

I MUST GO DOWN BY THE SEA AGAIN



WRITTEN & DIRECTED BY LEART RAMA

**BLAN
BEE**
FILMS

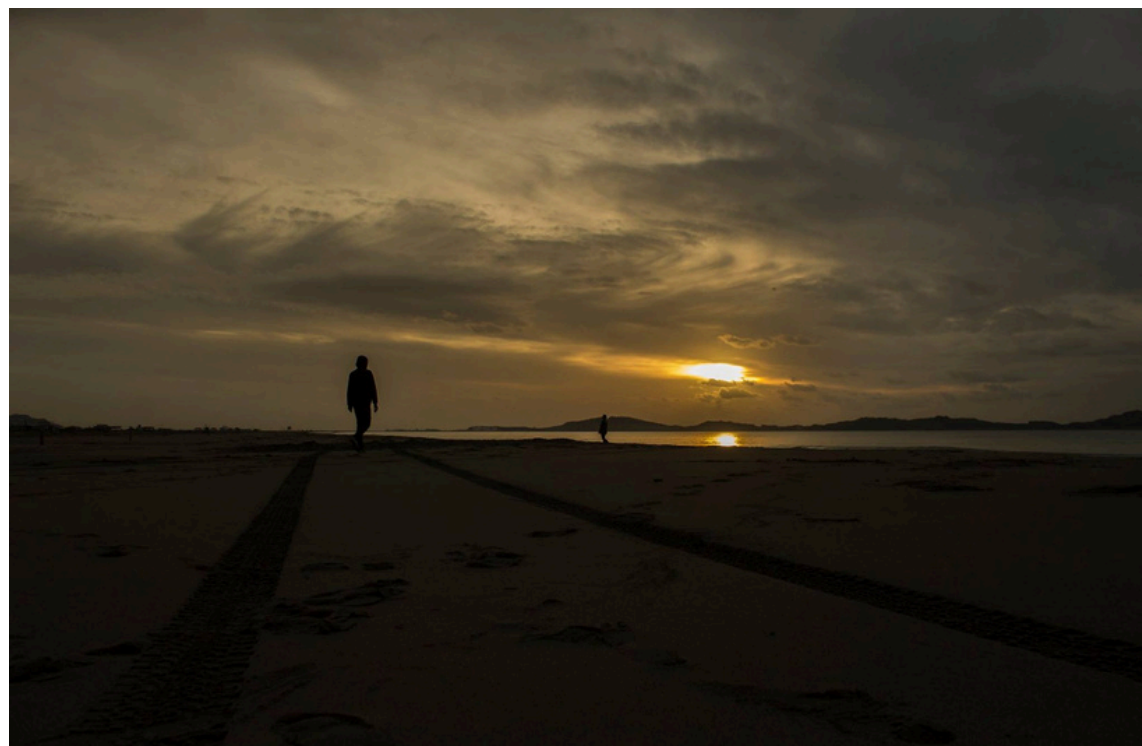


Short Synopsis

Vali, a 23-year-old film student, struggles to complete his graduation project, a film he believes will define his future. Sharing a crumbling apartment with his best friends, aimless dreamers Luani and Andi, he masks his insecurities with restless nights of escapism. When Vali casts Drini, a charismatic but emotionally volatile acting student, as his lead, their collaboration spirals into an intense and chaotic bond fueled by fleeting highs, drugs, and unspoken desires.

Drini, battling his own demons, becomes both Vali's muse and his undoing, pulling him into a world that oscillates between euphoria and destruction. The cracks deepen under the weight of betrayal, paranoia, nights lost to drugs, a predatory professor who, along with production company owner Albani, manipulates Vali in exchange for sex, and Tringa, his long-distance girlfriend, whose calls from his village serve as a haunting reminder of the life he left behind. Months later, the unfinished film forces Vali and Drini to reunite. But as unresolved emotions resurface and old wounds reopen, their attempt to finish the film teeters on collapse. In their struggle to balance ambition and emotion, the line between creation and destruction grows dangerously thin.

