



8TH EDITION

ACTION THRILLER CRIME ADVENTURE FILM FESTIVAL PRIVATE ROOM

TBILISI · OCTOBER 14-17, 2026

Live Screenings · Festival Channel · Screenplay Contest

FESTIVAL BOOKLET

About

Action Thriller Crime Adventure Film Festival Private Room is an international festival of genre cinema in Tbilisi, part of Live Screenings Network. Twelve films were selected for its 8th edition, from nine countries. They screen live in Tbilisi, and the full programme is shown on our private Festival Channel. Seven screenplays compete in the online Screenplay Contest.

How the awards are decided

Festival Winner is decided by the audience in the hall, from the scoring cards filled in after each screening. Channel Audience Choice is decided by online voting on the Festival Channel, and the Readers' Choice Award by the readers of the Screenplay Contest. All other awards are decided by the jury.

The selection

THE HOAX

Italy · 18 min

THE NOMAD'S LEGACY

Kazakhstan · 111 min

FIVE STARS

United States · 23 min

THE DIGGERS

France · 22 min

THE MOTHER OF FIREFLIES

Poland · 23 min

PREDATION: BLACK SERUM

Switzerland · 17 min

JUST LIKE THAT

Ukraine · 20 min

THE MASTERS OF DANCE-FU

United States · 16 min

DEADLY

Italy · 71 min

ALGUIEN LOS VIGILA (SOMEONE IS WATCHING THEM)

Uruguay · 100 min

ADORER

Austria · 24 min

DOG DAYS

United States · 114 min

WHO KILLED TRUELOVE?

Robert A. Lifton · screenplay

TWO FOR THE PRICE OF ONE

Pete Pepe · screenplay

AFTER THE MELTDOWN

Thia Markson · screenplay

STRAY SHADOWS

Neil Clarke · screenplay

OUT OF TIME

Joe Calabria · screenplay

THE ENERGY HEALER

Joanna Evans · screenplay

CAGEY

J.J. Hillard · screenplay

Award winners are announced on October 17, 2026, on the festival event page, on our social channels and by direct email to participating filmmakers and writers.



THE HOAX

Directed by Gabriele Signani • Italy • 18 min • 2026

Five dealers are forced to commit a murder.

JURY NOTE

A short that wastes nothing. Five men, one order and no way out: the film keeps its frame tight and lets the pressure do the work. It sets the tone for the whole programme: genre cinema at its most compressed.





THE NOMAD'S LEGACY

Directed by Marina Kunarova • Kazakhstan • 111 min • 2026

Post-war Kazakhstan: a police captain, framed for a train explosion that killed his closest friend, hides in a remote mountain village, where a cursed treasure from sacred graves sets off a chain of murders.

JURY NOTE

The largest canvas in this year's programme. A period crime story set in 1950s Kazakhstan, it moves between a police drama and a mountain mystery, in landscapes most of our audience has never seen on a screen. A reminder that genre cinema is made everywhere, and that its classic forms travel.





FIVE STARS

Directed by Demetrius Joyette • United States • 23 min • 2025

A retired veteran finds transitioning into civilian life tough, when a woman with a big problem enters his rideshare begging the question: can you really escape fate?

JURY NOTE

A familiar setup turned on its side: a veteran who wants a quiet life, a rideshare, and a passenger who brings trouble back into his car. The film plays the action straight and the comedy dry, and trusts its lead to carry both.





