Ema (16) and mother-in-law Leta (67), while her husband Altin (40) works in Germany on a temporary visa. Despite being raised in three different political and social eras of Albania's history, the three women have found harmony in their shared space, largely thanks to Soni's natural inclination to be the family's caretaker. When her uncle Agim passes away after a prolonged illness, Soni takes on the responsibility of arranging his funeral. However,

DIRECTOR'S BIOGRAPHY

Suela Bako, residing in Tirana, Albania, graduated from the Academy of Arts in 1999. An actress with a rich portfolio in theater and film, she is now a resident at the Aleksander Moisiu theatre. Transitioning from over 10 years in TV directing, she earned an MA in Film & TV Directing in 2014. As a writer/director, her shorts and documentaries received recognition at Thessaloniki, Brussels, and Krakow Film Festivals. Her debut feature project THE THREE OF US earned the top prize at Cyprus Industry Days 2020 and a 2021 Creative Europe script development grant. Suela received multiple awards as an actress, including Best Actress at Nashville International Film Festival 2017 for Bloodlands directed by Steven Kastrisioss. For three years, she's been an as/lecturer in MA Film and TV directing and co-founded Z-Studio, an Albanian Casting Agency.

THE THREE OF US

she's blindsided when his widow Tefta reveals she can't afford the funeral expenses because she had loaned money to Leta months ago—a loan that remains unpaid and that Soni knew nothing about. Angry at the deception, Soni embarks on an urgent mission to both organize the funeral and recover Leta's debt to Tefta, all within the span of a single day.



ANXHELA NEVER COME BACK HOME

(ANXHELA NUK DO MË TË KTHEHET NË SHTËPË)

Feature 90 minutes, Albania/Romania/France

LOGLINE

Anxhela in her 20s comes back home on vacation, after one year of studying abroad and becomes a prisoner of her family absurdity.

FILM FACTS

Genre:	Comedy, Drama
Producers:	Sabina Kodra,
Coproducers:	Emmanuelle Latourrette
Director:	Enxhi Risa
Writers:	Enxhi Risa
DoP:	
Cast:	
Language:	Albanian
Budget:	€ 650,000



SYNOPSIS

Anxhela, a 20-year-old rock girl with long hair and a skinny frame, returns to her small, conservative hometown after studying abroad for a year in a European capital. Upon her arrival, she notices significant changes in her family dynamics. The relationship between Anxhela and her parents has grown distant, and her parents' own relationship seems strained.

Anxhela learns that her grandmother is gravely ill and may not have long to live. The situation is complicated by her father's sister, known as "the crazy aunt," who has mental health issues and is caring for the grandmother. This aunt has barred Anxhela's father from visiting his mother or providing her with necessary medication and food.

Determined to see her grandmother before it's too late, Anxhela expresses her desire to visit.

Suddenly, a knock at the door interrupts their discussion. It's the grandmother's neighbor, who informs the family through the closed door that the grandmother has just passed away. When Anxhela's mother opens the door, they find the neighbor with his family and the "crazy aunt" standing there.

As Anxhela's father rushes out to see his deceased mother, the aunt barges in, initiating a heated verbal altercation with Anxhela's mother. Anxhela joins the fray, arguing with her aunt until she and her mother manage to forcefully remove

ANXHELA NEVER COME BACK HOME

the aunt from their home.

In a tragicomic turn of events, Anxhela's mother begins making phone calls to spread the news, prioritizing the aunt's visit over the grandmother's death. Meanwhile, Anxhela tries to reach her father, only to hear his phone ringing from the bathroom, leaving them without contact.