BASED ON A PERSONAL JOURNEY.



After a sleepless night on a desolate beach, Vali, a 23-year-old film student, wakes from a haunting vision of his own death.

Determined to complete his graduation film: a story about a young man who moves to the city, hides his sexuality, and faces suicide — he soon finds his own life beginning to mirror the script he’s writing.

Caught between his long-distance girlfriend, a manipulative professor who offers “help” in exchange for sex, and Drini, a magnetic young actor who awakens something deeper in him, Vali’s world becomes a maze of desire, power, and ambition. When a producer tempts him with success, Vali’s hunger for recognition turns against him, pulling him deeper into a web of manipulation and desire. Through sleepless nights, parties, and betrayals, Vali spirals toward the sea — where a drug-fueled trip with Drini turns to violence and heartbreak. When they meet again to finish the film, their performance dissolves into raw confession.

Set in post-visa Kosovo, *I Must Go Down by the Sea Again* is a raw portrait of a generation desperate to escape, even if it means destroying themselves on the way.



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I Must Go Down by the Sea is more than a film; it is a cultural and artistic statement from a new generation of Kosovar filmmakers, speaking honestly about urban life, queerness, isolation, and self-transformation in a region still shaped by post-war narratives and religion. My motivation to produce it stems from a deep belief in its authenticity, cinematic strength, and power to connect with international audiences, especially when given the right support. As a producer, I was immediately drawn to his vision. I Must Go Down By The Sea Again is his debut feature, but it reflects an artistic maturity and sensorial depth that is rarely found in first films. What makes Lert's approach unique is his background as both a filmmaker and a DJ, sound and image are inseparable in his work, creating immersive cinematic experiences that resonate on multiple levels.

– FILM PRODUCER, VALMIRA HYSENI

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With I Must Go Down by the Sea Again, I wanted to explore the quiet struggles that define so many young lives. The search for identity, the ache of unspoken desires, and the ways we navigate between belonging and isolation. This is not just a story about Vali, but about all of us who find ourselves caught between where we come from and where we long to be. This film is deeply personal to me, drawn from fragments of my own life and emotional journey. It reflects my experiences of growing up, leaving home, and confronting the tension between who I was expected to be and who I truly am. Like Vali, I have felt the weight of expectations, the pull of the city, and the need to carve out a space where I can exist freely, without fear or disguise. I Must Go Down by the Sea Again is, in many ways, a mirror of myself, of my generation, and of all those caught between the worlds they inherit and the ones they dream to create.

– FILM DIRECTOR, LEART RAMA

SIMILAR FILMS WE LOVE

As part of our pitch, we've included a list of comparable titles in the genre to give you a sense of what we want to create.