THE DIGGERS

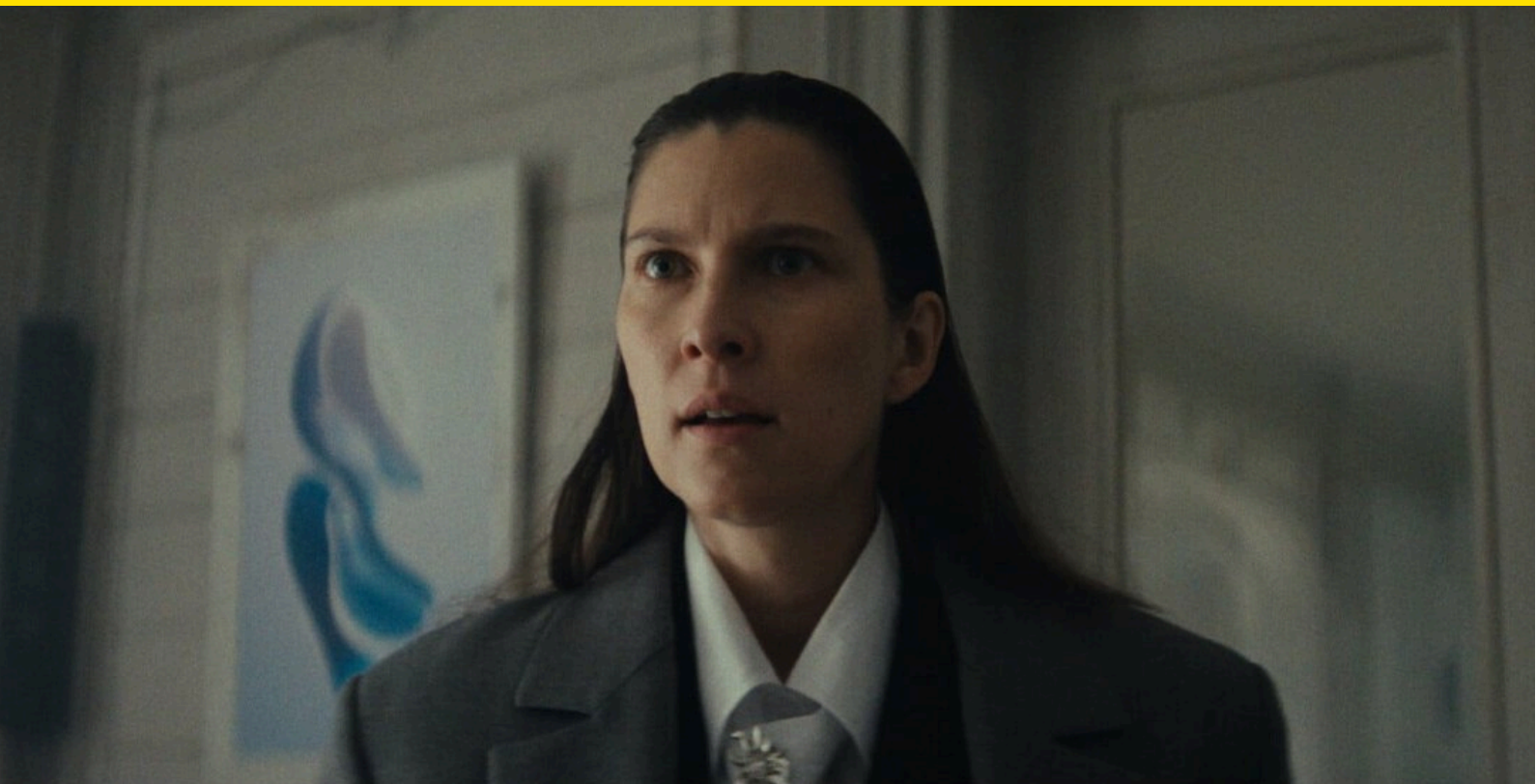
Directed by Jean-Louis Carrasco • France • 22 min • 2026

To bring his family to France, a migrant forced to work for the Parisian underworld must complete one final mission, and a routine run turns into a night with an unexpected outcome.

JURY NOTE

Crime cinema built on a social reality. A migrant's last job for the Paris underworld, told in three languages from the bottom of the city's economy. The genre gives the film its pulse; the people give it its weight.





THE MOTHER OF FIREFLIES

Directed by Michał Floriańczyk · Poland · 23 min · 2026

In a dystopia where people with genetic defects are eliminated, a pregnant agent of the regime interrogates the family of her ex-partner, suspected of hiding an "excluded" child.

JURY NOTE

The most ambitious production in the short programme. A dystopia told through a single interrogation, with Ireneusz Czop and Kamila Kamińska in the cast. The world is built in detail, but the film never loses sight of the family at its centre.





PREDATION: BLACK SERUM

Directed by Timur Öрге · Switzerland · 17 min · 2026

An elite mercenary team breaks into a hidden lab outside Zurich to steal an AI-driven nanobot serum and unleashes a monstrous, evolving hybrid.

JURY NOTE

Heist cinema that turns into a creature feature halfway through, with a production scale rare for a seventeen-minute film. It knows exactly which genre pleasures it is delivering, and delivers them without apology.





JUST LIKE THAT

Directed by Valentine Marynych · Ukraine · 20 min · 2026

Three amateur thieves try to steal a car from a lonely elderly man with a criminal past, and the night takes an unexpected turn for both the robbers and their target.