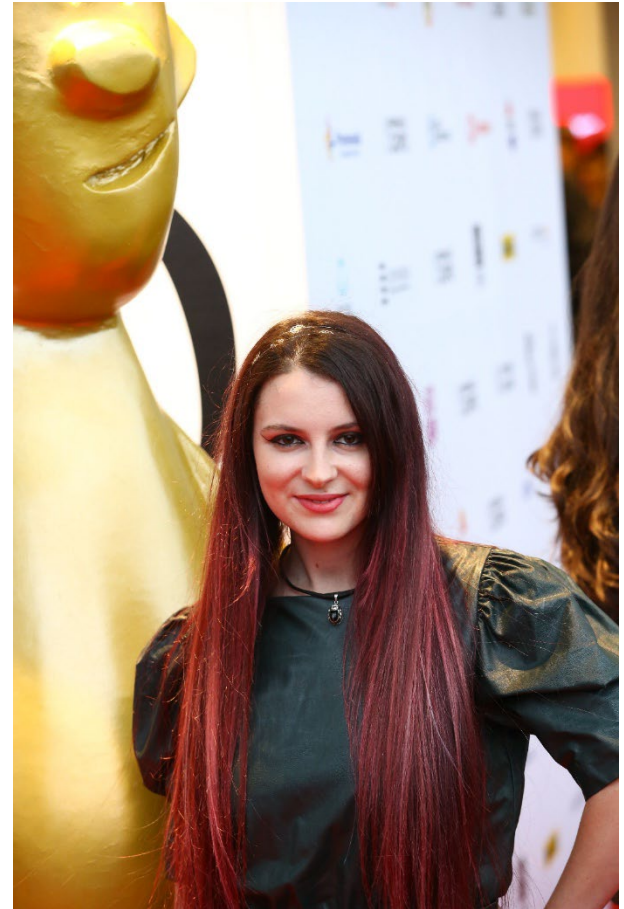
Various people start arriving at their home, including police, relatives, and friends.

Amidst the absurd discussions and chaos, Anxhela decides to investigate her grandmother's apartment, despite her mother's protests. To her shock, she discovers her grandmother alive and well, watching TV while her father tends to her. The entire situation had been a product of the aunt's imagination.

This moment, both comic and tragic, becomes a turning point for Anxhela. Overwhelmed by the dysfunction and absurdity of her family situation, she makes the difficult decision not to return home, choosing instead to forge her own path away from the chaos that has consumed her family.

DIRECTOR'S BIOGRAPHY

Enxhi Rista was born in Albania on 4.09.1994, and at the age of 19 she moved to Romania to study film directing. In the period 2013-2014, she learned the Romanian language in Cluj, at "Babeş-Bolyai" University, and then continued her studies at UNATC in Bucharest, at the Faculty of Film and TV Directing; then she followed the master's degree in film production, and in 2023 she completed her PHD thesis called "Poetics and aesthetics in Albanian and Balkan cinematography". Her career as a director includes commercials, videos and short films directed by her, such as "Dry and Water", "Padre", "Capoeira", "Realscope" and "He loves my eyes"; the last mentioned is a short documentary that has won countless national and international awards, including the Gopo Award for Best Short Documentary in 2020. During the 10 years spent in Romania, Enxhi participated as a director, producer and script-supervisor in more than 100 cinematographic projects. Her passion for cinematography continued, studying Albanian cinema in detail and relating it to the Balkan context. During her PHD studies, she participated in two conferences: "ARC-UNATC International Conference" with the theme "Adaptive Storytelling", where he presented the lecture called "Mythology inspiration for Balkan cinema and gaming" (December 2-5, 2021) and "InMECS21 Conference 1st Media and Cultural Studies", organized by Hasan Kalyoncu University Faculty of Communication, with the lecture entitled "Film vs Digital: Emotions, Feelings and Experience" (September 6 - 7, 2021) and published an article in CONCEPT magazine No. 1 (26)/2023 entitled 'Literature - A Source of Inspiration in the Albanian Cinema'.



