

















TFL Catalogue 2020

TORINOFILMLAB

What a year! 2020 began with the world premiere of a record-number of **5 TFL Films at the Berlinale**. When the lockdown arrived and all of us were stuck at home, we decided to launch a new online format, **TFL Next**: a series of intensive training workshops focused on different areas of filmmaking, from film and TV series development to story editing and audience design. A short and flexible format that completes the offer of our programmes, and that have attracted **117 filmmakers only this year**.

We launched new partnerships as well: together with the **Berlinale World Cinema Fund** we are working to support WCF-funded projects on their overall strategy for distribution and audience engagement, and we have started a collaboration with **Trentino Film Commission** to help TFL-funded projects to put into action green practices during the production stage.

In the meantime, the number of **TFL Films** continues to grow: **120 titles coming from 52 different countries**. Since the launch of TFL in 2008, a total amount of \in 5.229.000 has been awarded to filmmakers from all over the world.

This would not have been possible without the continuous support from the MiBACT – Ministero per i Beni e le Attività Culturali e per il Turismo, Regione Piemonte, Città di Torino and Creative Europe – MEDIA Programme of the European Union.

A warm thanks also to all our **international partners**, who allow us to reach filmmakers worldwide and discover new voices. To our network of **tutors**, **experts and alumni**, which continues to expand: to them goes the merit of keeping a supportive professional community active.

Last, but not least, all of these great achievements are a result of the dedication of the **TFL Staff** and the **Pedagogical Team**: working from their kitchens and living rooms, they have invested all their passion in making this a unique and unforgettable year!

Mercedes Fernandez TFL Managing Director







TFL MEETING EVENT 2020 DIGITAL EDITION

We are all now painfully aware of the impact that COVID-19 has had and will continue to have on our personal and work lives. But **let's continue moving forward together**!

We have seen how effective and efficient online markets, meetings and screenings can be and how the pandemic has worked as an accelerator for change, **encouraging new business models and ways to engage with the audience**. But of course, we have also felt the loss of being able to meet and catch up in person.

Whatever the future holds, we know that we are heading towards a new normality with hopefully a good balance between online and real life.

The crucial role that sales agents, distributors and festivals are playing in circulating and providing visibility for films is now more than ever of key importance.

And for that reason, we want to say thank you to all those attending – for your commitment, motivation and passion for the industry and your **enthusiasm to support new and emerging talent**.

Your participation is fundamental. Without your continued support and involvement a new generation of filmmakers will go undiscovered and unsupported.

Keep safe! Together – with imagination and creativity – we will find solutions to the challenges ahead.

Jane Williams TFL Head of Industry Olimpia Pont Cháfer TFL Partnerships























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SCRIPTLAB

In April, a wise friend said to cheer up and reframe. During this past year, perhaps stagnant systems are shaken, doors open for those traditionally not given access, agility and mobility has changed and there is, *maybe*, the shiver of a creative revolution. **The world is surprisingly interconnected and geography is not an obstacle for participation**.

Let's decide to come out of 2020 more compassionate, inclusive, open and willing to take time. To stand against fear, elitism, traditionalism and nationalism and **promote different stories**, other perspectives, a wider view, open discourse and empathic encouragement. In this intersection, **ScriptLab aims to exist**.

We are grateful to the participants for their grace, generosity and good humour: they signed up for a residential workshop. Instead they have been part of an online experience, **a reinvented virtual Lab**. ScriptLab Project Manager Juliette Fournier deserves a special mention for her unflagging commitment, good spirit, days of extra time spent making this edition so smooth. The tutors have been exceptional in their flexibility and professionalism, **extending access to their expertise**, creating constructive environments in their online groups. We have also been fortunate in welcoming great guest trainers throughout the Lab. All should take a bow.

The 2020 selection has exceeded our expectations. We look forward to introducing you to these fantastic projects, the wonderful filmmakers and **Story Editor trainees** we had the privilege of working with.

Eva Svenstedt Ward ScriptLab Head of Studies Amra Bakšić Čamo Curator

WITH THE SUPPORT OF



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SCRIPTLAB AWARDS 2020

TFL White Mirror

Writing grant of \in 3.000 to support stories that tackle environmental issues, sustainability or any related changes happening in today's world

CNC Award

Granted by CNC – Centre national du cinéma et de l'image animée, providing € 8.000 for the further development of a project

CNC JURY



Paolo Bertolin Film Festival • Italv



Stienette Bosklopper Production Netherlands



Sata Cissokho Sales Agent • France

PEDAGOGICAL TEAM

HEAD OF STUDIES



Eva Svenstedt Ward Story Editor • Sweden



CURATORS

Amra Bakšić Čamo Production • Bosnia and Herzegovina



Vincenzo Bugno Film Fund • Germany

TUTORS



Philippe Barrière Scriptwriter & Story Editor • France



Writer/Director & Story Editor • Germany



Rasmus Horskjær Scriptwriter & Story Editor • Denmark



Franz Rodenkirchen Story Editor • Germanv



GUEST TRAINERS

Maria Solrun

Françoise von Roy Story Editor Germany



Violeta Bava Production & Film Festival • Argentina



Graham Ward Training • United Kingdom





Jessica Woodworth United States/Belgium • Writer/Director



Stefano Tealdi Pitching Trainer • Italy



After Dark

Erenik Beqiri France/Albania

Tom has one seemingly simple task: tell his father that his girlfriend is a vampire and that he loves her.

PRODUCTION COMPANY

Origine Films 21 avenue du Maine 75015 Paris France www.originefilms.fr T +33 1 42 84 22 70 contact@originefilms.fr

PRODUCERS

Emilie Dubois, Dritan Huqi, Olivier Berlemont

CO-PRODUCER

On Film Production – Albania

PRODUCTION STATUS In development, financing

TOTAL PRODUCTION BUDGET € 700.000



Erenik Beqiri Writer & Director

Erenik studied at the Academy of Arts in Tirana, where he graduated with a Master's degree in Film Directing.

His last short film *The Van* premiered in the Official Competition of Cannes Film Festival 2019 and was screened in more than 60 film festivals.

Erenik's films showcase the characters' inner struggles as they confront the socio-political space they inhabit, ultimately coming down to unsettling decisions that define them as comic, tragic, or grotesque portraits of society.

His feature project *After Dark* is the first Albanian project to be selected at Cannes' Cinéfondation Residence, in 2020.

SYNOPSIS

In Tirana, Tom and Anna have been together for over two years, keeping their love hidden and protecting it from external influences. The day has come to tell the truth and make their relationship official with Tom's father. But how can he explain to him that Anna, like all the members of her multi-cultural family, needs blood to survive and cannot endure the daylight?

Among the social storm that takes over Tirana and the ongoing demonstrations, their relationship takes a furious spin that demands sacrifices.

INTENTION

Tirana, where I live and want the story to take place, is a city breathing in chaos and filled with contradictions, in the middle of many social conflicts bound to explode at any minute. This couple is seeking acceptance in a place that continuously changes and challenges their identities. It is the story of a boy falling in love with a girl while fighting for survival. Struggling to find a way to learn how to love each other and themselves.

Anna is a vampire, but *After Dark* is not a vampire film. There will not be any fangs, crucifixes, or irresistible seductive powers. They are not immortal; they are a cursed extension of our society that cannot find where they fit in. They are flawed sensitive beings with desires and needs like you and me. Focusing on everyday things, like the struggle of living as a couple when one lives by day and the other one by night.

After Dark tries to answer a simple question: can we feel the same feelings towards each other when we are so different?



Blue Star

Stella Kyriakopoulos, Margaret Shin Greece

A social screwball comedy set on an island ferry during Greece's financial crisis.

PRODUCTION STATUS In development, financing, seeking producers/co-producers **TOTAL PRODUCTION BUDGET** € 1.100.000



Stella Kyriakopoulos Writer & Director

Stella Kyriakopoulos studied Sculpture at the Swarthmore College and the Athens School of Fine Arts, and earned an MFA in Film Production from the Graduate Film programme at NYU Tisch School of the Arts.

Her short film *Volta* premiered at the Sundance Film Festival 2015, won the Hellenic Film Academy Award for Best Short Film 2015 and was screened in over 100 film festivals worldwide. Her following short *Mom's Movie* premiered at Locarno Film Festival's Leopards of Tomorrow 2019.

Stella now lives in Barcelona.



Margaret Shin Co-writer

Margaret Shin is a writer/director from New York City.

An alumna of Smith College, with a BA in English Literature, the Stella Adler Studio of Acting and the comedy writing fellowship at ViacomCBS-Comedy Central, Margaret earned an MFA in Film Production from the Graduate Film programme of the NYU Tisch School of the Arts, where she was awarded the Ang Lee Scholarship, the Tisch Fellowship and the Spike Lee Production Fund.

SYNOPSIS

60-year-old Maria, a veteran cleaner on the Blue Star ferry, discovers a shocking secret: there is an appraiser on board ship, evaluating the ferry for potential sale to Canada. This is desperate news for Maria. She is still two years from pension, jobs are scarce with the Greek financial crisis, and her daughters, Maraki and Vicki, also work as cleaners on the ferry. It takes all three Blue Star paychecks to share their cheap, claustrophobic rental in Athens.

Maria leads the staff in sabotaging the ship to devalue it in the eyes of the Canadian sale appraiser, Chris. She clashes with newly pregnant Maraki, who longs for Pericles, her deadbeat ex-lover, and also with Vicki, who suddenly finds Maria's arch-enemy, Chris, irresistible.

Maria herself gets bit by the love bug when supervisor Alekos uncovers her secret campaign to stop the sale. But Maria will do anything – even try some killing and kidnapping – to keep her ferry in Greece and her daughters safe with her.

INTENTION

This film was inspired by a small farewell ceremony I saw in 2014, for a Greek island ferry sold to Canada. The bit of fanfare and celebration for a ship leaving Greece during the crisis was bittersweet, and stuck with me. Farewells remind me of my mother, as this one did; of her complex, anxious goodbyes I would dread and try to avoid. I laugh when I recognise now, as a new mom, I have inherited that same anxiety to part.

Blue Star is the story of a mother's separation anxiety pitted against the Greek crisis. Her determination to cling to her two daughters and her boat, to control the uncontrollable at all cost, is both heartbreaking and hilarious to me. On a political level, the family in crisis reflects the socioeconomic state of Greece, while the Blue Star's sale is a metaphor for the economic crisis; the cause for many difficult goodbyes. The tone mixes screwball comedy and social drama to interweave the personal and the political in a lighthearted yet socially realistic way.



Calf's Head

Rosanne Pel Netherlands

After a disturbing, absurd event during a family summer holiday, a woman goes in confrontation with her family's denial of having violated her boundaries.

PRODUCTION COMPANY

Family Affair Films Entrepotdok 77A 1018 AD Amsterdam Netherlands www.familyaffairfilms.nl T +31 207071713 info@familyaffairfilms.nl **PRODUCER** Floor Onrust

PRODUCTION STATUS In development **TOTAL PRODUCTION BUDGET** € 1.400.000



Rosanne Pel Writer & Director

Rosanne Pel earned a BA in Directing and Scenario Fiction at the Utrecht School of Arts in 2011, and a Master's degree at the Netherlands Film Academy in 2015.

Her debut feature *Light as Feathers* premiered in Discovery at the Toronto IFF 2018. It won several awards at many international film festivals, such as Best Feature Film and Best Scenario at Cinema Jove – Valencia IFF 2019, the Jury Prize at the Brussels IFF 2019 and Best Actor at Premiers Plans – Angers FF 2019.

Calf's Head is her second feature film. It received support from the Amsterdam Fund for the Arts and the Netherlands Film Fund.

SYNOPSIS

Anna is a bright, 35-year-old passionate teacher. When she returns earlier than planned from a holiday in France that she has spent with her mother and sister, she seems utterly distraught.

For her partner Noe, it is not directly clear what has happened to her, and when she asks, she does not get the whole story. Little by little, we find out that Anna was subversively – but forcefully – put on a diet by her family. Coming from a wealthy, highly educated background, Anna's heavy overweight does not match the idea her mother has of the family.

Over the course of a year, we see how the events that took place in France affect Anna's life. We observe a family entangled in their obligations and dependence towards each other, and a woman who is demanding acknowledgment and autonomy.

INTENTION

One day, someone told me an actual story which inspired me to make this film. In that story, an adult woman was put on a diet by her family on a sailing trip without giving her consent. However dramatic and painful these events were, the emphasis in *Calf's Head* does not lie on what has happened, but rather on the fact it has happened and the impact on the lives of the main characters after this event.

It is tempting for me to say that this is a story about women and their body – because of course it is. But for me, it is even more about the emotional and behavioural heritage of a family and the fear of passing this "heritage" on to a next generation.

Calf's Head is a family portrait narrated in today's society, with modern city life as backdrop. The narration of the story is realistic, with some weirdness and absurdity to it. Although the characters sometimes act in a criticizable way, I want to portrait them with bright and strong personalities as well as with an indestructible sense of humour.



Ciudad Sin Sueño

Guillermo García López Spain

The images that a young gypsy boy films on his phone reveal his desire to abandon his community.

PRODUCTION COMPANY

Turanga Films Sant Pere 7 46529 Canet d'En Berenguer, Valencia Spain www.turangafilms.com T +34 691719141 lina@turangafilms.com **PRODUCER** Lina Badenes

CO-PRODUCER Sintagma Films – Spain

PRODUCTION STATUS

In development, financing, seeking co-producers and sales

TOTAL PRODUCTION BUDGET € 1.500.000 (€ 405.000 secured)



Guillermo García López Writer & Director

Born in 1985, Guillermo graduated in Audiovisual Communication at the Complutense University of Madrid. His debut feature *Delicate Balance* premiered at the International Documentary Film Festival Amsterdam 2016 and won the Goya Award for Best Documentary Feature 2017, among many other awards worldwide.

In 2019 he created, wrote and codirected a series of three films midway between documentary and fiction, *Atlantics*, which was broadcasted on RTVE. In 2020, Guillermo received the Princess of Girona Award for Arts and Literature. His debut fiction feature *Ciudad Sin Sueño (Sleepless City)* was selected at the Spanish Film Academy Residency, Berlinale Script Station and the Cannes' Cinéfondation Residence, where it received the Moulin d'Andé-CECI Award.

He currently teaches Film at the Master of Architectural Communication of the Polytechnic University of Madrid, carrying out projects that intersect cinema and architecture, like his piece *Lo-Tech Reality* (2020), a collaboration with the Underground Resistance collective in Detroit. He is also creating a cinema school for young people at La Cañada, in his hometown Madrid, that will be the setting of *Ciudad Sin Sueño* (*Sleepless City*).