JURY NOTE

Three masked amateurs, one quiet old man and a very bad choice of car. A dark comedy built on contrast: the calm of someone who has done this before against the chaos of people who have not. Made by a young Ukrainian team, it is one of the most confident shorts in the selection.





THE MASTERS OF DANCE-FU

Directed by Grahm Molloy • United States • 16 min • 2026

In the city, a young karate master discovers a new team of music-blasting martial artists. When a challenge is presented, a battle ensues. Only one dojo will stand in the world of Dance-fu.

JURY NOTE

The lightest film in the programme, and deliberately so. A young cast, a karate dojo and a rival crew who fight to music: it brings pure energy to the programme and a sense of play that the genre too often forgets.





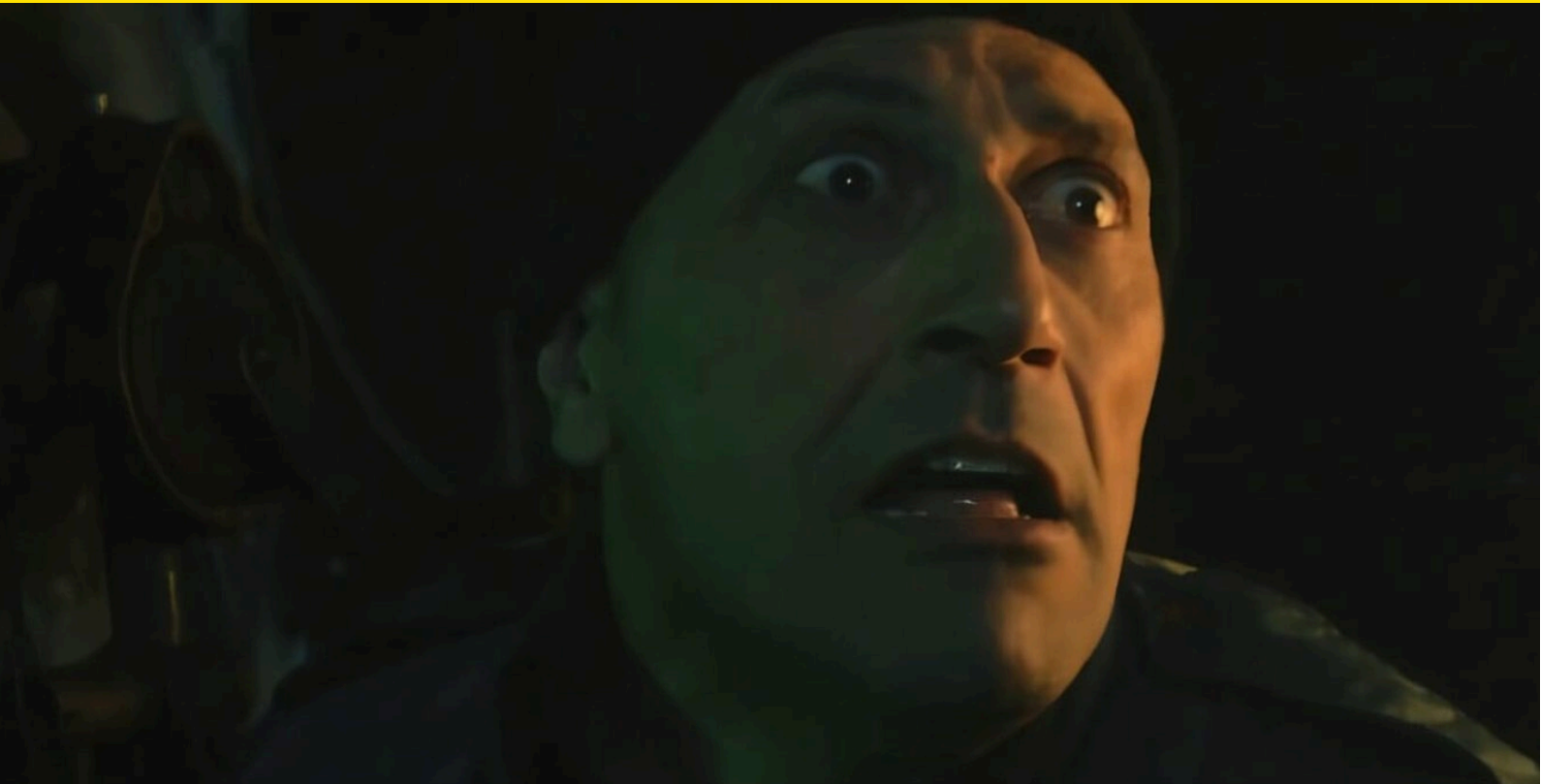
DEADLY

Directed by Diego Bonuccelli • Italy • 71 min • 2026

A mountain farmer hides an undercover cop hunted by criminals, and when his daughter arrives, his buried past and the gang's revenge descend on the refuge at once.