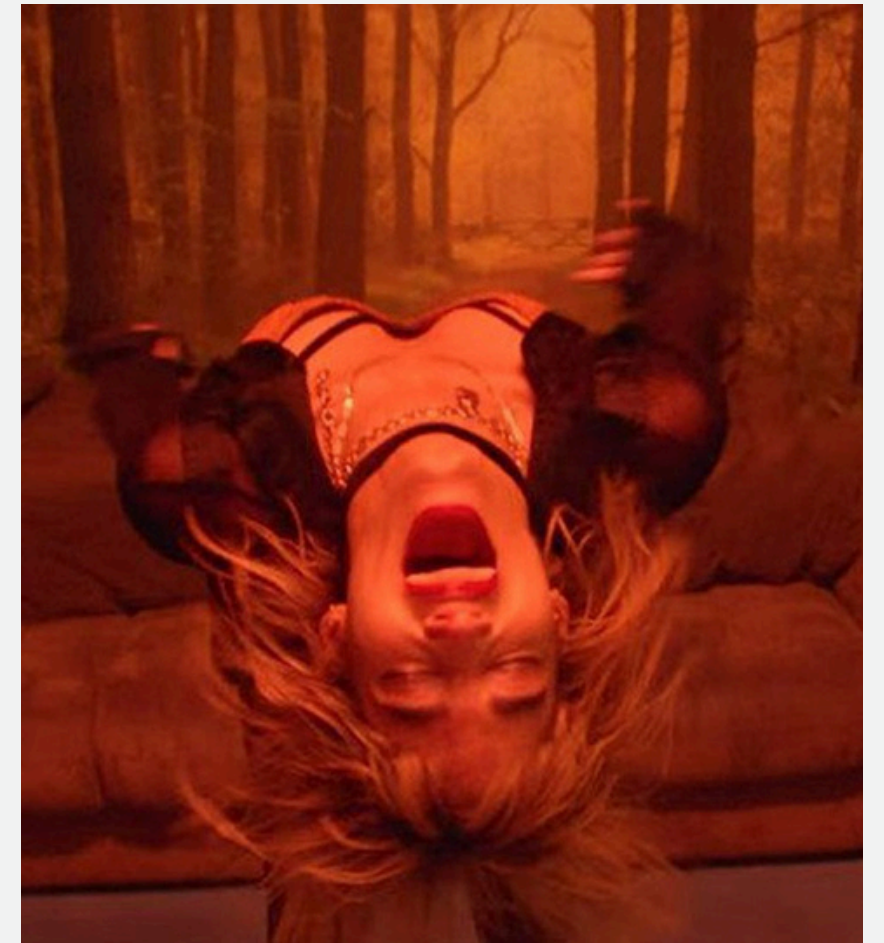
HJARTASTEINN
2016



VICTORIA
2015



KIDS
1995



CLIMAX
2018

KEY CHARACTERS

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VALI

Vali, 23, comes from a remote village in Kosovo but now studies film directing in the capital. He still carries traces of rural innocence — quiet, slender, and often dressed in pale, worn clothes, as if trying to disappear. Yet behind his calm gaze lies a restless hunger for connection, freedom, and escape.

Living a double life, Vali drifts between the expectations of his traditional upbringing and the secret world he builds in the city. By day, he's the devoted student and loyal boyfriend of a girlfriend he has back home; by night, he experiments, rebels, and searches for himself in fleeting encounters.

At the edge of accepting his sexuality, Vali remains trapped between fear and desire. His identity is fractured — a collection of selves kept apart by silence — yet beneath it all flickers a quiet longing: to be whole, to be seen, to finally exist without disguise.





DRINI

23 years old, born and raised in the city, Drini has a magnetic presence—you can't help but notice him, even from afar. He studies acting and walks with a theatrical confidence that seems innate. There's a certain shine in the way he moves, speaks, and dresses, as if every moment were part of a performance.