SYNOPSIS

La Cañada, on the outskirts of Madrid, is one of the largest illegal settlements in Europe. Ramon, a 12-year-old gypsy boy has always lived there, part of a family with a strong sense of belonging to the community. He sees his surroundings as if it was a mysterious sci-fi setting of the future, filming it through his mobile phone.

Ramon's family is notified that their house is to be demolished. For the first time, Ramon sees a real chance to leave La Cañada behind, unleashing a hidden desire to live a life different from that of his parents, who will do anything to prevent the eviction.

Ramon's images shift from a journey to the future to a reflection of his present: they reveal a new vision of his universe and himself, offering him a chance to change his family's path.

INTENTION

Through Ramon's eyes, I want to portray a community with which I have a deep bond. I got to know La Cañada six years ago when I was researching the eviction process in Spain after the 2008 economic crisis for my first film. I am now a part of this community, teaching cinema to young people and witnessing many stories. All of them have a common thread: the dilemma of either putting down roots or abandoning La Cañada.

This dilemma is in Ramon: curious, nonconforming and loyal. His loyalty to his family is called into question when the alluring and unattainable world outside La Cañada knocks at his door. I seek to explore family relationships and how identity is forged in a displaced world, isolated by a system that sows discord between its inhabitants and within families themselves; a Tower of Babel of cultures midway between rural and urban, natural and magical, about to fade away.

This world is a character itself in Ramon's film; its images mature, as he does, by leaps and bounds.



Elbow

Aslı Özarslan, Claudia Schaefer Germany

My name is Hazal. I must survive. I will be free at any cost.

ORIGINAL TITLE Ellbogen

PRODUCTION COMPANY

Achtung Panda! Greifenhagener Strasse 12 10437 Berlin Germany www.achtungpanda.com T +49 3023940461 jamila.wenske@achtungpanda.com **PRODUCER** Jamila Wenske

PRODUCTION STATUS

In development, financing

TOTAL PRODUCTION BUDGET € 1.300.000



Aslı Özarslan Director & Co-writer

Aslı Özarslan studied at the University of Bayreuth and the Sorbonne University in Paris before graduating in Documentary Film Directing at the Film Academy Baden-Württemberg.

Her films *Island 36* (2014) and *Dil Leyla* (2016) won several national and international prizes.

She got scholarships from the German Scholarship (2015), the Academy of Arts in Berlin (2016) and the Tarabya Cultural Academy in Istanbul (2017).



Claudia Schaefer Scriptwriter

Claudia Schaefer is a Berlin-based psychologist and scriptwriter.

Her credits include the award-winning Frieder Schlaich feature films *Cause I Have the Looks* (2012) and *Naomi's Journey* (2018).

Claudia is working on two further feature film projects, supported by the Federal Government Commissioner for Culture and the Media (BKM): *Time of the Crocodiles* and a third collaboration with Frieder Schlaich, *State Protection*.

SYNOPSIS

17-year-old Hazal lives in Berlin. Her most fervent wish is to have a chance at life. To get one step further than her parents. Despite hundreds of applications, she cannot get a single job interview. Instead, she is stuck in the limbo of an endless workforce-entry training programme run by the Unemployment Office, where she only encounters more prejudice.

On her 18th birthday, she just wants to forget her everyday life, her constant struggles. But things take a very different turn: a fatal incident. Terrified, Hazal flees to Istanbul, a brand-new city in an unfamiliar country. There, she must survive on her own, at any cost.

With razor-sharp precision, *Elbow* tells the story of one of the many young people pushed to the margins of society – who still belong to its ranks. We yearn to run through the night with Hazal. We yearn to know what will happen to her – and to all of us.

INTENTION

"Shame is shittier than fear," Hazal says to herself fiercely in the novel *Elbow*, and in so doing she reflects her own inner world.

Elbow is an atmospherically intense portrait of a young woman who pays a high price to free herself from society's projections. In particular, the deed and Hazal's apparent lack of remorse grabbed us and would not let us go.

Hazal opts out – in a positive sense – from the opinion of the majority of society. Yet she is neither a one-dimensional "victim" nor a model migrant who does everything right. She is a complex female figure who refuses to conform to the perpetrator-victim dichotomy. For us, she is a sometimes abrasive but still sympathetic character. She helps reveal the barriers of society that are so difficult to break through.

Hazal's world is one that not only I but many migrants in Germany as well as Europe know. It is a life that consists of constantly having to assert or prove oneself. In Hazal, this society is unmasked. Her strength touches us deeply.



Flares

Danielle Lessovitz United States/France

In a remote Alaskan village, Leni masks the symptoms of a mysterious, debilitating illness in order to get her life back.

PRODUCTION COMPANY

Virginie Films 14 rue de Nice 75011 Paris France T +33 699341485 virginie@madeleinefilms.com **PRODUCER** Virginie Lacombe

PRODUCTION STATUS In financing **TOTAL PRODUCTION BUDGET** € 800.000



Danielle Lessovitz Writer & Director

Danielle was born in San Francisco and is based in Brooklyn. She studied Documentary Filmmaking at the Northwestern University and earned an MFA in Film Directing from NYU Tisch School of the Arts. She co-wrote the feature film *Mobile Homes* by Vladimir de Fontenay, which premiered at Cannes Directors' Fortnight 2017.

Her directorial debut *Port Authority* was executive produced by Martin Scorcesse and premiered in Un Certain Regard at Cannes Film Festival 2019. It has been supported by the TFL Co-Production Award, the New York State Council on the Arts' Grant and the CNC's Aide aux cinémas du monde.

Flares is Danielle's second feature.

She is represented by Ida Ziniti at Creative Artist Agency and Sophie Dolan at 42 Management & Production.

SYNOPSIS

At the end of a two-and-a-half mile tunnel in the midst of the Alaskan wild is a town where everyone lives in a single, high-rise apartment building. A former military outpost, it has become its own microcosm – equipped with a post office, a grocery store, and a church. The elevators are the town square, the hallways its playground, and when a pipe clogs on the eighth floor, the entire town feels it for days.

This interconnectedness and isolation make it all the more difficult for 42-year-old Leni, to hide the fact that her body is playing strange tricks on her. Oliver, her 8-year-old son believes her to be possessed by the Samoan spirit of Ma'i Aitu who lives in the body of Kevin, the rescued moose calf that sleeps on their couch. But Mabel, Leni's mother, is convinced Leni's just fallen off the wagon again.

Meanwhile the rest of the residents, like Natak and Margie, live out their private lives on top and beside one another, sometimes in public and sometimes in the solitude of their own un-lived thoughts as the salmon migrate further north, threatening the livelihood of everyone.

INTENTION

While developing my first feature, my partner had a stroke. She was 33. The surreality of it never quite left me. It was as if her body had become someone else, someone neither of us knew. She eventually recovered and returned to work, but something had shifted. There was the constant fear of being discovered by clients, a slight slurring of speech, anything that might give away the fact that her faculties, once permanently rooted in her being, had left her, and could leave her again.

Flares is the story of this uncertainty and the dangerous lengths one might go to in order to conceal their limits, prove their capacities, and preserve a sense of self despite the whims of an unmanageable physicality.

I have chosen a town in Alaska where everyone lives in one building because under these circumstances it is hard to hide a diagnosis.

Through different characters I explore the misperceptions, and social burdens that arise from living with a diagnosis and the ways in which we all "mask" the symptoms of the things that ail us at the cost of discovering a deeper interconnectedness.



God Will Not Help

Hana Jušić Croatia

Guilt is a hungry animal.

ORIGINAL TITLE Bog Neće Pomoći

PRODUCTION COMPANY

Kinorama Bogoslava Šuleka 29 10000 Zagreb Croatia www.kinorama.hr T +385 12316787 ankica@kinorama.hr **PRODUCER** Ankica Jurić Tilić

PRODUCTION STATUS

In financing, seeking co-producers **TOTAL PRODUCTION BUDGET** € 1.200.000



Hana Jušić Writer & Director

Hana Jušić was born in 1983 and graduated in Film Directing at the Academy of Dramatic Art in Zagreb, where she currently works as a lecturer.

She has written and directed several short films before directing her debut feature film *Quit Staring at my Plate*, which premiered in the Venice Days section at the Venice Film Festival 2016 and won more than 30 awards around the world.

SYNOPSIS

A hard-working isolated community of Croatian shepherds spend their summers high up in the mountain Dinara. One summer evening, when the northern wind is so strong one cannot even think, a solitary woman whose language they do not understand approaches their houses from the dark. She was searching for them. She says her name is Teresa and she is the widow of their émigré brother, who died in a mining accident in Chile. They let her stay.

With time, Teresa starts slowly showing that she is tormented by a sense of immense guilt she is trying to stifle by desperately wanting to become one of them and live by their rules. Almost against her will, she strongly affects Ilija, the head of the community, passing on to him her own tangled desire and inner entropy.

The community rebels against him and accuses Teresa of changing him. In the end, she has to find the strength to liberate both of them physically and spiritually.

INTENTION

The image I see in my mind for a long time is a lonesome figure standing in the middle of a dry, sun-scorched valley. Strong wind is hitting her face and tousling her widow's clothing. Above her rises a barren mountain which hides the sky. The remains of the day are dying in the distance.

I was drawn to this woman who had traveled from Chile to Croatia at the beginning of the 20th century to find an isolated mountain village of shepherds, determined to become one of them, to serve them. And she did it out of guilt.

Teresa is holding on to her guilt as a means to domesticate herself, just as the strict community around her is trying to domesticate the seemingly lawless nature that surrounds them.

The visual and emotional texture of the film is a struggle between her religious martyrdom and its seductive masochist visions and the power of chaos and revolt inside her. She slowly melts the petrified norms of the relentless people that received her. Inadvertently, she brings them destruction and turmoil, but can this also mean freedom?



Home

Or Sinai Israel

After 15 years of providing her family from Israel, Bella must go back to Ukraine to rediscover both herself and her home.

PRODUCTION COMPANY

BARYO 16 Iftach Street 6731427 Tel Aviv Israel T +972 507348900 adibaryo@gmail.com **PRODUCER** Adi Bar Yossef

PRODUCTION STATUS

In development, financing, seeking co-producers and sales

TOTAL PRODUCTION BUDGET € 1.160.000



Or Sinai Writer & Director

Or is a graduate of the Jerusalem Sam Spiegel Film & Television School, a Berlinale Talents 2015 alumnus and winner of the 2^{nd} prize at the Jerusalem Sam Spiegel International Film Lab 2018. During her film studies, she wrote and directed a few fiction shorts, and a 50-minute documentary.

She directed the short film *Anna*, which won the Cinéfondation Award at the Cannes Film Festival 2016, the Israeli Film Academy Award for Best Short Feature Film 2016 and an Honorable Mention at the Toronto International Film Festival 2016, among others.

Or worked as an editor for different TV series and documentaries, such as *Mr. Gaga* by Tomer Heymann (2015). All her films tell stories about women from the outskirts of society, struggling to liberate themselves from social conventions, and to be free.

SYNOPSIS

50-year-old Bella has been working devotedly for the Bar family in the affluent Caesarea, in Israel, for almost 15 years now, and regularly sending money to her husband and two children in a poor village in Ukraine.

Bella convinces herself that the only reason for the temporary affair she is having with Avraham, the Ethiopian security guard of the rich neighbourhood, is to help her deal with her homesickness. Despite the geographical distance, Bella feels she is still connected to her family and involved in their lives.

One day she discovers that her daughter is pregnant, and no one told her about it. Bella is hurt and disillusioned, she decides that it is time to leave everything and go back home to fight for her place in the family.

Bella returns to her old life as a different person, trying to rediscover both herself and her home, and to reunite her family. Slowly she realises that for her, there is no way back home.

INTENTION

14 years after my mother was diagnosed with Parkinson's disease, she agreed to let into the house a worker. A bulldozer dug a deep cavern under the house, to build an underground room for the new housekeeper. Suddenly, there was another woman in the house; she would be the housewife my mother could not be anymore. After meeting her, I became obsessed with exploring immigrant workers' stories around me and discovered a big group of women who've been living on a geographical seam.

In my story, Bella returns to her home after years. It is the confrontation between past and present and how much we change from the person we were, becoming alienated with the place and people we used to call home. People like Bella have been sacrificing everything they have, to build a future that, in the end, might not belong to her.

The gap between the woman Bella was when she left and the woman she is today is the story I want to tell. This gap, in some way, is also the gap within which I live. Caught between the patriarchal conventions I grew up with and the modern liberated woman I am trying to be.



Insectarium

Hannes Baumgartner Switzerland

Selma suffers from body numbness. There seem to be other humans who want to inhabit her mind and body.

ORIGINAL TITLE Insektarium **PRODUCTION STATUS** In development, treatment IN PARTNERSHIP WITH SWISS FILMS



Hannes Baumgartner Writer & Director

Hannes Baumgartner graduated in Filmmaking at the Zurich University of the Arts. Between 2012 and 2015, he worked for the Swiss Film Archive. He currently lives and works as an independent filmmaker in Zurich.

Hannes' debut feature *Midnight Runner* premiered in New Directors at the San Sebastián International Film Festival 2018 and was screened and awarded at national and international film festivals.

Insectarium is his second feature, in which he explores the external and internal transformations of humans and insects.

SYNOPSIS

To the outside, 26-year-old Selma is a cautious, inconspicuous person. But there is something out of the ordinary with the young insect researcher: Selma suffers from an unknown type of body numbness. According to her doctor, her numbness makes her vulnerable to a new form of disease. He suspects that there might be others who want to take over Selma's body to use it for their own purposes.

Selma is shocked and overwhelmed but she keeps her condition secret. While at first she stays silent out of fear, later on Selma hides her diagnosis to protect the others from the outside world. Since it turns out they are not threatening, but instead are very open and curious about Selma, especially about her work with insects.

With their ability of metamorphosis, the little creatures seem to be key to the needs of Selma and the others: the merging of knowledge and sharing of bodies.

INTENTION

The starting point to this project dates back to a talk with a forensic entomologist. A field in which one tries to shed light on homicides by studying the insect's population on a dead body. I was puzzled by this strange connection of humans and insects.

And while I was investigating this relationship, I started to develop a thought that ever since kept lingering in the back of my mind: what if we, as human beings, could adapt insect-abilities like metamorphosis? What if we understood ourselves not only as individuals, but also as a part of a collective conscious and knowledge? Or in reference to Kafka's *Metamorphosis*: what if Gregor Samsa discovers that he actually enjoys being a beetle?

Insectarium evolves along the borderline of realism and fantastic thinking and explores the possibilities of being multiple in body and mind.



Mongrel

Wei Liang Chang Singapore

In rural Taiwan, an undocumented Thai caregiver grapples with the consequences of an unexpected medical emergency.