JURY NOTE

An Italian action-thriller set almost entirely in a mountain refuge. A farmer, an undercover cop and a past that returns with the gang: the film works within a contained space and builds steadily to its reckoning.



ALGUIEN LOS VIGILA (SOMEONE IS WATCHING THEM)

Directed by Miguel Torená Bogao • Uruguay • 100 min • 2025

Framed and hunted, a former police officer must navigate a hostile Montevideo and confront those who betrayed her in a relentless race against time.

JURY NOTE

Uruguayan action cinema made on practical stunts and dark humour. A framed ex-cop on the run through Montevideo: the film runs on momentum and on a lead who never stops moving. Independent genre filmmaking with real energy.





ADORER

Directed by Krystian Kuzański · Austria · 24 min · 2025

After a one-night stand, Yves believes he has found the love of his life. When his feelings go unreciprocated, he crosses a line to invade the privacy of the woman he adores.

JURY NOTE

A psychological thriller about obsession, told from inside the head of the man who crosses the line. It is uncomfortable by design: the film refuses to let the audience settle on whom to root for, and that is where its tension comes from.





DOG DAYS

Directed by Keven A LaCroix • United States • 114 min • 2025

Three criminals locked in a warehouse with explosive collars on their necks have one day to steal five million dollars from a mob game.

JURY NOTE

A contained heist thriller with the ticking clock built into the premise: three criminals, explosive collars and one day to rob a mob game. The setup is lean, the stakes are literal, and the pressure falls on the characters as much as on the plan.



Who Killed Truelove?

A toxic marriage. A dangerous affair. A setup worth
hundreds of millions. Only the con survives.

A SCREENPLAY BY ROBERT LIFTON

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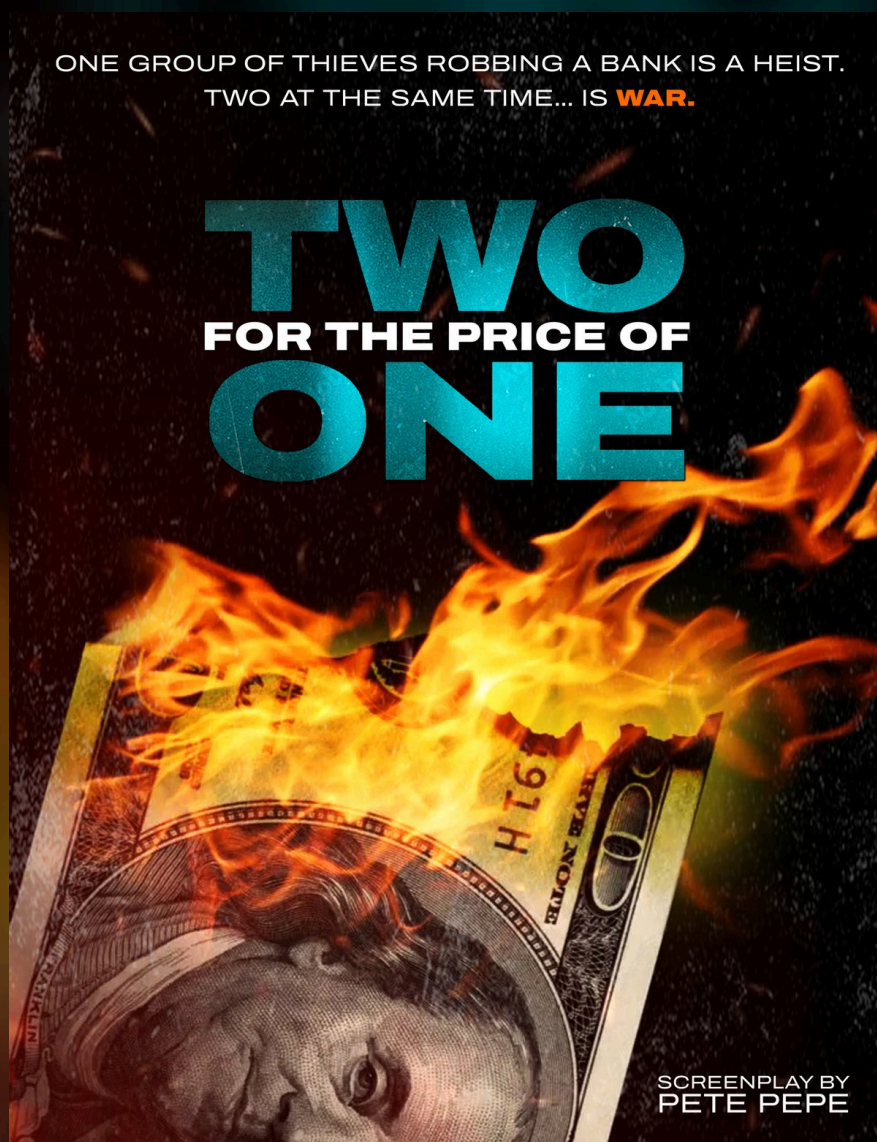
WHO KILLED TRUELOVE?