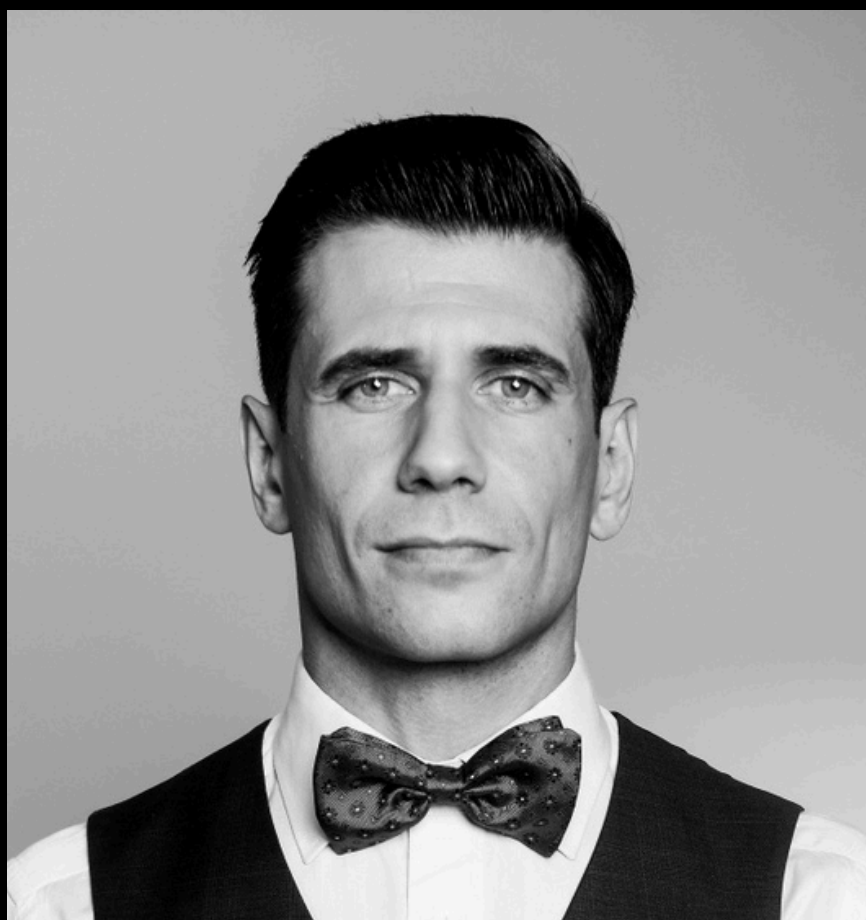
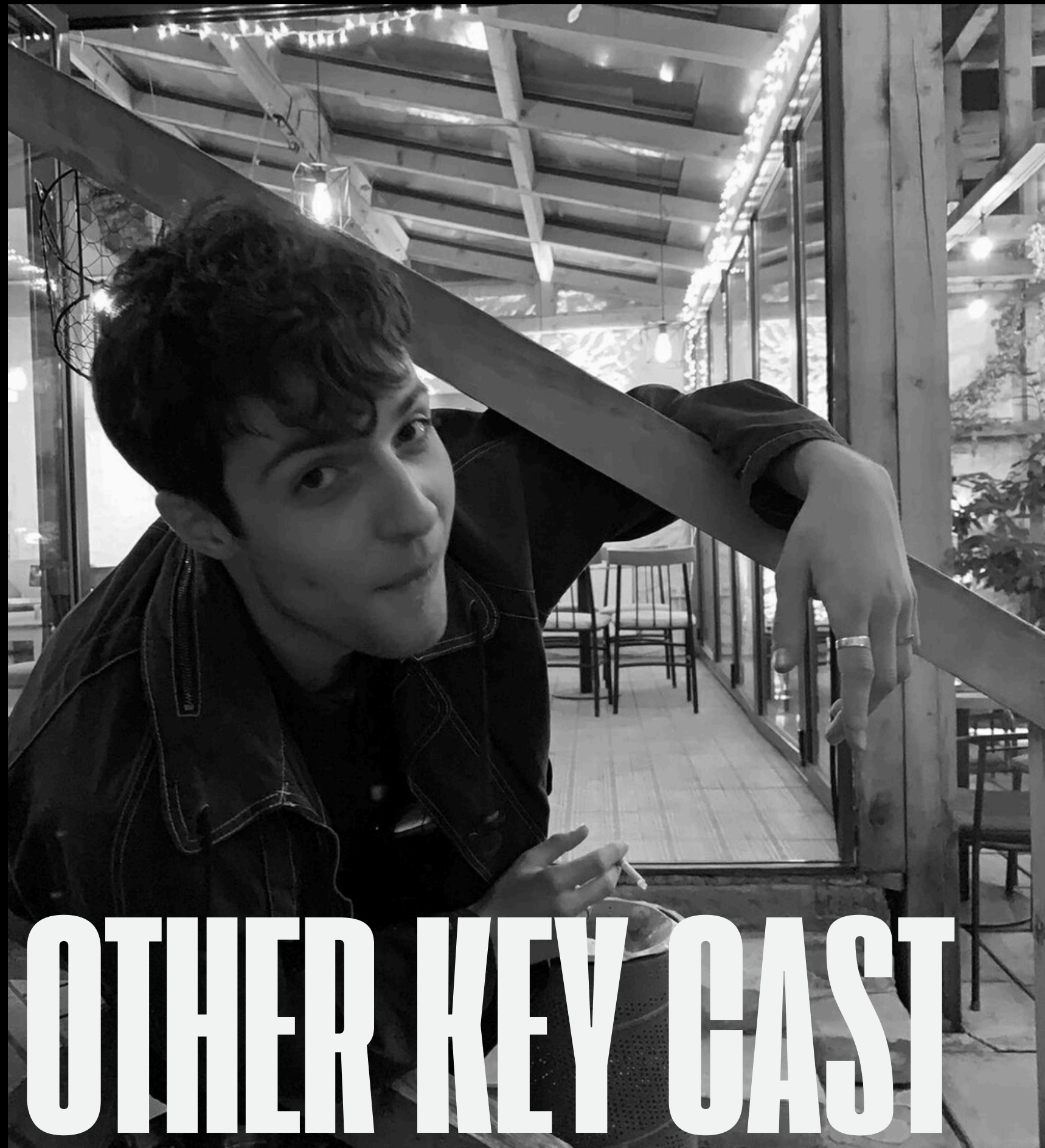
Drini is a dreamer, and his biggest dream is to win an Oscar one day—a moment he rehearses daily in front of the mirror, perfecting his acceptance speech word for word. He is surrounded by a close-knit circle of loyal friends and thrives on their energy.