PRODUCTION COMPANY

E&W Films 3 Jalan Anak Bukit, #26-06 588998 Singapore www.ewfilms.com.sg T +1 4164343180 weijie@ewfilms.com.sg **PRODUCER** Weijie Lai

PRODUCTION STATUS

In development, financing, seeking co-producers and sales

TOTAL PRODUCTION BUDGET € 620.000



Wei Liang Chang Writer & Director

Born in Singapore, Wei Liang Chiang graduated from the Nanyang Technological University with a degree in Communication Studies and completed his MFA in Film Directing at the Taipei National University of the Arts. Based in Taiwan for the past decade, his work focuses on migration and diaspora of Southeast Asians in modern Asia.

His short film Anchorage Prohibited received the Audi Short Film Award at Berlinale 2016, and the following short films Luzon (2017), Nyi Ma Lay (2017) as well as the VR short film Only the Mountain Remains (Virtual Reality Competition at Venice Film Festival 2019) continue this ongoing commentary of the transnational phenomena taking place within Taiwan.

Chiang is an alumnus of the Locarno Filmmakers Academy, Talents Tokyo, FID Campus and the Golden Horse Film Academy, mentored by esteemed Taiwanese auteur Hou Hsiao-Hsien.

Mongrel was selected at Cannes' Cinéfondation Résidence 2019, where it received the CNC Development Award.

SYNOPSIS

In the foothills of rural Taiwan, labour shortage draws undocumented Southeast Asian migrants in search of work and refuge.

Oom, a Thai national, works as a part-time caregiver for families that cannot afford legitimate full-time nursing. Despite his lack of formal training, he is competent and compassionate towards his patients but regarded with fear and distrust by their family members.

He is tasked by his employer to supervise the ragtag crew of migrant caregivers. The caregivers have gone unpaid for weeks and unrest grows when disgruntled migrants start disappearing – something Oom knows more about than he lets on.

Navigating the uneasy trust within these confined circles, Oom's livelihood is compromised when a medical emergency sets into motion a series of events with increasingly dire consequences. Well-intentioned actions fast become morally questionable and as acts of self-preservation take their toll, Oom must decide how much further he is willing to go in this untethered life.

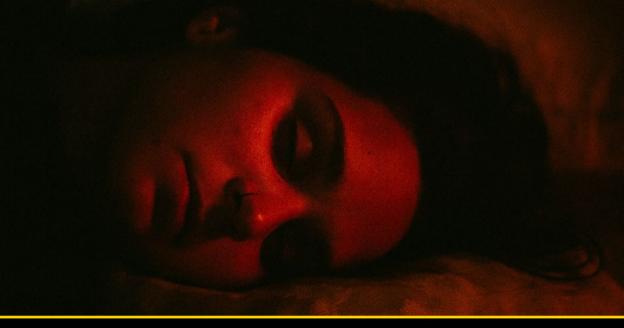
INTENTION

Over the past decade, my work has focused on the precarious, invisible lives of Southeast Asian migrants in Taiwan. *Mongrel* expands on themes I have been exploring in my short films, but also presents my own personal struggles caring for ailing family members.

The intimate, demanding labour of caregiving extracts a heavy toll – but who cares for the caregivers? And even more so, when they are undocumented migrant workers?

Drawing on my past collaborations with migrants and from volunteering at nursing homes since the age of 13, *Mongrel* examines the physical and emotional demands of palliative care and offers a glimpse into the uncertainty and fragility of life on the edge.

As they serve a patient population that is just as socially invisible as they are, I seek to portray the struggles of outsiders needed yet distrusted and to accord them the dignity in their resilient efforts to cope and survive without moralistic criticism.



Nearness

Jorge Thielen Armand France/Venezuela

Sofia flees Venezuela only to fall under the control of her ex-husband and his new French wife.

ORIGINAL TITLE La Cercanía

PRODUCTION COMPANY

In Vivo Films 6 rue Virginie Heriot 17000 La Rochelle France www.invivofilms.com T +33 622033725 Iouise@invivofilms.com **PRODUCERS** Louise Bellicaud, Claire Charles-Gervais

CO-PRODUCER La Faena Films - Venezuela

PRODUCTION STATUS

In financing, seeking co-producers and sales agents

TOTAL PRODUCTION BUDGET $\in 1.500.000$



Jorge Thielen Armand Writer & Director

A Biennale College – Cinema and TIFF Writers' Studio alumnus, Jorge Thielen Armand was born in Caracas and is currently based in Rome. His work has been screened in Venice, IFF Rotterdam, Busan IFF, the London Institute of Contemporary Arts, the Istanbul Biennial, Filmfest München, BAFICI and the Museum of the Moving Image in New York, among others.

His documentary short Flor de la Mar won the Jury Prize for Best Documentary Short at Cine Las Americas IFF 2015. His debut feature film La Soledad premiered in the Biennale College section at the Venice FE 2016 and won the French Critics' Prize at the Biarritz International Festival of Latin American Cinema 2017 and the Audience Award at the Miami FF 2017, followed by several other awards at festivals worldwide and a release in United Kingdom cinemas by the Institute of Contemporary Arts and MUBI. In 2020, his latest feature film La Fortaleza premiered in the Tiger Competition at the IFF Rotterdam. was screened at the Busan IFF. Giión IFF and Guadalajara IFF, and recently won the Jury Prize at the Biarritz Latin America Festival 2020.

His new feature film project *Nearness* (*La Cercanía*) was selected at the Berlinale Script Station, San Sebastián's Europe-Latin America Co-production Forum and MIA Co-Production Market & Pitching Forum 2020.

Jorge co-founded La Faena Films, a production company based in Caracas and Toronto.

SYNOPSIS

College teacher Sofia lives with her father and her daughter Olivia in Venezuela's mountain city of Mérida, hardly surviving due to the collapsed economy and hostile environment. As Kevin, Olivia's father, offers to pay for their flights to France in order to see his daughter, Sofia sees an opportunity to start a new life.

After arriving in France, Sofia accepts to live and work at the opulent house of Kevin's new pregnant wife Beatrice in Bordeaux as a maid and a nanny for Beatrice's son Henri. But Sofia becomes increasingly uncomfortable trying to find her role within this complex family vibe and structure. Tensions rise as the little boy grows hostile towards Sofia, her ex makes sexual advances and she realises that everyone wants Olivia to stay and her to leave. Sofia's anger and homesickness explodes when she almost sets the house on fire. But returning to Venezuela is not an option.

Sofia decides to take things in her own hands and leaves with her daughter on a train to find a home elsewhere, carrying on the dream for a better future.

INTENTION

I am one of 5 million Venezuelans who emigrated to flee violence and the economic crisis. I ended a life built around family. My structure collapsed. Left behind, my father drank to no avail and our elders remained in crumbling houses no one visits. Everyone left.

Arising from this loss, *Nearness (La Cercanía*) explores the rebirth of identity while in exile. As a psychological study of migration, this is the closure of a trilogy on the emotional process of grief; in my previous work I explored emotions of solitude and fortitude, now I seek what comes after.

Returning to Venezuela at this point, can only be a faraway dream, so I connect myself in Sofia's struggle to break free from the oppression of new circumstances, and of the mental limbo that has paralyzed us from defining ourselves and from moving forward.

Emotional nearness to Venezuela will be forever a burden, for myself and Sofia, but beyond this permanent state of saudade lies a question I must resolve: can we build a home without a land?



Night Butterflies

Marta Prus Poland

A dancer dies twice – once when they stop dancing. And this first death is more painful.

ORIGINAL TITLE Nocne Motyle

PRODUCTION COMPANY

Extreme Emotions Toya Sound Studios 29 Lakowa st. 90-554 Łódź Poland T +48 538436619 ewa@extreme-emotions.pl **PRODUCER** Ewa Puszczyńska

PRODUCTION STATUS

In development, seeking co-producers **TOTAL PRODUCTION BUDGET** € 1.500.000



Marta Prus Writer & Director

Marta is a film director, scriptwriter, lecturer at the Polish National Film School in Łódź and a member of the Polish Film Academy. She was awarded twice by the Minister of Culture for Outstanding Achievements in Arts. In childhood, she was an athlete of a rhythmic gymnastic team, then a ballet school pupil.

Her films include the internationally awarded shorts Vakha and Magomed (2010), Eighteenth Birthday (2012), Talk to Me (2015) and Hot and Cold (2016). Her feature documentary debut Over the Limit premiered in Competition at the International Documentary Film Festival Amsterdam 2017, was screened at more than 80 festivals, on a number of TV broadcasters (ARTE, BBC, Rai, SVT), awarded with over 30 prizes, and had its theatrical distribution in the United States, Spain, Chile, Canada, Japan and Poland.

In 2018, Marta was chosen by Variety as one of the "10 Europeans to Watch". In May 2020, the screenplay of her feature fiction debut *Night Butterflies* was awarded by the Polish Film Institute.

SYNOPSIS

With her husband Jakub, 43-year-old former Prima Ballerina Maria moves to a small town and starts work in the ballet school, hired to train two students to compete in a prestigious competition in Paris. 15-year-old Marta, talented and very ambitious, is an obvious choice. To the surprise of all, Maria also chooses 16-year-old Tadek, a free spirit. Maria's status is such that her choice is not openly questioned.

Rehearsals begin and Maria is harsh and exacting. She focuses on Tadek and gradually neglects Marta. With manipulative methods and unquestionable authority, Maria takes control over the boy and, in an attempt to fill the void in her life, she initiates a sexual relationship with him. For a while, Maria feels that she could be happy again.

Everything falls apart when Tadek tries to free himself. In affect and full of repressed emotions, Maria expels him from the competition. The next day, the school is surrounded by emergency services. Maria fears that it is about Tadek. But it is Marta, the silent victim of Maria's actions, who has tried to take her life.

INTENTION

The conception of this film came from the need to tell intimate, engaging, and moving stories. Events are set in a ballet school – a place for talented young artists regularly exposed to authoritarian methods and abuse of power. Behaviour otherwise completely unacceptable is standard. The quest for perfection at any cost is viewed as the path to reach artistic success.

As a former dancer and director of *Over the Limit*, I continue to explore the complexity of human behaviour, the nature of dependence and the self-sacrifice expected to reach mastery in the arena of dance. The story of an affair between a teacher and a pupil is inspired by real events.

My focus is the perspective of Maria, a highly ambitious dancer herself who, at the end of her career was left with nothing, becoming an authoritarian teacher like the ones she had.

The film is a psychological drama about a woman who desperately tries to save herself through violence and abuse of the power she has over her young pupil.



Pax Europa

Oliver Adam Kusio Poland/Germany

A journalist and a shipyard worker are driven to reckless political action by their foster-daughter.

PRODUCTION COMPANIES

Koi Studio ul. Słupecka 4/29 02-309 Warsaw Poland www.koi-studio.pl T +48 509236089 info@koi-studio.pl

Stein & Kusio Filmproduktion Horstweg 2 14059 Berlin Germany www.simonbstein.com T +49 1721879400 info@simonbstein.com

PRODUCERS

Agnieszka Dziedzic, Simon B. Stein

PRODUCTION STATUS

In development, financing, seeking co-producers

TOTAL PRODUCTION BUDGET € 1.600.000



Oliver Adam Kusio Writer & Director

Oliver Adam Kusio is a Polish-German filmmaker based in Berlin and Warsaw.

His short films have been screened at various international film festivals such as Cannes Critics' Week, ISFF Clermont-Ferrand, ISFF Oberhausen, Bilbao International Festival of Documentary and Short Films, Krakow FF and Filmfest Dresden. In 2017 his film *Ela: Sketches on a Departure* was nominated for the Lola Award for Best German Short Film. In addition, Oliver has collaborated with numerous film and theater directors, including German gay-rights icon Rosa von Praunheim, with whom he co-directed two films.

He is currently earning an MA in Directing Film at Film University Babelsberg Konrad Wolf, where he was part of two academic exchange programmes with the Tehran University of Art (Iran) and the University of North Carolina School of the Arts (United States).

His debut feature *Pax Europa* won the residency prize at Cannes Critics' Week's Next Step 2018.

SYNOPSIS

Europe in the near future: a series of crises has shaken the Union and driven its economy into recession. Politics are stuck in deadlock. Meanwhile, in the seaside town of Naruszewo, journalist Marta and shipyard worker Lech are asked to foster Marta's longlost niece Agnes from a local reformatory.

Soon after Agnes' arrival, resentment begins to creep into the couple's relationship. While Lech enjoys being a father figure, Marta sees herself sidelined and estranged from her rebellious niece. The situation worsens further when Agnes persuades Lech to join a trade union which is planning to go on strike against government policies.

Marta's worst fears come true shortly after when Lech and Agnes get arrested during the crackdown of a peaceful protest. While Agnes is threatened to be sent to a mental institution, Lech gets charged with incitement of youth to violence.

Their fates now lie in Marta's hands, as she faces the decision whether to stick with her foster-daughter or testify against her during Lech's trial.

INTENTION

The story of Marta and Lech is the story of my generation: it is the story of people who – in the beginning, at least – rest content in their apathy. They belong to the middle class, without having enough reasons to root for a political party or leader. Earning just enough to maintain a moderate standard of living, but not enough to guarantee a secure existence. Seeing the suffering of others, but not suffering enough themselves to justify the need for action. It is not until a rebellious teenager steps into their lives that things begin to unravel for them.

Pax Europa is a cautionary tale of what can happen if we do not act until outside forces begin to overpower us. Looking at very current political issues through the prism of family life, the film raises questions of what could happen if the political climate in Europe keeps shifting to the right; and how much we are willing to sacrifice in order to maintain peace both in society and in our private lives.



Recognition

Ondřej Novák, Lucia Kajánková Czech Republic

Karel finally meets his father, who dies that same night – before providing any answers for his 20 years of absence.

ORIGINAL TITLE Rekognice

PRODUCTION COMPANY

MasterFilm Hošťálkova 392/1C 169 00 Prague Czech Republic www.masterfilm.cz T +420 733579107 dagmar@masterfilm.cz **PRODUCER** Dagmar Sedláčková

PRODUCTION STATUS

In development, seeking co-producers, sales agents and distributors **TOTAL PRODUCTION BUDGET** € 1.500.000



Ondřej Novák Writer & Director

Born in 1982 in the Czech Republic, Ondřej Novák lives in Prague.

He directed several short documentaries. His first short fiction film *Reconstruction* is based on a true case from his hometown, where two young men brutally tortured a homeless person. The film premiered in Competition at the Locarno Film Festival 2018 and was nominated for the European Film Award for Best Short Film 2019.

His debut feature *Recognition* received a development grant from the Czech Film Fund.



Lucia Kajánková Co-writer

Lucia is a scriptwriter, script consultant and director based in Prague. She graduated from FAMU, where she currently teaches.