Written by Robert A. Lifton • Feature screenplay • 105 pages

A toxic marriage, a dangerous affair and a setup worth hundreds of millions: in this game of desire and betrayal, only the con survives.

JURY NOTE

Polished neo-noir with a voice that knows its lineage. Narrated by a kept husband who believes he is the smartest man in the room, it plays the erotic thriller straight and pays off its twist. Contained, adult and very producible.



TWO FOR THE PRICE OF ONE

Written by Pete Pepe • Feature screenplay • 117 pages

One group of thieves robbing a bank is a heist. Two highly skilled groups hitting the same bank at the same time is war.

JURY NOTE

A premise you can pitch in one line, and a script that keeps paying it off. Two crews, one Manhattan bank, one day: the set pieces escalate, the ensemble stays clear, and the ending lands with real feeling.



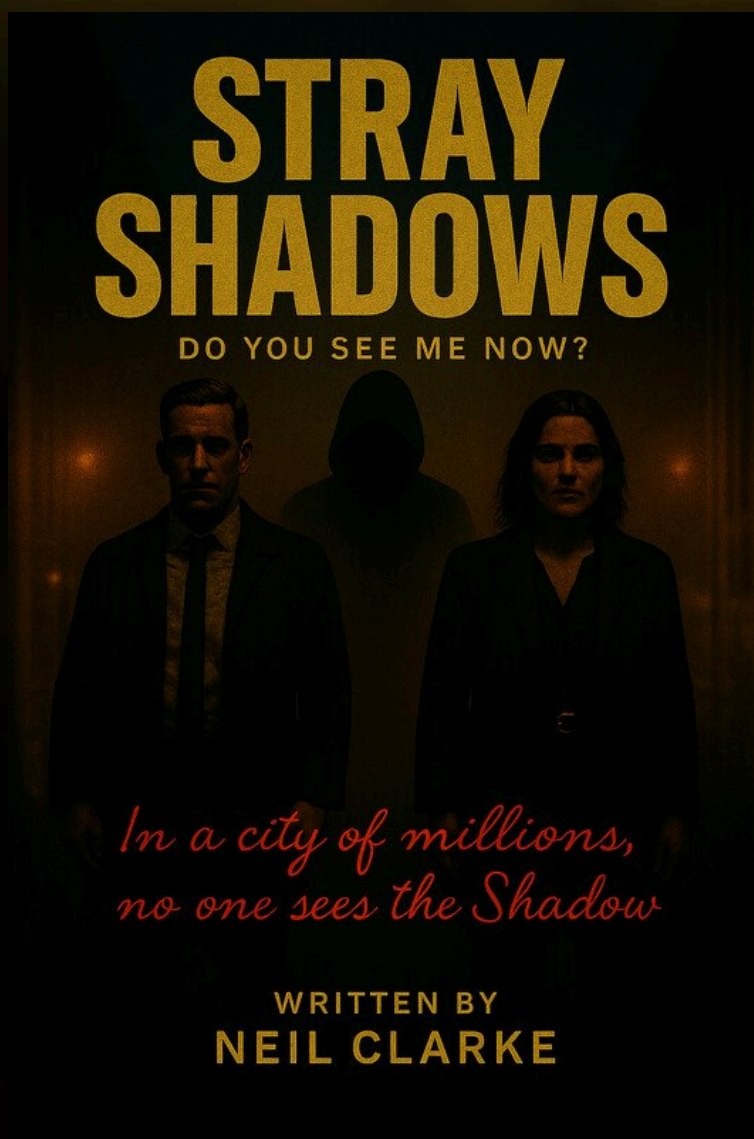
AFTER THE MELTDOWN

Written by Thia Markson • Feature screenplay • 109 pages

After a rugby tour behind the Iron Curtain catches the CIA's attention, an American antiques dealer becomes an off-books Cold War operative, and years later a covert plan may have helped trigger Chernobyl.

JURY NOTE

Restrained, carefully built spy drama drawn from real events. Moving between an old man in the present and the operative he was in the 1980s, it earns its weight through what is left unsaid, down to a drawer that clicks shut on a lifetime of secrets.



STRAY SHADOWS

Written by Neil Clarke · Feature screenplay · 103 pages

A serial killer murders society's forgotten people in plain sight, and two detectives race to stop his final public act.

JURY NOTE

A detective thriller with a clear idea underneath it: a killer who strikes the people no one notices. The procedure is tight, the detectives are drawn with care, and the finale turns the theme into the event itself.

OUT OF TIME

One room. One detective who knows too much. One night that was not as clean as he claims.

A SCREENPLAY BY JOE CALABRIA