Sexuality has never been a source of conflict for him. He came out early and was met with love and acceptance from his community, support that gave him the strength to feel fully at ease with himself. Drini lives unapologetically, blending ambition, sensitivity, and charm into a vibrant, luminous identity.

PROFESSOR

Around 50 years old, the Professor is known for his strict discipline and commanding presence. Always punctual, always serious—he stands out from his colleagues in appearance: polished leather jackets, meticulously styled hair and beard, a man deeply invested in how he is perceived. In the classroom, he shouts, pressures students, demands perfection—the kind of teacher who thrives on absolute control. But outside the university walls, that control takes a darker turn. His anger morphs into a predatory hunger, directed particularly toward young men. What begins as mentorship with Vali quickly turns into something murky and exploitative. The Professor's personal life is layered and compartmentalized. A wife and child exist somewhere in the background—distant, nearly irrelevant shadows of a life he pretends to maintain. The deeper he sinks into secrecy, the more his suppressed desires intensify, driven by a toxic pursuit of power and pleasure through forbidden fantasies.





OTHER KEY CAST

CONCEALING THE ENIGMA

At its core, *I Must Go Down by the Sea Again* thrives on mystery: what is hidden, unspoken, and only half-seen. The film invites the audience into Vali's fragmented perception, where truth and illusion constantly blur. Secrets live in glances, in the flicker of a neon light, in the silence that follows a question left unanswered. Nothing is ever fully revealed; every gesture conceals another layer. The camera observes rather than explains, allowing the enigma to breathe, to be felt rather than solved. What emerges is not a mystery to decode, but a haunting presence that lingers, like a dream one can't quite remember but can't forget either.



IN LIMINALITY

Set in the charged atmosphere of contemporary Kosovo, *I Must Go Down by the Sea Again* moves through dim apartments, neon-lit clubs, and rain-soaked streets — spaces where youth drift between dreams and disillusion. The city hums with desire and decay, a place both liberating and suffocating, where every night feels like the edge of something about to collapse. Against this backdrop, tradition and modernity clash in silence; love hides in shadows; truth flickers through mirrors, phone screens, and pulsating lights. When the story finally reaches the sea, the chaos quiets — and what once felt like escape becomes a confrontation with the self.



MARKETING AND REACH

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MARKETING STRATEGY

A film you don't watch, you fall into it.