Her credits include Jakub Smíd's short films *Non-Swimmers* (Magnesie Award for Best Student Film 2011; selection Les Nuits en Or 2011, Angers Festival - Premiers Plans 2012, BFI London Film Festival 2012) and *Amanitas* (Best Student Film at the IFF Trenčianske Teplice 2016).

Lucia consults for the Czech Television Film Center and on various animated and feature projects. Her original TV series *TBH* is in pre-production.

SYNOPSIS

Karel has not heard from his father Ivan in 20 years, as the man left the country when Karel was just a teenager. Now, Karel's sister Heda and his uncle Rudolf have decided to declare Ivan dead due to the mounting debt he left behind, putting the family at risk of losing their house. But the police have a shocking message for them: Ivan is alive and well in a small Italian town and wishes to make contact. So, Karel, Heda and Rudolf set off on a road trip to visit him.

They meet and have an awkward dinner peppered with decades of pent-up frustration, many unanswered questions and Ivan's erratic behaviour. The next morning, however, their reunion comes to an abrupt end when the family is informed that Ivan has been run over by a car. Their shock is compounded when they see how Ivan really lived – a homeless alcoholic relying on the kindness of strangers.

Karel has to come to terms with his father's past, questioning whether his curiously timed death was in fact suicide or even murder, while confronting him with his own future.

INTENTION

My father left when I was 13 – he never called, never returned. I first met him in a small Tuscan town in the spring of 2014 and that same night he died in a car accident. After identification of his body in the morgue, they showed us his dreadful caravan on the outskirts of the city. It was there that I saw the true depth of his misery and shame. I finally realized that I had to face my past, which is my integral part and crystallizes in every present moment.

The film is loosely based on this strange encounter. Long shots, the weather and mood swings will be important elements in building a dense atmosphere. The movement inside the scenes and the entire film will not be guided by the frenetic movement of the camera, but will be based on the inner lives and clashes of the four characters.

The story will raise universal questions: if we are tossed about by chance and the absurdity of life, do we choose who we become? What is the essence of our freedom? And how do we come to know ourselves and our place in the world?



Skiff

Cecilia Verheyden Belgium

When Malou, a teenage girl, falls in love with her brother's girlfriend, a search for gender and sexual identity starts.

PRODUCTION COMPANY

Mirage Canadastraat 47 1190 Vorst Belgium www.miragefilms.be T +32 484159034 elisa@miragefilms.be **PRODUCER** Elisa Heene

PRODUCTION STATUS In development

TOTAL PRODUCTION BUDGET € 2.000.000

IN PARTNERSHIP WITH





Cecilia Verheyden Writer & Director

Cecilia Verheyden is a Belgian-based filmmaker. In 2007, she graduated from the RITCS School of Arts in Brussels with her award-winning short film *Ou Quoi*.

She directed several Belgian TV series, including the Emmy Award-winner *What If?* (2011), the costume drama *Girlfriends* (2014), the dramedy series *Please, Love Me* (2017), the teenage series *wtFOCK* (2018) and the 2nd season of *Undercover* (2020), available on Netflix. Cecilia directed her debut feature *Behind the Clouds* (2017), and in September 2020 she finished shooting her 2nd feature film *Ferry* for Netflix.

She is also well known for her commercials, which won several awards at the Cannes Lions International Festival of Creativity over the last ten years.

SYNOPSIS

Summer 2020. Malou, a 15-year-old tomboy, lives with her mother and two older brothers in a small town. She spends her summer training at the rowing track and working at a gas station. Competitive as she is, she does not make any friends at the rowing track. She also has difficulties connecting with her testosterondriven brothers, Max and Rik, who are in her mind only thinking about girls, weed and parties. Her mother Annick is dating when not working, so Malou is most of the time on her own.

When Max introduces his new girlfriend Nouria, Malou first sees her as one of his empty-headed girlfriends. But the more Nouria hangs around at their house, the more Malou gets confused. Not only about her sexuality, but also about her gender.

Is she falling in love? And can she steal Nouria away from her brother? What consequences is Malou willing to pay?

INTENTION

Brothers and sisters are the people we practice on, the people who teach us about honesty, kindness, caring and teamwork – and this often in the most harsh way.

Having three brothers myself, this accurately summarises the relationship I had with them whilst growing up. A family can be described as a mini-society. They are people that have to live together and despite their differences, they have to make arrangements and compromise in order to make things work. Some days are better than others. And when parents are not around because of work or personal issues, things can get quite intense and out of hand at some point.

I already explored this theme in my short films, but I want to dig deeper into it, adding an extra element that has become very important to me over the years: discovering, exploring and accepting your own sexual identity and gender.

Skiff is an intimate, raw and honest portrait of a girl growing up in a very masculine and competitive environment, while discovering and most importantly accepting who she is, even when others do not.



Small Country

Pablo Aparo Argentina

Buenos Aires, 1999. In a gated community, a family faces the cost of life in an artificial paradise.

PRODUCTION STATUS In development, seeking producers/co-producers **TOTAL PRODUCTION BUDGET** € 600.000



Pablo Aparo Writer & Director

Pablo Aparo was born in Buenos Aires, Argentina in 1986. He graduated as an image and sound designer from the Buenos Aires University.

His debut documentary The River People screened at DOK Leipzig 2012, Guadalajara IFF 2013, BAFICI 2013, Lima IFF 2013, Santiago International Documentary FF 2013, and won a Special Jury Mention at DocsDE 2013 and the Latinamerican Film Festival of Flanders 2013. Pablo attended Cinergia Lab 2013 with his second documentary The Dread, which premiered at BAFICI 2017 and was awarded Best Mid-Length Documentary at the International Documentary Festival Amsterdam 2017, the Special Jury Award at the Guadalaiara IFF 2018, the Nou Talent Award at Docs Barcelona 2018 and the Silver Horn at the Krakow FF 2018. among others.

Pablo is now working on his third documentary *The Victors*, currently at an advanced development stage.

He is also part of the filmmakers' association Colectivo de Cineastas from Buenos Aires.

His debut fiction feature *Small Country* was selected at Talents Buenos Aires in 2019.

SYNOPSIS

On the verge of Argentina's 2001 crisis, Javier, a young engineer, lives with his family in an elite gated community outside Buenos Aires. When Javier loses his job, he lies, pretending he still goes to work, but struggles with maintaining the status quo for his family.

He misses a simpler life. Julia, his wife, lives her own fantasy as a realtor and president of the neighbourhood's charity. Their 7-year-old daughter Agustina is being raised by the maids and has recurrent anxiety attacks. Their 15-year-old son Federico tries to fit in with his group of bullying adolescent friends. A growing settlement of poor people on the other side of the fence causes fear of a pending "invasion". While the gated community begins defence protocols, Javier has to decide where he stands and what he is willing to do for his family and their home.

Small Country is a tale of opulence, fear and paranoia during one of the most absurd and crazy times of Argentina's recent history.

INTENTION

I spent my weekends as a kid in a gated community in the countryside outside of Buenos Aires. My family built a house, dreaming of calm and security. Instead, we found that the place was a refuge for white-collar thieves and drug dealers. I used to play football with their sons, who are now the new generation of CEOs and politicians. They are part of the conservative right who want Argentina to be based on an ethos of "every man for himself".

We are facing an economic crisis similar to that of 2001. It is as if we were a society with no memory. *Small Country* is a chronicle of a grim and absurd era in Argentina's history, a deeply personal project. Moments of magic realism, static and stripped family relationships, great pressure to belong and a constant paranoia. It is a reference to "small town, big hell".

I am curious about small societies, seemingly harmonious but containing deep human misery. This curiosity is the spine of my authorship. I would like to inspire an examination of the past – a wake-up call to reimagine the future.



Spectrum

Philbert Aimé Mbabazi Sharangabo Switzerland

An eclectic quarter of Geneva gathers three black young outcasts in a journey of love and self-discovery.

PRODUCTION COMPANY

GoldenEggProduction Rue de la Filature 22 1227 Geneva Switzerland www.goldeneggproduction.ch T +41 792578994 gb@goldeneggproduction.ch **PRODUCER** Gabriela Bussmann

PRODUCTION STATUS In development, seeking co-producers **TOTAL PRODUCTION BUDGET** € 1.200.000



Philbert Aimé Mbabazi Sharangabo Writer & Director

A Locarno Filmmakers Academy and Berlinale Talents alumnus, Philbert Aimé Mbabazi Sharangabo was born in Rwanda. He graduated from the cinema department of HEAD – Geneva University of Arts and Design in 2017.

His short films have been screened in numerous international film festivals, including IFF Rotterdam, Locarno FF, Winterthur ISFF and Tampere FF. His recent short film *I Got My Things and Left* won the Grand Prize at the Oberhausen ISFF 2019 and has been selected in more than 20 film festivals.

Spectrum is his debut feature film.

SYNOPSIS

Boya, an enigmatic young artist from Cameroon, has just arrived in Geneva for an exchange at the art school. He settles in Les Pâquis, the most eclectic quarter of Geneva, home to the red-light district, drug dealers, and luxurious hotels. Uprooted but thrilled to be outside of his country for the first time, he dyes his hair blond to mark a new beginning.

On the same block lives Keza Lynn, a young eccentric sound engineer in the midst of a personal crisis, who has grown obsessed with the intimate stories she records for podcasts. She is in a relationship with her reliant and egocentric best friend Tony, an androgynous up-and-coming musician.

Their encounter progressively unmasks their paradoxes and disrupts their personalities, arising a journey of love and self-discovery.

INTENTION

In 2015, I came from Rwanda to Geneva for film studies. Growing up in a country where everyone looked like me, it was my first confrontation as a young black man with all the connotations that this implies. I found myself spending most of my time in Les Pâquis, a lively and cosmopolitan neighbourhood where I met people who helped me find my landmarks so far from home.

Les Pâquis is a very integral character in the film: with more than 180 nationalities living within a few streets, one can find a whole world in its streets. *Spectrum* explores misfit characters on a journey to overcome personal inner boundaries. It delves into themes such as the uprootedness of displaced people, love, longing and loneliness among what I call the African diaspora.

Having always been concerned about the simplistic representation of black people in films, I want to subvert the characters of their black identity. My early connection with cinema was that it was not related to geography, but rather to the intimate connection with the other, through ways of being that echoed deep within me.



The Little Loves

Celia Rico Clavellino Spain/France

While mothering her widowed mother, a childless woman questions her own ideas about how to live and love.

ORIGINAL TITLE Los pequeños amores

PRODUCTION COMPANY

Arcadia Motion Pictures Calle Ciudad de Granada 45 08005 Barcelona Spain www.arcadiamotionpictures.com T +34 934143071 sandra.tapia@ arcadiamotionpictures.com **PRODUCER** Sandra Tapia

CO-PRODUCER Noodles Production – France

PRODUCTION STATUS

In development, seeking sales agent

TOTAL PRODUCTION BUDGET € 2.000.000



Celia Rico Clavellino Writer & Director

Celia Rico is a Spanish filmmaker based in Barcelona. She graduated in Audiovisual Communication and Comparative Literature.

Her first short film *Luisa Is Not Home* premiered in Orizzonti at the Venice Film Festival 2012. She participated in the Berlinale Script Station with her debut feature *Journey to a Mother's Room*, which won the Special Jury Mention and the Youth Award in New Directors at the San Sebastián International Film Festival 2018.

Celia's second feature *The Little Loves* participated also in EKRAN+ and the EWA's Residency, with the support of Creative Europe – MEDIA.

SYNOPSIS

It is summer, and 42-year-old Teresa moves to the countryside to care for Ani, her widowed mother, who has broken her leg. Trapped on the sofa in her pyjamas, Ani is completely dependent on her daughter, who immerses herself in the housekeeping chores. Even so, Ani always finds a reason to complain, from Teresa's gazpacho to her decision not to have children.

Living with her mother after many years seems unbearable to Teresa, especially as she has had to cancel her vacation plans to visit a long-distance lover in New York. Ani tries to convince her to find a more accessible man and settle down before it is too late. Otherwise, childless, who will look after her when she too takes a fall in her old age? Teresa, however, has no intention of giving up her independence. They each understand life in their own way.

During the summer, they will have to accept each other's decisions about how to live. Actually, they are exactly in the same position: living on their own and knowing that, in spite of everything, they can always enjoy a walk together – even though this summer Ani needs a wheelchair.

INTENTION

One summer, my mother asked me if I did not want children. She had never asked it like that before, with her "did not" she was assuming that my decision was made. And yet she kept trying: "What if you regret it when you are older?" That question made me shudder; a hackneyed idea echoes in my head: "If you do not settle down, you will end up on your own, old and lonely".

I belong to a generation where the "childless woman" is becoming more and more prevalent, and yet we are women with no references. Our mothers are not our role models anymore just because they had us. And even so, now that I am approaching my forties and could be a mother but am not, the only certainty I have is that I am my mother's daughter and I still have her.

As a woman filmmaker, I want to portray this mother-daughter relationship to raise the question that we must always face, no matter which generation we come from: how to live our lives. I like to quote Annie Ernaux when she says that her whole story as a woman is going down a flight of stairs and hanging back at each step.



Uk Kei

Leonor Teles, Ágata de Pinho Portugal

After a broken relationship, El exchanges the West for the exotic Far East in search of a new beginning.

PRODUCTION COMPANY

Uma Pedra no Sapato Calçada do Moinho de Vento 14A 1150-236 Lisbon Portugal www.umapedranosapato.com T +351 211913524 info@umapedranosapato.com **PRODUCER** Filipa Reis

PRODUCTION STATUS

In development, financing, seeking co-producers and sales

TOTAL PRODUCTION BUDGET € 1.012.000



Leonor Teles Writer & Director

Leonor Teles earned a BA in Film and a Master in Audiovisual and Multimedia. Her short *Batrachian's Ballad* won the Golden Bear at Berlinale Shorts 2016, the Firebird Award for Best Short Film at the Hong Kong IFF 2016 and Best International Short Film at the Belo Horizonte IFF 2016.

Her debut documentary feature *Terra Franca* won the Scam International Award at Cinéma du Réel 2018, the Ville d'Amiens Prize at the Amiens IFF 2018, Best International First Film at Mar del Plata IFF 2018 and Best Documentary at Malaga FF 2019.

Her latest short *Short Dogs Barking at Birds* premiered in Orizzonti at Venice FF 2019 and was nominated at the European Film Awards 2019.

Leonor's debut feature *Uk Kei* won the Macau Spirit Award at the IFFAM Project Market 2019.



Ágata de Pinho Co-writer

Ágata de Pinho has over 10 years of experience as a performer in theatre and film as well as directing (theatre and actors), writing and translating. In 2019, she attended a course on scriptwriting at Ar.Co – Arts and Visual Communication Center in Lisbon.