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OUT OF TIME

Written by Joe Calabria · Feature screenplay · 93 pages

A former rising athlete turned small-time enforcer is locked in a psychological battle with a detective who knows far more about his past than he should.

JURY NOTE

One interrogation room, a detective and a suspect, and a whole life surfacing between them. Spare, rhythmic prose and a soundtrack written into the page: the economy of this script is what brought it into the programme.

THE ENERGY HEALER

He doesn't believe in any of it. He's going undercover
as an energy healer anyway.

A SCREENPLAY BY JOANNA EVANS

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THE ENERGY HEALER

Written by Joanna Evans • Feature screenplay • 113 pages

An uptight FBI agent who does not believe in any of it goes undercover as an energy healer to get close to the man who shot him in the back.

JURY NOTE

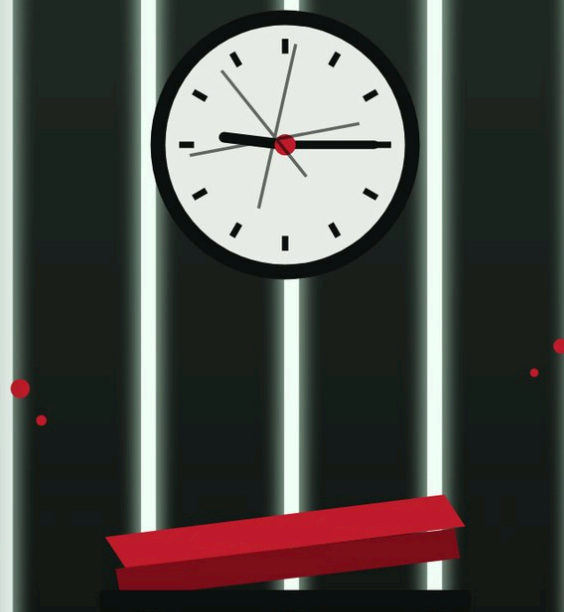
A comic voice entirely its own, from the opening image of an FBI agent in a banana suit. Underneath the absurdity is a tightly built action comedy about a sceptic forced to play a believer.

CAGEY

Two employees. One office. Thirty minutes. Whoever is left alive gets the promotion.

A SHORT SCREENPLAY BY J.J. HILLARD

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CAGEY

Written by J.J. Hillard • Short screenplay • 8 pages

Locked in an office by their boss after a failed deal, two employees must fight to the death with standard business equipment. The survivor gets a promotion.

JURY NOTE

Eight pages, one locked office, two employees and the contents of a stationery cupboard. A sharp, contained short script that knows its joke and plays it to the end.



THANK YOU FOR JOINING US

Action Thriller Crime Adventure Film Festival Private Room is part of Live Screenings Network, running eight international festivals from Tbilisi, Georgia.

Submissions for the next edition open on FilmFreeway.

atcafilmfestival@gmail.com
livescreeningsfilmfestival.com