I Must Go Down by the Sea Again will be marketed not as a film to watch, but as an experience to enter. The campaign will merge cinema, music, and visual art mirroring the film's sensory, hallucinatory language and Leart Rama's dual identity as a filmmaker and DJ. The goal is to blur the border between promotion and performance, turning every touchpoint into an extension of the film's emotional and sonic world.

STRATEGY BEFORE THE PREMIERE

The Film as a Frequency - "Sound Before Image" - Before the film premieres, audiences will hear it. A series of sound fragments like whispers, field recordings, distorted dialogue, ambient drones will be released anonymously across streaming platforms, vinyl pressings, and club nights under the title "I Hear You Down by the Sea." These will function as sonic trailers, drawing listeners into the film's inner rhythm long before seeing any frame.

Visual Identity - "Dreams in Motion" - The film's promotional materials will reject traditional poster formats in favor of surreal motion visuals: LED loops, gallery projections, and glitchy textures that evolve over time. No single key image, but a living series of fragments like Vali's eyes blinking through smoke machine, the sea trembling, a cigarette burning backward, creating a mythology of images across digital and physical space.

Cross-Reality Premiere Path - The official festival campaign will carry the same spirit: intimate, disruptive, and sensorial. Press kits will arrive as miniature cassette tapes or QR-activated postcards with fragments of the soundtrack, leading journalists into an interactive microsite that feels like entering a dream not a film pitch.

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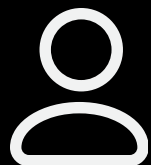
The Rave as a Ritual - “The Film Starts at Night” (special film screenings) - Instead of a standard premiere, the launch will take the form of a hybrid screening-performance in a warehouse or abandoned cinema. Part film, part live A/V show. The screening ends with a DJ set sampling sounds from the film's score, inviting the audience to literally dance through the story's aftermath. This event format can travel from Prishtina to Berlin, Milan, and Lisbon merging festival audiences with underground communities.

The Personal Archive - “Leart's Universe” - A curated social campaign will unveil the making of through the lens of memory: VHS tapes, behind-the-scenes polaroids, diary pages, and studio sounds, not as marketing assets but as personal artifacts. Each post will feel like discovering part of Vali's psyche. A partnership with an art publication or fashion collective (such as 032c, Dazed, or Numéro Berlin) could frame this as a cross-disciplinary feature on the collision of film, identity, and electronic music.

The Sea as a Metaphor - “You Bring the Waves” - A participatory digital project will invite audiences to record short clips of themselves by the sea whispering a secret, confessing something they've never said aloud, to be compiled into a living online installation called “The Sea Remembers.” This connects the film's theme of reflection and rebirth with collective storytelling, extending its reach beyond the screen.

Community over Hype - Instead of traditional influencers, the campaign will activate community curators, DJs, queer collectives, film students, and independent spaces giving them access to exclusive screenings, limited zines, and remixed soundtracks to distribute locally. The film's word-of-mouth will grow organically, through people who feel represented rather than targeted.

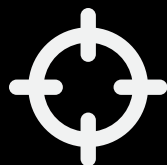
STRATEGY AFTER THE PREMIERE



TARGET AUDIENCE

A generation shaped by internet intimacy and post-trauma realism. Young adults who build identities from fragments and refuse to fit any single frame.

Local older generation who still thinks that homosexuality is a disease



DEMOGRAPHIC FOCUS

Audiences who seek stories that mirror their contradictions:

Age: 18–35 / the age of self-definition, confusion, and first collapse.

Global story / global audience



KEY INTERESTS

Cinematic craftsmanship

Cathartic stories

Psychological complexity

Plot twists

AUDIENCE PROFILE

MEET THE TEAM



LEART RAMA
DIRECTOR



VALMIRA HYSENI
PRODUCER



MOSTAFA ELKASHEF
CINEMATOGRAPHER



JETA VESELI
PRODUCTION DESIGNER



ENIS SARACI
FILM EDITOR



GENC ELEZAJ
COMPOSER

THANK YOU

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