Beside co-writing *Uk Kei*, Ágata has just shot her debut short film as a writer/director and lead actress, currently in post-production and produced by Uma Pedra no Sapato.

SYNOPSIS

On the aftermath of a broken relationship, El departs to Macau, leaving behind a Lisbon that has become a smothering memory. When the wanderlust settles and the exotic gives place to quietness, the memories of Lisbon start to overwhelm her and the smother that made her leave reemerges.

When El meets Kay, it destabilizes her even further, mixing the present with the past. Kay's absence leaves El to confront her loneliness. Intertwined with her own memories, El loses herself in a place where escaping is not an option, being forced to face her past and build her present, her " \mathbb{E}

Can love withstand the aftermath of relationships?

INTENTION

The emptiness of losing a "home" ("uk kei" in cantonese) – where we belong and feel good, usually associated to a place – for me it was a person, who completely changed my life.

How to survive the end of a relationship but not the end of love? Can relationships scar us in a brutal and permanent way at 20? *Uk Kei* is ground zero: how to breathe again, behave when meeting a new person, trust the other?

My infatuation with the Orient comes from cinema (Wong Kar-Wai, Hou Hsiao-Hsien). Filming in Macau is an obsession: to seize a culture and a city that do not belong to me. The film will be shot in 16mm with handheld camera and the style will differ between Lisbon and Macau through light, sound and music: dense and saturated in the eastern scenes, calmer and smoother in the west.

Uk Kei explores feelings with which you cannot cope; times in our lives that affect us for the rest of it (or so we naively think) and what happens after that. Because, ultimately, we have all survived the end.



Wild Animals

Yona Rozenkier Israel/France

In moments of truth, can you ignore your deepest fears?

ORIGINAL TITLE Vilde Haye

PRODUCTION COMPANIES

KM Productions Shtand Street 16 6437426 Tel Aviv Israel T +972 525785388 kobmiz@walla.com DW 41 Boulevard de Ménilmontant 75011 Paris France T +33 607788136 dwelinski@gmail.com

PRODUCERS

Kobi Mizrahi, Dominique Welinski

PRODUCTION STATUS

In development, seeking co-producers and financers

TOTAL PRODUCTION BUDGET € 1.175.000



Yona Rozenkier Writer & Director

Yona was born in 1981 in kibbutz Yehiam and currently lives in Tel Aviv.

His debut feature *The Dive* won the Junior Jury Award and the Swiss Critics' Boccalino Award at Locarno's Filmmakers of the Present 2018, as well as 4 awards at the Jerusalem Film Festival 2018 (including Best Israeli Feature). It was also screened at Toronto IFF 2018 and AFI Fest 2018, among others.

His second film *Decompression*, currently in pre-production, won the First Prize at the Jerusalem Sam Spiegel International Film Lab 2016, and was selected at the Cannes' Atelier 2017.

Yona directed the short film *Butterflies* (Cannes FF's Official Competition 2019, Toronto IFF's Short Cuts 2019), and co-directed the short *The Sign* in the collective film *SEE Factory Sarajevo Mon Amour* (2019).

SYNOPSIS

Deep in the mountains of Eastern Europe, 16-year-old Naomi and 18-year-old Ruth are secretly living with their grandfather, escaping from the Nazis. The grandfather, hunter by trade since before the war, is teaching the sisters how to survive and hide from the locals, who they believe want to track them down. From Jewish holidays to trap-hunting, all that the girls know about the world comes from their grandfather's notebook.

A bloody clash with roaming hunters forces the sisters to leave their grandfather behind to an unknown fate, and to find a new shelter. The Spartan training and the rules rooted in them help them stay alive and away from the rest of the world, but it also makes them unaware that the war ended more than ten years ago.

An encounter with two young hikers will dislocate the relationship between the two sisters and make them question their way of life. What they fear most, might set them free.

INTENTION

After my military service, I started suffering from PTSD. Since then, I decided to explore the subject of post-trauma.

In my first feature film, I explored the post-trauma of sons while my second film is about the fathers'. With *Wild Animals*, I want to explore the main post-trauma of the Israeli society – the Holocaust – through the way I grew up: the children's houses, the former kibbutz method for rearing children.

We lived like little grown-ups, out of the world. A visit to my family in Switzerland at the age of 7 burst the bubble I was living in. The discovery of a brand-new reality had a profound effect on me.

Wild Animals is about two teenage girls whose reality is only based on their grandfather's post-trauma. His fears, stories and demons, have become theirs too.

I believe that a child's mind is like a white sheet of paper: what one writes in there, is engraved forever. In *Vilde Haye*, I wonder if one can question what he has been told to dread since birth.

SCRIPTLAB – STORY EDITING





Helen Beltrame-Linné

Scriptwriter, Story Editor • Brazil/Sweden Born in Brazil, Helen Beltrame-Linné graduated from the country's most prestigious Law School in 1998 and worked for several years as a corporate lawyer before giving in to her passion and attending Film Studies in Paris in 2005-2006.

In 2010, Helen joined Zazen Produções and managed the private funding and independent distribution of the Brazilian all-time box office record, *Elite Squad: The Enemy Within* by José Padilha (2010). She also wrote the script for *A Batalha do Alemão*, a feature commissioned by director José Padilha.

In 2014, Helen was hired as CEO of The Bergman Center Foundation on the island of Fårö (Sweden), where she also acted as festival director of the Bergman Week. Back to Brazil in 2018, Helen served as editor for the national newspaper Folha de São Paulo.

Since early 2019, Helen has dedicated herself to scriptwriting and film consulting, including a position as a mentor in Fiction at Full Circle Lab.

CONTACT

helen.beltrame@gmail.com T +46 703665759 T +55 11956306563



Almudena Monzú

Scriptwriter, Story Editor • Spain Almudena's first job in a production company took her to Cuba with the documentary film *Titón, de La Habana a Guantanamera* by Mirtha Ibarra (2008), starting a personal and professional liaison with Latin America which goes on until today. She has been involved in both fiction and documentary projects, which have received support from the Spanish Film Institute (ICAA), the Ibermedia Programme, Nipkow Programm, Sources 2, Creative Europe – MEDIA and EAVE PUENTES, among others.

Almudena is currently Head of Development at the Barcelona-based company Amor & Lujo. As a freelance scriptwriter, she is developing a TV series project for Distinto Films and a feature film for Arcadia Motion Pictures, two of the major companies in Catalonia.

She has been professionally active as a story editor since 2019. Her learning path in TorinoFilmLab has led her towards mastering the art of listening, to the people but especially to the material they write, as well as to finding unprejudiced strategies to work with, that will not interfere with the writer's intuitions.

CONTACT

almu@amorylujo.com T +34 644431872



Gale Osorio Scriptwriter, Story Editor, Producer • Philippines Gale Osorio started in advertising and TV commercials. In 2013, she began working as a producer, producing three of Keith Deligero's feature films and the short film *Babylon*, which was selected at the Berlinale Shorts Competition 2018.

Following Berlinale, Gale received a scholarship for the Busan Asian Film School in South Korea, where she learned about international film business and co-production. She was also trained in several film labs and initiatives, such as Pustnik Screenwriters Residency, Berlinale Talents, SEAFIC and Produire Au Sud.

She is currently developing two feature films. Aside from producing films, her company BINISAYA Movement focuses on the promotion, exhibition and archival of films made in Philippine vernacular languages. The organization also runs the annual BINISAYA Film Festival in Cebu City.

CONTACT

galeosorio.ph@gmail.com T +63 9959943867



Jelena Paljan Scriptwriter • Croatia Jelena is a freelance scriptwriter who holds an MA in Dramaturgy as well as an MA in Editing for Film & Television from the Academy of Dramatic Arts in Zagreb. After editing two TV feature films, she focused on scriptwriting, writing narrative shorts, features and documentary films, as well as drama, comedy and documentary TV series. Her credits include the fiction short film *Cherries* by Dubravka Turić, which premiered at Cannes Directors' Fortnight 2017. The screenplay was awarded at the Croatian Film Days and has been turned into a graphic novel published in France as *Les Pédés* (Mosquito Editions, 2018).

Jelena has worked with the Croatian Audiovisual Centre as artistic advisor for short and feature films. She has also worked as a script consultant, has led scriptwriting workshops on short film and has often been consulted in the editing phase. With the experience from TorinoFilmLab, Jelena hopes she will have an opportunity to use her acquired skills, both in writers' rooms and editing rooms.

CONTACT

pirliju@gmail.com T +385 981970391



FeatureLab

FEATURELAB

Early this year our lives started to change. The consequences of the COVID-19 pandemic came suddenly, and for many of us, our daily work was no longer about taking part in physical events, learning more about cinema, people and different cultures in the way we were used to. **The selection for FeatureLab** took place during those days and weeks. We started to get used to intensive online conversations, discovering a common and strange sense of intensity, intimacy and solidarity. Staying home, yet connected with the world, focusing on characters and locations, on different cinematic visions of the future 1st and 2nd features of many talented directors.

The uniqueness of FeatureLab has been confirmed during these challenging times: a creative space that allows the potential of a project to be optimized, involving the whole artistic and production process. It is about **growing with a new supportive community**, it is about an expanded democratic experience, which involves tutors and talents. The whole pedagogical team felt a special commitment to the projects and the participants of the COVID era.

We are very proud of this selection and we are glad to see the courageous teams moving forward in a world full of uncertainties. We are grateful to our colleagues, readers and trainers, with their experience and generosity they have made possible an enriching and productive FeatureLab.

And yes, we will definitely miss the "real Torino": in spite of this, we are keen on being part of the TFL Meeting Event, enjoying the final project presentations, waiting for the awards, and not doubting about their future success.

Violeta Bava FeatureLab Head of Studies Vincenzo Bugno Curator

WITH THE SUPPORT OF



FEATURELAB AWARDS 2020

TFL Production Awards

Production grants (up to a total of \in 180.000) supported by the Creative Europe - MEDIA Programme of the European Union

Post-Production Award

A grant of € 5.000 in image post-production services at Amsterdam-based Filmmore and € 5.000 in sound post-production services at Posta, as well as a scholarship to the producer of the winning project to participate in the APostLab annual European post-production workshop 2021

Sub-Ti Award

Granted by Sub-Ti Ltd., providing English or Italian or German subtitles

Sub-Ti Access Award

Granted by Sub-Ti Access Srl., providing subtitles for the deaf and hearing impaired, and audio description for the blind and visually impaired, with audio subtitles

Green Filming Award

Realisation of a sustainability plan – covering any certification agency fee – as well as an incentive of ≤ 2.000 in partnership with Trentino Film Commission

PEDAGOGICAL TEAM

HEAD OF STUDIES



Violeta Bava Production & Film Festival • Argentina



CURATORS

Amra Bakšić Čamo Production • Bosnia and Herzegovina



Vincenzo Bugno Film Fund • Italy/ Germany

TRAINERS



Marta Andreu Production • Spain



Valeska Grisebach Writer/Director Germany



Fiorella Moretti Sales Agent • France



Rui Poças Cinematographer Portugal



Franz Rodenkirchen Story Editor Germany





Marietta von Hausswolff von Baumgarten Story Editor & Scriptwriter • Sweden

Vasco Pimentel Sound Designer Portugal



Publicist & Marketing Strategist • Belgium

Stefano Tealdi Pitching Trainer • Italy



Francois D'Artemare Production • France



Scriptwriter & Story Editor • France/ Argentina



Matías Piñeiro Writer/Director Argentina



Paul Rieth Publicist & Marketing Strategist • Germany



Hédi Zardi Sales Agent • France

FEATURELAB JURY



Yohann Comte Sales Agent & Co-founder, Charades • France

Yohann Comte is the co-founder of Charades, a sales and coproduction company based in Paris. Before founding the company in 2017 with partners from Wild Bunch, StudioCanal and Asuna, Yohann was Deputy Head of International Sales at Gaumont.

With Charades Yohann sold the feature film Leto by Kirill Serebrennikov (Cannes Film Festival, Competition 2018), Cannes Critics' Week's Nespresso Grand Prize winner 2018 Diamantino by Gabriel Abrantes & Daniel Schmidt, Japanese Academy Award-nominee animated feature Mirai by Mamoru Hosoda (2018), Venice 2020 surprise Danish action thriller Shorta by Anders Ølholm & Frederik Louis Hviid, as well as Shudder's biggest hit Host by Rob Savage (2020).

At Charades, Yohann coproduced *Revenge* by Coralie Fargeat (2017), the French hit comedy *The Shiny Shrimps* by Cédric Le Gallo & Maxime Govare (2019) and Nikolaj Coster-Waldau's starrer *Suicide Tourist* by Jonas Alexander Arnby (2019). He also served as an executive producer on arthouse shocker *Swallow* by Carlo Mirabella-Davis (2019) and Venice Competition 2020 title *The World to Come* by Mona Fastvold.

Yohann is an alumni of EAVE Producers' workshop 2019 and a member of the César Academy.



Eve Gabereau

Producer & Founder, Modern Films • United Kingdom

Eve Gabereau is the founder and CEO of Modern Films, a Londonbased, female-led, social issuesdriven production, distribution and event cinema company. It was established in 2017 with the release of *Manifesto* by Julian Rosefeldt, and the executive production on the British-Zambian feature *I Am Not a Witch* by Rungano Nyoni, which won the BAFTA Award for Outstanding Debut and was selected as the United Kingdom entry for the Oscars.

Their credits include Alice Rohrwacher's Happy as Lazzaro (2018), Iciar Bollain's Yuli (2018), Sacha Polak's Dirty God (2019) and Kim Longinotto's Letizia Battaglia: Shooting the Mafia (2019), as well as White Riot by Rubika Shah (2019), Beyond the Visible by Halina Dyrschka (2019) and Luxor by Zeina Durra (2020). They have worked with several organisations such as British Film Institute, Creative Europe -MEDIA, Royal Opera House, Royal Albert Hall, Tate Modern, British Library, UN Women and Kering Foundation.

Prior to Modern Films, for 15 years Eve ran Soda Pictures, the independent distributor behind such films as *Paterson* by Jim Jarmusch (2016), the German hit *Toni Erdmann* by Maren Ade (2016) and the animated feature *My Life as a Courgette* by Claude Barras (2016).



Mike Goodridge Producer & Founder, Good

Producer & Founder, Good Chaos • United Kingdom

Mike Goodridge has spent over 30 years in leadership roles in the international film business.