THE INVISIBLE SUCCESSOR

(PASUESI I PADUKSHËM)

Mini Tv Series 600 minutes Albania

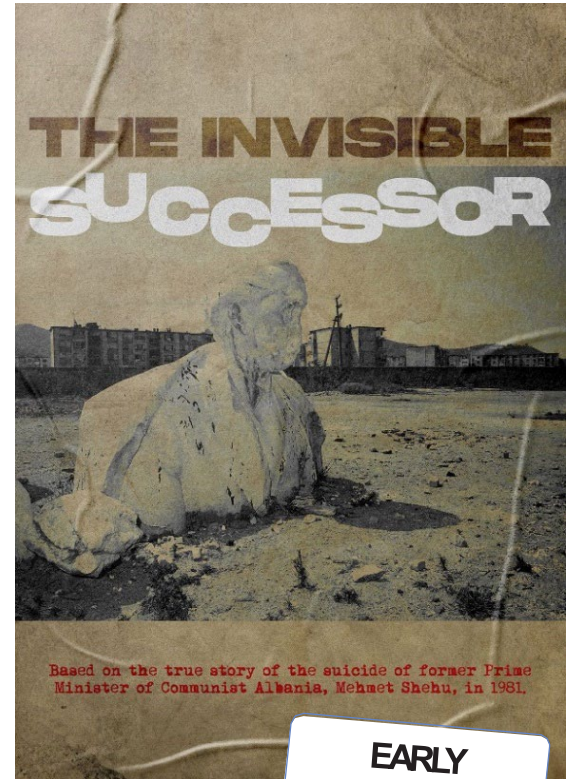
LOGLINE

In 1980s Stalinist Albania, Prime Minister Mehmet Shehu's growing ambition threatens his lifelong comrade, paranoid dictator Enver Hoxha, spiraling into a deadly game of power that will shatter their iron-fisted regime.

MINI TV SERIES FACTS

Genre:	Drama, Thriller, Psychological horror
Producers:	Sabina Kodra,
Author:	Robert Budina, Sabina Kodra
Director:	Robert Budina
Writers:	Robert Budina
DoP:	
Cast:	
Language:	Albanian
Budget:	€

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SYNOPSIS

Set against the backdrop of 1981 socialist Albania, "The Invisible Successor" is a gripping mini-series that unfolds the final chapter of dictator Enver Hoxha's reign and the dramatic fall of his presumed heir, Prime Minister Mehmet Shehu. As Hoxha's health deteriorates, a maelstrom of paranoia and power struggles engulfs the regime's inner circle, setting the stage for a riveting tale of political intrigue and personal tragedy. The series opens with a deceptively festive scene: the engagement party of Shehu's middle son, Josif, to Suzana, a rising basketball star from an aristocratic family persecuted by the regime. The celebration at Shehu's opulent villa takes an ominous turn with the unexpected arrival of Hoxha and his wife Nexhmije. Tensions simmer as Hoxha, visibly envious, tours Shehu's luxurious home, foreshadowing the fractures in their long-standing friendship. As Hoxha's paranoia intensifies, he subjects his inner circle to increasingly bizarre trials of loyalty. In a surreal twist, the dictator summons his politburo to interpret their transcribed dreams, projected onto a cinema screen. This theater of the subconscious becomes a twisted game of subliminal messages and veiled threats, blurring the lines between reality and nightmare. The engagement of Shehu's son Josif to Suzana becomes the catalyst for Shehu's downfall. Hoxha, incensed at being kept in the dark about Suzana's family background, confronts Shehu