Before co-founding Good Chaos in 2019, he was previously CEO of the London-based production. finance and sales company Protagonist Pictures. He oversaw over 70 feature films, which received multiple Oscar and BAFTA nominations, and which won several prizes at festivals such as Cannes. Venice and Berlinale. His credits include. The Lobster by Yorgos Lanthimos (2015), American Honev by Andrea Arnold (2016), Love & Friendship by Whit Stillman (2016), Hunt for the Wilderpeople by Taika Waititi (2016), The Florida Project by Sean Baker (2017), The Rider by Chloé Zhao (2017) and Cold War by Paweł Pawlikowski (2018), among others.

With Good Chaos, he is working on the development of film projects by filmmakers such as Jessica Hausner, Sean Baker, Sally El Hosaini, Edward Berger, Nanouk Leopold, Jalmari Helander and Anne Fontaine. He is also an executive producer on Jasmila Žbanić's *Quo Vadis, Aida* (Venice FF 2020) and coproducer on the new feature film project by Ruben Östlund, *Triangle of Sadness.*

He is a member of BAFTA and a board member of the European Film Academy.



Annemarie Jacir

Writer/Director & Producer, Philistine Films • Palestine

Annemarie has written, directed and produced over 16 films, which premiered in several film festivals such as Cannes, Berlinale, Venice, Locarno and Telluride, among others. All of her three feature films *Salt of This Sea* (2008), *When I Saw You* (2012) and *Wajib* (2017) were selected as the Palestinian entries for the Oscar for Best Foreign Language Film.

Founder of Philistine Films, she collaborates regularly with fellow filmmakers as an editor, scriptwriter and producer. With a commitment to teaching, training and hiring locally, Annemarie also curates and mentors, actively promoting independent cinema in the region.

She has taught at Columbia University, Bethlehem University and Birzeit University, as well as in refugee camps in Palestine, Lebanon and Jordan. In 2018, she was invited to join the Academy of Motion Picture Arts and Sciences and also served as a juror at the Cannes Film Festival.

She is a founder of the newly established Dar Yusuf Nasri Jacir for Art and Research, an artistrun space in her hometown, Bethlehem.



Joana Vicente

Executive Director & Co-Head, Toronto International Film Festival • Canada

Joana Vicente is the Executive Director and the Co-Head of the Toronto International Film Festival. Previously, she served as the Executive Director of the Independent Filmmaker Project (IFP), the Gotham Independent Film Awards and she founded the Made in NY Media Center by IFP in partnership with New York City's Mayor's Office of Media and Entertainment.

Joana produced over 40 feature films by acclaimed directors such as Jim Jarmusch, Nadine Labaki, Brian De Palma, Amir Naderi, Hal Hartley, Nicole Holofcener, Alex Gibney and Todd Solondz, among others.

She is also recognised as a leading figure of the digital film revolution, having co-founded the pioneering digital production companies Blow Up Pictures and HDNet Movies, which she launched with partners Jason Kliot, Mark Cuban and Todd Wagner. These companies ushered in a new era of digital filmmaking that transformed the landscape of American independent film production and distribution.



Diaphanous

Dornaz Hajiha, Isabelle Glachant Hong Kong/France

Diaphanous. She is not what she thinks she is. She is what she hides.

SYNOPSIS

On the day Roshanak commits suicide at her upper Tehran kindergarten, it is her younger sister, Mojdeh who is called. At the hospital, Mojdeh faces the incredible truth: her sister is gone. She killed herself.

A TV anchor seems to think his show is responsible for her act. He wants Mojdeh to stay low profile. Stunned, Mojdeh can hardly tell Amir, her husband, what happened. What about her parents? They decide to bring them the bad news in person. But when Mojdeh mentions Roshanak, the parents are not interested. They had plenty of her mood swings and drama.

Mojdeh leaves without saying anything. She starts the administrative process at the morgue and wants it all done fast. Amir questions her. She does not want to talk about Roshanak's death anymore. Why should she impose her passing to her parents?

Mojdeh starts considering having a private funeral with only her and Amir attending. Amir is shocked by her attitude. How can his wife erase her sister from their life?

PRODUCTION COMPANY

Chinese Shadows Flat 26, 22F, Metro Center II 21 Lam Hing Street Kowloon Bay Hong Kong www.chineseshadows.com T +861 3601089214 production@chineseshadows.com

CO-PRODUCER

Shasha & Co-production – France



Dornaz Hajiha Writer & Director

Born in Tehran, Dornaz Hajiha graduated from the Alzahra University in 2011. She worked as a photographer and graphic designer while attending film workshops with mentors like Asghar Farhadi or Bahram Beyzayi.

In 2015, she earned an MA in Film Production at the London Film School.

Hajiha directed several short films, including *Marziyeh* (2017) and *Marlon* (2017). She is currently working on her debut feature *Woman, Man and Child*.

Diaphanous will be her second feature.



Isabelle Glachant Producer

Isabelle Glachant began her career as executive producer of *Shangai Dreams* by Wang Xiaoshuai (Cannes Jury Prize 2005). Since then, she produced established directors or new talents from Asia, such as Lou Ye (*Love and Bruises*, Venice Days at Venice Film Festival 2011) and Mouly Surya (*Marlina the Murderer in Four Acts*, Cannes Directors' Fortnight 2017).

Isabelle is the founder of Hong Kongbased production company Chinese Shadows and French-based Shasha & Co-Production, both of which produce exclusively Asian voices.

INTENTION

Some years ago, someone close to me committed suicide. During her funeral, despite the sorrow and grief, her parents seemed relieved. She did not want to live her life as she was told and it meant a lot of trouble in a traditional society. She kept confronting her family as they tried to put her in the box of a fine lady. She was a burden for her loved ones. From that day I started wondering: if I disappeared, would my parents be relieved?

I do not want to tell another story of oppressed women in Iran. This is why the two sisters' troubles are not their husbands, but themselves when one fades away. I want the audience to recreate what I hide from them. My off screen allows them to build the full picture. I believe cinema is not what you show, but what you hide; like my characters. Searching to understand and see the unseen is the ultimate cinema for me.

Diaphanous is about people who have become invisible to each other. This is what I see when I look at people around me. This is Iran today.

BUDGET, DISTRIBUTION & SALES

Dornaz Hajiha started developing and writing *Diaphanous* in 2017. In January 2020, the project attended IFFR's CineMart, and then went on to the Cannes' Marché du Film online. We received strong interest from sales companies, as well as European and Canadian producers who are waiting for our new draft to discuss further.

We are planning a budget of \notin 300.000, with a shooting in Iran in 2022, and hope for post-production outside of Iran. We plan to start financing with the new draft of our script that the FeatureLab programme helped us to reshape.

If the Iranian economical and political situation allows it, we would like to try bringing in the Farabi Cinema Foundation and some equity investment. But as co-producing with Iran is now complex, among others because of international banking restrictions, we consider financing the film from outside of Iran, setting the co-production with Hong Kong who developed the project, and France as a first European country. We would welcome other countries into the project, particularly Europeans, for the postproduction of the film and creative inputs.

Iranian cinema has a long history of theatrical distributions and successes. The strength of Dornaz Hajiha's cinema and her modern vision of women in Iran would allow the film to reach a large audience and major festivals, to launch the promotion and distribution of *Diaphanous*.



Heartless

Nara Normande & Tião, Justin Pechberty, Emilie Lesclaux France/Brazil/Germany

1996. Tamara is enjoying the end of summer when she hears about a mysterious girl named Heartless.

SYNOPSIS

Tamara, a 14-year-old girl, is about to leave her native village to go studying in Brasilia. One day, she hears about a girl nicknamed Heartless because of the scar on her chest left by a heart surgery. Heartless' father is a fisherman with whom she goes out fishing. It is during one of these expeditions that Tamara sees Heartless for the first time, suddenly emerging from the water with an octopus wrapped around her arm.

One evening, at a party, Tamara plucks up the courage to approach Heartless. They dance together for a while.

One day, Tamara decides to follow Heartless and the boys discreetly, leading her to a secluded empty pool where Heartless and the boys have their first sexual experiences. Tamara is still not quite sure how to feel about it. She feels a growing desire she cannot quite understand yet.

Summer is coming to an end and they will never be the same anymore.

ORIGINAL TITLE Sem Coração

PRODUCTION COMPANY

Les Valseurs 2bis Passage Ruelle 75018 Paris France www.lesvalseurs.com T +33 171394162 contact@lesvalseurs.com

CinemaScópio – Brazil Komplizen – Germany



Nara Normande & Tião Writers & Directors

Nara directed the animated short *Guaxuma* (Toronto IFF 2018), which won more than 65 awards all over the world. Tião directed the short film *Muro* (Un Regard Neuf Short Film Prize at Cannes Directors' Fortnight 2008) and the feature film *Animal Politico* (IFF Rotterdam, Bright Future 2016). They together co-directed the short film *Sem Coração* (Illy Award at Cannes Directors' Fortnight 2014).



Justin Pechberty Producer

Justin founded the Paris-based production company Les Valseurs in 2013, together with Damien Megherbi. His most recent credits include the short film *Wicked Girl* by Ayce Kartal (César Award for Best Animated Short Film 2017), the Oscar and César-nominated short *Nefta Football Club* by Yves Piat (2018) and *She Runs* by Qiu Yang (Leitz Cine Discovery Prize at Cannes Critics' Week 2019).



Emilie Lesclaux Producer

Emilie co-founded CinemaScópio, a production company based in Recife. Over the last 12 years, it has become one of the most prestigious film companies in Brazil, helped by the international success of Kleber Mendonça Filho's *Neighboring Sounds* (2012), *Aquarius* (2016) and *Bacurau*, codirected with Juliano Dornelles and winner of the Jury Prize at Cannes Film Festival 2019.

INTENTION

We both grew up in the 1990s and deeply cherish the memories of this period of our lives. It was in Guaxuma that Nara heard about a teenage girl nicknamed Heartless and this is how we came to codirect our short movie, quickly realizing that this experience was going to fuel another project: our first feature together.

Here, we discover Heartless through Tamara, a teenage girl who spends her last summer at the beach before moving away for her studies. It will ignite the understanding of Tamara's attraction towards girls. Around the two girls, a heterogeneous group of teenagers offer a diversity of storylines.

Heartless will deal with topics that are dear to us: the exploration of adolescence, and sudden moments of violence interfering with a certain innocence, sexuality, friendship, and the awareness of the deep social inequalities in Brazil.

These are values we fight for as a counterpoint for what is happening in Brazil, where what is considered as "different" is persecuted.

BUDGET, DISTRIBUTION & SALES

Heartless is a feature developed in the frame of Ateliers d'Angers and the Nipkow Programm, which helped shape the co-production scheme between Brazil, France and Germany.

We are aiming for a scale of diffusion as wide as possible and start with A-class festivals. Festival circulation could also rely on a strong worldwide network of LGBTQ+ festivals with an audience base committed on such issues. We hope to engage an international sales agent in order to build together a festival strategy. The estimated audience is cinephilic, with a majority of female adults interested in independent arthouse films, but also the LGBTQ+ community and teenagers.

In Brazil, the project has already been supported by Ancine's Audiovisual Sector Fund and the Regional Fund of Pernambuco, a first step for the financing of the film. The global budget amounts to \in 1.200.000, with the 30% already secured. We are now expecting a response from the CNC – Aide aux cinémas du monde. With our German partner Komplizen, we will apply to Berlinale World Cinema Fund and HBF+Europe in 2021.

We aim to meet sales agents, potential private investors and gapfinancers that will help us close the financing of the film by mid-2021 and greenlight the shoot in September.



Karaoke King

Federica Gianni, Lara Costa-Calzado, Tatiana Bears Italy/United States

Two brothers struggle with the different paths they take towards manhood when they move to Rome after an earthquake.

SYNOPSIS

After their mountain village is destroyed by an earthquake, Raoul, a gay teenager, and his older brother Danilo, an unemployed aspiring boxer, are sent to live with their estranged uncle in Primavalle, a working-class neighbourhood in the margins of Rome, hoping to find better opportunities in the city.

Primavalle is far from what the brothers were promised. The neighbourhood is plagued by unemployment and social malaise. As Raoul starts helping at their uncle's deli stand in the local market and Danilo takes refuge in the local boxing gym, the boys begin to take very different paths. Raoul helps the market's handsome bartender to organise a karaoke event to liven up the market, and the two fall in love during the process. Danilo gets swept up in a burgeoning grassroots movement that works to spread ultra rightwing sentiment through the neighbourhood.

Their differing experiences push the brothers further apart and past the point of violence, in a world that is crumbling around them.

PRODUCTION COMPANIES

Stayblack Productions Lungotevere Testaccio 9 00153 Rome Italy stayblackprod@gmail.com

Other Season 430 Gates Ave. 11216 Brooklyn, New York United States www.otherseason.com T +1 3237997181 lara@otherseason.com



Federica Gianni Writer & Director

Federica Gianni is an Italian writer/director whose short films have screened at numerous festivals, including Palm Springs ISFF, International Festival of Mediterranean Cinema Montpellier, Frameline FF and Outfest, receiving awards from the Directors Guild of America, the Adrienne Shelly Foundation and Vimeo, among others.



Lara Costa-Calzado Producer

Lara Costa-Calzado is a Spanish film producer based in the United States. Her most recent credits include *The Roads Not Taken* by Sally Potter (2020) and *Never Rarely Sometimes Always* by Eliza Hittman (Silver Bear Grand Jury Prize at Berlinale 2020). In 2019, she co-founded Other Season and began developing *Karaoke King* by Federica Gianni and *La Calzadora* by Suzanne Andrews Correa.



Tatiana Bears Producer

Tatiana Bears is a Canadian-born, Brooklynbased producer whose recent credits include *Save Yourselves!* by Alex Huston Fischer & Eleanor Wilson (2020) and Eliza Hittman's *Never Rarely Sometimes Always*, which both premiered in Competition at Sundance Film Festival 2020. Most recently, Bears produced the hybrid documentary feature film *Socks on Fire* by Bo McGuire, which won Best Documentary Feature at Tribeca Film Festival 2020.

INTENTION

This film is my way of coping with the loss of a place which represents a piece of my personal history. In 2016, my childhood house was destroyed in the earthquake that hit central Italy. I feel a deep emotional bond with my characters who are all going through the journey of saying goodbye and starting anew.

Set in rural and suburban geographies that are on the verge of collapsing, the film begs the question of how can beauty, community, family and love survive in such conditions of neglect. I have found the answer in real life. It lies in the people's resilience and I want to portray this in the film.

Simple actions such as gathering for a karaoke night, hanging on to your land, fighting to save your business, falling in love, are all acts of resilience against a system that can be indifferent and polarizing.

BUDGET, DISTRIBUTION & SALES

Karaoke King is Federica Gianni's debut feature and it is currently in its final stage of development, planning to start principal photography in early fall 2021.

The project participated at Oxbelly Screenwriters & Directors Lab and IFP Week, and has been awarded an SFFILM Rainin Grant in the amount of \$25.000.

Our total budget is € 967.349. We have applied to MiBACT for the Italian National Film Fund and we plan to apply to the Lazio Regional Fund. We expect to secure 65% of our budget through these means by the end of February 2021.

Our goal is to close financing with the support of Rai Cinema and we are looking for European co-producers as well as an international sales partner to collaborate and to develop the potential of our project.



Melting of the Ruler

Ivan Salatić, Jelena Angelovski Montenegro

Untold stories of Montenegrin 19th century everyman and their beloved ruler Morlak.

SYNOPSIS

People are fighting an old enemy in the 19th century Montenegro. Morlak rules the free territory. Coal seller Jovo kills a wounded Turk and brings his head as a trophy to Morlak. He finds it repugnant and kicks Jovo out of his chambers. Jovo decides to take revenge by throwing the head to the pigs. In the morning, Jovo turns into a mummy.

Mara lives by the lake. Luka is a frog trader. They are in love, but Mara finds out that he is about to leave her. She wakes up delirious and tells the villagers about frogs overtaking the village. Luka is trying to take the frogs out of the village. Villagers intercept him and tie him up. Mara frees the frogs, which overrun the village.

Being gravely ill, Morlak travels to southern Italy to ease the sickness. His faithful companions fear his death in a foreign land. Djuko is the most ardent of Morlak's men. Morlak and his new friend Ljubo enjoy spending days together. Djuko starts wishing to kill Ljubo. Ljubo continues his journey. Morlak is dying.

ORIGINAL TITLE Otapanje vladara

PRODUCTION COMPANY

Meander Film Vuka Karadžića 6a 81400 Nikšić Montenegro T +381 641901977 meanderfilm@gmail.com



Ivan Salatić Writer & Director

Ivan Salatić studied at the Faculty of Fine Arts in Belgrade, graduated in Film Directing from the University of Montenegro Faculty of Drama, and earned a Master's degree at HFBK University of Fine Arts Hamburg. He co-runs Meander Film, a production company based in Montenegro.

His films were screened and awarded at many international festivals. He directed the short film *Backyards* (Venice Film Festival, Orizzonti 2015) and his debut feature film *You Have the Night* (Venice International Film Critics' Week 2018), among others.

He currently lives in Belgrade.



Jelena Angelovski Producer

An EAVE Producers' workshop alumna, Jelena Angelovski graduated from the Academy of Arts in Belgrade.

She is a producer at Meander Film. Her credits include Tamara Drakulić's *Wind* (Torino Film Festival 2016) and *In Praise of Love* (Sarajevo Film Festival 2020), *You Have the Night* by Ivan Salatić (Venice International Film Critics' Week 2018), *Taurunum Boy* by Jelena Makismović and Dušan Grubin (Cinéma du Réel 2019) and *Homelands* by Jelena Maksimović (FIDMarseille 2020), among others.

She is producing the fiction feature *The Elegy of Laurel* by Dušan Kasalica, currently in post-production.

INTENTION

My intention is to create a possible view of the 19th century Mediterranean. The main character is inspired by 19th century ruler, bishop and poet Petar Petrović Njegoš, with a focus on the poetic and solitary side of his personality. I am interested in the conflict between that tender side of him and the circumstances in Montenegro during his time, which were cruel.

The film is divided into five segments, the first and the last represent a paraphrase of historical event. Then we move on to two stories, similar in their scope, each of them with its own protagonist fighting the prejudice and the superstition of their time. Then we have a story about Morlak, that is free from the limits of biographic portraiture, placing the focus on the characters surrounding the ruler and allowing the viewer to dive into the past, to imagine the flow of time of an ordinary person whose heart and hours beat simultaneously with the history that will later be described in books or archival documents.

BUDGET, DISTRIBUTION & SALES

Ivan Salatić has shown his authentic expression and proved the maturity of his work starting from his first films. *Melting of the Ruler* gives us a fresh perspective on the history of the Balkans, tracing the pattern of the complex modern-day relations to political authorities.

The production budget is estimated to be \in 960.000, of which we have secured \notin 20.000 for development. We are applying to the Film Centre of Montenegro to secure national support for production by the end of 2020.

The project is currently aimed as a co-production between Italy and regional partners. We are planning to receive one of Italy's regional funds and MiBACT, Film Center Serbia, Croatian Audiovisual Centre's support to minor co-production in Spring 2021, as well as Eurimages. We are open to attach another European co-producer and we would like to confirm international sales agents to collaborate from an early stage of the project development.

The film is planned to go into production in September 2021 and to be shot in Montenegro and Italy.

A strong festival premiere at an A-class festival would be paramount, as *Melting of the Ruler*, as an European film, needs a launchpad to pivot its career.



Michelle Remembers

Pia Borg, Helen Olive Australia/France

Under hypnosis, a young woman unearths memories of satanic abuse, sparking a global mass hysteria.

SYNOPSIS

British Columbia, 1976. Following a miscarriage, Michelle has a terrifying dream and consults psychiatrist Dr. Pazder. Under hypnosis, she recalls horrific events from her childhood – memories of debauchery, human sacrifice and satanic cults long buried in the deepest recesses of her mind. Pazder records their sessions and the two co-author a book.

When several children describe similar incidents of satanic abuse, teachers of the family-run McMartin preschool are arrested. After one child describes secret tunnels beneath the McMartin school, some parents dig up the grounds but are unable to find evidence. A young mother is torn between disbelief and the convincing accounts of the children. By the time Michelle appears on Oprah, hundreds of testimonies are surfacing in the United Kingdom, Australia, New Zealand and Canada.

A global hysteria ensues, leading to the longest criminal trial in United States history. A battle for truth – in psychiatry, law enforcement, mass media and popular culture – proves elusive.

PRODUCTION COMPANY

Ritual Pictures 36 Macarthur Place North, Carlton 3053 Victoria Australia www.ritualpictures.net T +1 3238612733 info@ritualpictures.net

CO-PRODUCER

5 à 7 Films – France



Pia Borg Writer & Director

Pia Borg is an Australian filmmaker based in Los Angeles. Her short films have received numerous prizes, such as Abandoned Goods (Golden Paridino for Best International Short at Locarno FF's Leopards of Tomorrow 2014). After being exhibited at the Biennale Arte 2017, her short Silica won the Special Jury Mention at AFI Fest 2017. Best Documentary Short at Tacoma Film Festival 2018 and the Grand Prize for Best Film at 25 FPS International Experimental Film and Video Festival 2018. Her latest short Demonic premiered at Cannes Critics' Week 2019. In 2015, Pia Borg was named one of the "25 New Faces of Independent Film" by Filmmaker Magazine.



Helen Olive Producer

As assistant and then executive producer. Helen Olive worked on films such as the anthology film Paris, Je T'aime (2006), the feature film A Good Year by Ridley Scott (2006) and the 3D documentary Pina by Wim Wenders (2011). In 2015. she co-founded 5 à 7 Films. Their line-up includes the feature film Los Conductos by Camilo Restepo (GWFF Best First Feature Award at Berlinale 2020), the short film Tender by Isabel Pagliai (Short Film Grand Prize at IndieLisboa International Independent FF 2020) and the feature film project Wild Encounters by Sarah Arnold (TFL ScriptLab 2019), which is currently in development.

INTENTION

Michelle Remembers weaves together the complex threads that led to one of the most infamous moral panics of the previous century. Since beginning research, the film's core topics – the ways in which cultural, political and professional systems work to control women, the rise of conservatism and fake news – have grown only more urgent.

As a woman who grew up amidst a contested feminist landscape, I wish to explore how the panic was experienced through the lens of three characters: a woman in therapy, a mother and a woman falsely accused. The three women represent distinct vantage points, but the film will explore their shared struggles, the persistent tug of traumas past and present and a societal pressure to conform. Each woman is seeking the truth, but their paths (therapy, the legal system and religion) prove definitive truth elusive.

Through archive, CGI and reconstruction, the film questions what constitutes memory and explores the part of ourselves most susceptible to fear.

BUDGET, DISTRIBUTION & SALES

Michelle Remembers is the debut feature by Maltese-Australian director Pia Borg. As a documentary horror, we believe the film's key themes of psychiatry, mass media, feminism and popular culture will resonate with international audiences and diverse target groups.

After several years of development, we are preparing to enter the first stage of production in 2021. Since the screening of the short *Demonic* at Cannes Critics' Week 2019, we have carried out extensive research, gathered hundreds of archival sources, commenced raising funds and developed the structure of the film in a detailed script. Along the way, we have benefitted from extensive guidance from numerous labs including FIDLab Marseille, Berlinale Talents Doc Station and Cannes Critics' Week's Next Step.

With a budget of € 775.000, the film is structured as an Australian-French co-production with principal spending in both countries. We have received development funding from Screen Australia and Pia is recipient of a Guggenheim Fellowship to develop the project.

We are looking for an executive producer or co-producer to assist with the finance and we would like to attach a world sales company and local distributors in the two main countries.



Panopticon

George Sikharulidze, Vladimer Katcharava Georgia/France/Romania/Germany

When his father leaves him to become a monk, Sandro struggles between faith and awakening sexuality.

SYNOPSIS

When his father leaves for a monastery to become a monk, Sandro falls into a spiral of teenage uncertainties. With a mother working abroad illegally and a grandma too old to replace a parent, he is left practically alone. To support his father, he turns to religion himself and without realising it, starts falling into Orthodox Christian fundamentalism.

This comes at the peak of Sandro's sexual awakening, creating in him a conflict between body and soul. Convinced sex before marriage is sinful; he represses his desires towards his highschool sweetheart, Tina, and instead starts to manifest all this frustration in inappropriate ways. He falls under the influence of Lasha, who lures him into a rising Christian Fascist movement that spreads xenophobia and enacts violence against Middle Eastern immigrants.

Sandro fights for survival and tries to make sense of the notions of faith, love and manhood – a trial that will eventually prove to be a revelation of his humanity.

PRODUCTION COMPANY

20 Steps Productions 10a Akhmeteli 0159 Tbilisi Georgia www.20steps.ge T +995 591227377 katcharava@gmail.com

CO-PRODUCER

Arizona Productions – France Tangaj Productions – Romania Rohfilm Factory – Germany



George Sikharulidze Writer & Director

George was born and raised in Tbilisi, Georgia. He earned a BS in Media Studies from New York University and an MFA in Film Directing from Columbia University. His short films include The Fish that Drowned, which premiered at Clermont-Ferrand ISFF 2014, as well as Red Apples (2016) and A New Year (2018), which both premiered in Competition at the Toronto IFF and were selected at many other festivals. winning several awards. His latest short Fatherland premiered in Competition at Sundance FF 2019. His debut feature project Panopticon has been selected at the Cannes' Cinéfondation Residence. Apart from writing and directing, George has taught filmmaking at New York University and Columbia University.



Vladimer Katcharava Producer

Vladimer graduated from the Shota Rustaveli Theater and Georgia State Film University in 2001 and soon after founded 20 Steps Productions. His credits include The President by Mohsen Makhmalbaf (2014), Dede by Mariam Khachvani (2017), Girls of the Sun by Eva Husson (2018) and Shindisi by Dito Tsintsadze (2019). Vladimer is a Sundance Institute's Directors & Screenwriters Lab fellow, as well as an EAVE Producers' workshop, East European Film Alliance and Berlinale Talents alumnus. He co-founded Caucasian Film Service as well as Georgian Film Cluster, both representing and supporting the development and production of Georgian cinema.

INTENTION

I feel an immense urgency to tell this story because what happens to Sandro is based in part on my experience growing up in Georgia and because, at the same time, today it echoes the predicaments of many young people in Europe and beyond.

This kind of social system affects young people who will be the adults of tomorrow and shape the future of the country. What kind of citizens will a society produce if its teenagers are at risk of being traumatized into psychological damage? How can these boys develop a healthy sexual life? How will they treat women in this patriarchal society?

I want to explore how religious and ideological fundamentalism can lead young men towards unhealthy sexual behaviour, trauma, alienation and violence that will haunt them through their adulthood and affect their relationship to the world.

Sandro is kind at heart, but he falls on the wrong path and I want to deliver him from this trap as he tries to survive a painful search for love and meaning in this society.

BUDGET, DISTRIBUTION & SALES

Panopticon is the debut feature by George Sikharulidze. At this point, we have a strong draft of the script and are looking to finalise our co-production structure and meet potential sales and distribution partners.

The film is set to be filmed in Georgia and our budget is approximately € 800.000. We have already been awarded the CNC – Aide aux cinémas du monde – and we are waiting for the Georgian National Film Center to announce the call for first features.

Our aim is to shoot in fall 2021 (all things permitting) and to have most of the financing in place by summer. We are interested in meeting with sales and distribution partners to involve them early on in order to develop the potential of our story to reach international audiences.

We believe that *Panopticon*, as a specifically Georgian story, addresses the issues that echo elsewhere today, namely the rise of far-right fundamentalism and neo-fascist politics, which shape and influence new generations of young people.



That Burning Light

Efthimis Kosemund Sanidis, Yorgos Tsourgiannis Greece/Romania

You'll ache and you're going to love it. It will crush you and you're still going to love all of it.

SYNOPSIS

With a pressing need to pay back a debt to loan sharks, 30-year-old llias disembarks on a distant Greek island to claim the inheritance of his recently deceased father, a doctor, who seemingly abandoned him at a young age.

Neither his acting uninterested in the death of his father nor his inand-out plan however go as expected. He has to confront the fact that his father was saintly perceived by the locals as he gratuitously offered his medical services to whoever in need, something that comes in stark contrast both to Ilias' value system or his image of his father as a selfish man. The inheritance is limited to a small piece of land and, to make things worse, a strange paralysis occurs to Ilias' limbs, whilst similarly unexplained illnesses and accidents afflict the local community at an alarming speed.

Ilias' physical struggle and immobility force him to accept his true emotions towards his father. It is there where he comes closer to Mercedes, a 25-year-old woman working at the rentals where he stays. And while the world seems to be coming to an end, a sense of urgency brings new hope.

CO-WRITER

Elizampetta Ilia Georgiadou

PRODUCTION COMPANY

Horsefly Films Asklipiou St. 107 11472 Athens Greece www.horsefly.gr T +30 6932415705 yorgos@horsefly.gr

CO-PRODUCER

Tangaj Production - Romania



Efthimis Kosemund Sanidis Writer & Director

Greek-German filmmaker Efthimis Kosemund Sanidis studied at Le Fresnoy - National Studio for Contemporary Arts.

His short films have been screened and awarded at major film festivals such as Venice FF, Locarno FF, Clermont-Ferrand ISFF, and art venues such as Forum des Images, Centre Pompidou and Haus der Kulturen der Welt, among others.