THE INVISIBLE SUCCESSOR

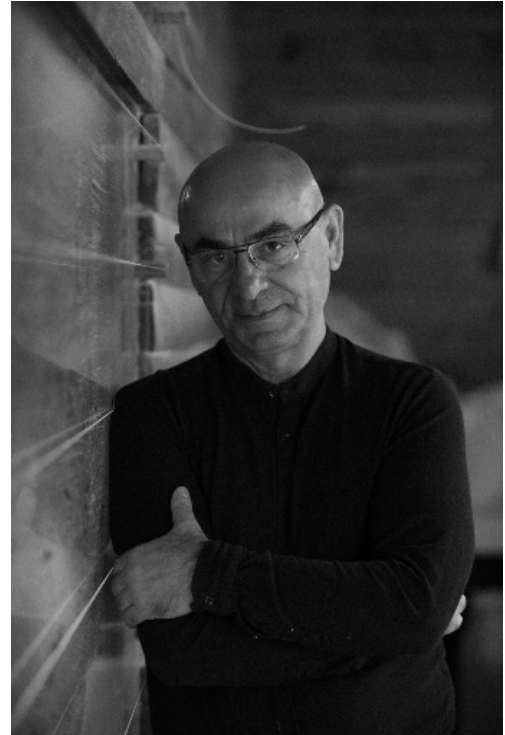
and demands action. The prime minister is forced into an impossible choice: separate the couple, allow his son to become a social pariah, or risk Josif's suicide. In a heart-wrenching scene, Josif meets Suzana one last time, their doomed love crushed under the weight of totalitarian control. As cracks in the Hoxha-Shehu relationship deepen, Shehu makes a bold move, proposing a film about his exploits in the Spanish Civil War to famed director Ismet Kanina. This act of self-aggrandizement further stokes Hoxha's suspicions, prompting him to task his ruthless propaganda chief, Ramiz Alia, with monitoring the situation. The series portrays Hoxha's descent into physical and mental decline through haunting fever dreams. Visions of painters crafting distorted portraits of the dictator serve as an ominous metaphor for the regime's crumbling façade and the looming power struggle. Shehu's position becomes increasingly precarious as he faces public humiliation and isolation from the inner sanctum. In a desperate attempt to salvage his standing, he pens a letter to Hoxha, unaware it will become his political epitaph. The situation reaches a breaking point when Defense Minister Kadri Hazbiu delivers the fatal news of Hoxha's renunciation. In a moment of desperation, Shehu shoots Kadri dead before taking his own life.

The aftermath of Shehu's death is handled with chilling pragmatism by the regime. His villa is swarmed by state security agents investigating the "suicide," while his family is allowed only a token presence at the burial. In a final twist of irony, Hoxha commissions Shehu's son Behar and director Ismet to create a propaganda film canonizing the dictator's legacy, using Shehu's final letter as source material. Through its blend of historical drama, psychological tension, and surreal elements, "The Invisible Successor" paints a vivid and disturbing portrait of power, paranoia, and

DIRECTOR'S BIOGRAPHY

Robert Budina is an Albanian independent filmmaker and producer. His first short LULEBORË participated in 40 festivals worldwide, winning awards in Tiff (Al), Algarve (Pt), Tanger (Ma). Budina's debut feature AGON screened at over 30 festivals and was Albania's Oscar nomination in 2014. A SHELTER AMONG THE CLOUDS, his second feature, premiered at Tallinn Black Nights Festival, winning awards in Cinequest (Us), PriFilmFest (Ko), Valetta (Mt), and was distributed in Germany & Austria. Budina created the mini tv series THE SQUARE OF POWER with 40% audience share on mos acclaimed Albanian national TV KLAN. His third feature WATERDROP had its world premiere in Warsaw (Pl) and continues its festival journey with screenings in Cottbus (Ge), Göteborg (Sw), and upcoming presentations in Sofia (Bg), Bari (It) and Phoenix (Us). He is currently developing a new tv mini-series THE INVISIBLE SUCCESSOR.

betrayal. The series offers a chilling glimpse into the inner workings of a totalitarian regime in its twilight years, where long-standing loyalties crumble and even the closest allies can become enemies overnight. As Hoxha's health rapidly deteriorates, the fall of his most trusted lieutenant signals the beginning of the end for a regime built on fear and suspicion.





ERAFILM stands as a cornerstone of Albanian cinema, established in 2001 by visionary producers Sabina Kodra and Robert Budina, evolving through 24 years of experience into one of the country's most seasoned film production companies.

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