His debut feature film project *That Burning Light* participated at CineLink Co-Production Market 2018 and Oxbelly Screenwriters Lab 2020.



Yorgos Tsourgiannis Producer

Yorgos Tsourgiannis is an independent film producer. He is the founder and managing director of the Athensbased production company Horsefly Films.

His credits include Yorgos Lanthimos' Dogtooth (2009), Yiannis Veslemes' Norway (2014), Emin Alper's A Tale of Three Sisters (2019), as well as Michalis Konstantatos' Luton (2013) and All The Pretty Little Horses (2020).

INTENTION

There is a transformation taking place in the course of the story, from a pragmatic and naturalistic world bound by necessity to a world of mythology and experience bound by human frailty and the possibility to connect. It is almost as if the illness, his gradual paralysis, enforces Ilias to allow other things to affect him, because he would never let himself. It is his body that makes him do it. He finds a way to relate to the image of the father, to the old world.

As the narration unfolds, Ilias, an opportunist, a semi-shadowy lone wolf who owns a small jewelery store in Athens, becomes a beacon of sorts, an evangelist of a society whose suffering manifests in mysterious accidents and disease outbreaks along with constant and ever-growing blackouts – an apocalyptic backdrop that echoes a universally shared feeling that our world/planet is close to an end.

It all feels very tragic but at the same time silly. Ugly and petty but also glorious and beautiful.

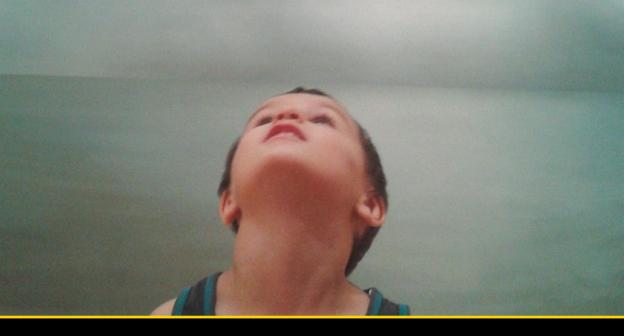
BUDGET, DISTRIBUTION & SALES

That Burning Light could be described as a love story for the end of the world, however more accurately it mixes archetypical story tropes and blends different genre codes to tackle its grim subject matter, the dead end of individualism.

Currently at the stage of early financing, the budget is estimated at \notin 825.000, with confirmed development funding by the Greek Film Centre and eligible to secure approximately 20% of its budget via the Greek Cash Rebate scheme.

We are designing the film as an international co-production between two or more European partners. Romanian Tangaj Production has already been confirmed. A German co-producer would be an obvious choice given the dual nationality of the director, however we are open to organic co-productions throughout Europe and especially in the Balkan region.

We are also looking to secure the right sales agent by the end 2020 and apply for funding across the co-producing territories throughout 2021. The strong and consistently fresh directorial voice of Efthimis, the strength of the writing with its distinct themes and genre blending along with our track record as a company should help us secure strong, arthouse focused and festival driven distributors.



The Caravan

Zuzana Kirchnerová, Jakob Viktorín Czech Republic/Slovakia/Italy

A mother takes off in a friend's caravan and the eye-opening road trip with her disabled son begins.

SYNOPSIS

Ester is a single mother. She has only one modest wish: to have two weeks alone without her mentally disabled son David and spend it at her friends in Italy. At the last moment, her plans change and she has no other option than to bring her son along.

Once in Italy, Ester's friends find it really difficult to deal with David's unpredictable behaviour and move them into a vacant caravan parked in the garden. For Ester, this is the final straw. When the night comes, she gets the caravan started and takes off. She has no idea where she is going or how long their odyssey will be.

On their eye-opening journey across Italy, Ester realises she can be more than just a mother of a disabled son and that their lives can be so much better.

original title Karavan

co-writer Tomáš Bojar

PRODUCTION COMPANY nutprodukce Umelecka 618/7 17000 Prague Czech Republic www.nutprodukce.cz T +421 948050189 jakob@nutprodukce.cz

CO-PRODUCER Nutprodukcia - Slovakia Tempesta - Italy



Zuzana Kirchnerová Writer & Director

Zuzana graduated in Film Direction from the FAMU Academy of Performing Arts in Prague. Her graduation film *Bába* won the 1st Prize Cinéfondation at the Cannes Film Festival 2009.

In recent years she collaborated with Czech television on several documentary films and TV series.

In 2019, her debut feature project *The Caravan* won the Czech Film Foundation Scriptwriting Award.



Jakob Viktorín Producer

While still in university, Jakob founded Visegrad Film Forum, an international film platform.

As co-producer, he has worked on films such as *Spoor* by Agnieszka Holland (Silver Bear Alfred Bauer Prize at Berlinale 2017) and *State Funeral* by Sergei Loznitsa (Venice Film Festival, Out of Competition 2019). He also produced Teodor Kuhn's debut feature *By a Sharp Knife* (Best Director at Cottbus Film Festival of Young East European Cinema 2019).

INTENTION

The themes and challenges depicted in *The Caravan* are entirely personal to me. My son was born with Down's Syndrome and gradually developed autism as well. However, the actual story has no autobiographical background – what is personal about it is the desire to escape, the longing to revolt and defy the role of a disabled child's mother. The theme of rebellion is reflected in the choice of the genre as well. The road movie is, to me, the best expression of Ester's aggressive desire to live.

I am drawn to the character of Ester for two reasons. She is a strong adult woman – not a girl still searching for her inner self. She is searching for a new roadmap to her life but her search is not the blind trial-and-error of an adolescent, rather the real, deeply felt existential journey of a middle aged woman, a mother and an individual, who refuses to give in to her expected role of a caretaker.

I want to make a film that is hopeful in spite of the heavy subject, full of lightness and humour.

BUDGET, DISTRIBUTION & SALES

Our approximate production budget is $\leq 2.400.000$. It is planned to be secured by national public funding, Cash Rebate systems and TV co-production in both Czech Republic and Slovakia. In Italy, we are aiming for local Tax Credit Scheme, Rai Cinema, MiBACT and regional funding. We received development support from Creative Europe – MEDIA and the Czech Film Fund.

Currently, we have most of the scouting in Italy completed, with plans to shoot in Emilia Romagna and Calabria. We are entering the financing stage, seeking a potential fourth co-production partner and an international sales agent. We are planning to enter in production for summer 2022 with the release of the film in 2023.

We aim for an A-class festival premiere in order to boost the film's domestic and international audience and to establish Zuzana as a new strong female voice in Central European cinema.



The Jungle

Matthias Huser, Michela Pini, Simon Jaquemet Switzerland

Sheila returns to the place of her childhood in the jungle to visit her father, a self-proclaimed defender of nature.

SYNOPSIS

Sheila returns to the place of her childhood in the jungle together with her husband Thomas after many years, following an invitation of Sheila's father Balthazar, who lives a withdrawn life as a selfproclaimed protector and defender of nature on the remote family property.

Marked by illness, Balthazar tries to persuade Sheila to take over the property after his death to continue the sisyphic duty of defending the land. Yet Sheila and Thomas, who live a settled life in Switzerland, have already decided not to stay in the jungle.

Entangled in between Thomas and her father, Sheila falls back into child-like patterns. The encounter becomes a disturbing journey and the past begins to overlap the present. After Thomas disappears in the jungle, Sheila transforms into the 8-year-old girl she once was.

When Balthazar's life depends on Sheila, she lets herself be carried away into another reality of the jungle and follows a group of local teenagers who built a skateboard halfpipe in the middle of the thicket. Only as a child, her liberation becomes imaginable.

ORIGINAL TITLE Der Dschungel

PRODUCTION COMPANY

8horses Giesshübelstrasse 62i 8045 Zurich Switzerland www.8horses.ch T +41 795434017 pini@8horses.ch



Matthias Huser Writer & Director

Matthias Huser graduated from the Zurich University of the Arts and the University of New South Wales in Sidney. His short film *Dogs* was selected in Cinéfondation at Cannes Film Festival 2016. His debut feature *They Chased Me Through Arizona* premiered in Locarno Filmmakers of the Present 2014, was screened at Shangai IFF 2014, BAFICI 2015 and many other festivals, and got pre-selected for the European Film Award 2015. He is a founding member of the production company 8horses.



Michela Pini Producer

Michela is a producer and co-owner of 8horses (Zurich) and Cinédokké (Lugano). Her most recent credits include *Chronophobia* by Francesco Rizzi (Special Jury Prize at Tallinn Black Nights FF 2018, Best Director and Best Screenplay at Max Ophüls Prize FF 2018) and *Bad Tales* by the D'Innocenzo Brothers (Silver Bear for Best Screenplay at Berlinale 2020).



Simon Jaquemet Producer

Simon studied Film Directing at the Zurich University of the Arts. His debut feature *War* premiered in New Directors at San Sebastián IFF 2014 and won several awards including Best Feature Film at Max Ophüls Prize FF 2015. His second feature film *The Innocent* premiered in Platform at Toronto IFF 2018. As a founding member of 8horses, he produced *Cherry Pie* by Lorenz Merz (2013).

INTENTION

My father grew up on an isolated farm as one of twelve children of Catholic parents. He has visions about how things should be and what the world should look like. Once, I asked him why he called his departure from the farm an "escape". He said: "I want to create my own paradise". The mixture of bitterness and hope in his words shifted my perception towards my father forever.

My story begins with Sheila's return to the jungle – into old family patterns and the oppression of a dominant father, who in his good intentions to protect nature and defend his property exercises violence against his family and the local population. This well-meant intention, which also contains the ill-meant, interests me in its ambivalence and is familiar to me.

The Jungle is driven by the question of how far a person would go to make the world the way he or she wants it – and how to liberate and emancipate oneself from the embrace of a person who obsessively pursues a vocation. I explore these questions through my main character's feverish journey in pursuit of deliverance.

BUDGET, DISTRIBUTION & SALES

The project's development has been supported by the Zurich Film Foundation, the Swiss MEDIA Substitution Fund and the Eurimages Co-production Development Award won at San Sebastián's Europe-Latin America Co-production Forum. *The Jungle* participated at Berlinale Script Station, Three Rivers residency and FIDLab, where it won the Sublimages Award.

The script is at an advanced stage and we are working on the casting. Scouting and research in Latin-America to define the shooting location will be picked up as soon as travel restrictions allow.

The total production budget is roughly $\leq 2.500.000$, of which 10% are secured covering development and pre-production. We expect to raise 65% in Switzerland and 35% through one or two co-producing countries and Cash Rebates or tax incentives of the country where we will shoot the film. Our focus lies on Colombia for an Amazonian setting and Mexico as an alternative. Yet we do not rule out any other Latin-American jungle.

We are looking for European and Latin American co-producers, world sales, TV co-producers and national distributors.

We aim to shoot in early 2022.



The Mysterious Gaze of the Flamingo

Diego Céspedes, Giancarlo Nasi Chile

1984. A girl fights against the rumour of a disease said to be spread by gay men through their gaze.

SYNOPSIS

1984. In a desert mining town, 12-year-old Lidia is raised by her 23-year-old brother Alexo. Every day, they are visited by Alexo's 37-year-old boyfriend Flamingo, a cheerful transvestite. They share their time together in the lagoon and in The Cage, a canteen where Flamingo and other transvestites live under the care of Boa, owner of the place and their putative mother.

Lidia's world starts to break down after she and Alexo find out about Flamingo's death, affected by a mysterious disease. Men in town are terrified of this plague that is rumored to be transmitted when a man falls in love with another through his gaze. Alexo is suspected to have the disease and is forced to be along the transvestites in town.

To save her brother, Lidia is fighting back ignorance and homophobia and dismantles the rumour, encouraged by fantastic manifestations of Flamingo's soul. Alexo's life is approaching its end. The two siblings understand it is time to say goodbye, so Alexo can reencounter Flamingo and Lidia can start a new life.

ORIGINAL TITLE

La Misteriosa Mirada del Flamenco

PRODUCTION COMPANY

Quijote Films General Boonen Rivera 2427 7800020 Santiago Chile www.quijotefilms.com T +56 96864761 nasi.giancarlo@gmail.com



Diego Céspedes Writer & Director

Diego Céspedes is a Chilean filmmaker. Born in 1995, he studied Film & Television at University of Chile.

He worked as a cinematographer and editor on several short films, such as *Non Castus* by Andrea Castillo (Special Mention at Locarno FF's Leopards of Tomorrow 2016).

His debut short film as a writer/ director, *The Summer of the Electric Lion*, won the 1st Prize Cinéfondation at the Cannes FF 2018 and the Panavision Award for Best Short Film at NEST, San Sebastián IFF 2018, and it was also selected at Sundance FF, Palm Springs ISFF, Biarritz and AFI Fest, among others.



Giancarlo Nasi Producer

Born in 1986, Giancarlo Nasi is a Chilean film producer with over ten feature films on his career. In 2015, he was selected to produce the Cannes Directors' Fortnight's programme Chile Factory.

His latest credits include *The Man of the Future* by Felipe Ríos (Karlovy Vary IFF 2019), *Lina from Lima* by María Paz González (Toronto IFF, Discovery 2019) and *White on White* by Theo Court (Best Orizzonti Director at Venice FF 2019).

INTENTION

I have always liked to create analogies between a familiar fictional world and contingent themes of modern society. In this case, being myself homosexual, I think that showing the town's paranoia and the suffering that weighs on the siblings is also telling what is happening today in Chile, and Latin America, with sexually transmitted diseases and homophobia. Especially revealing how HIV/AIDS is treated, how we perceive them and how we turn them into a taboo to fear them.

According to Alejandro Afani, director of the Chilean HIV Center: "These figures show that HIV/AIDS is completely out of control and that as a country we have hit rock bottom. These numbers indicate that there are at least 40.000 infected people who do not know they are."

BUDGET, DISTRIBUTION & SALES

The project is at an advanced development stage, beginning its financing process.

Our budget is € 800.000, with 20% already secured.

We are looking for European and North American co-producers and investors, as well as an international sales agent to come on board at a development stage.





SERIESLAB

SeriesLab has reached its fourth edition. And it was, like every aspect of our life, a forcedly extraordinary edition.

We cancelled the third workshop and the presentation scheduled for last March in Lille. We worked remotely, filled with the doubts and anxieties that overwhelmed the whole world and those that overwhelmed every narrator. The experience we lived seemed to deprive us of the certainty that the world as we had known it would be identical to the one that was being prepared. And, deprived of this certainty, we feared that our stories would no longer make sense. However, despite the storm of transformations triggered or accelerated by the pandemic, it is possible to take stock of some fundamental evidence.

Firstly, that audiovisual storytelling has contributed in an essential way to the resistance and resilience of human beings confined to their homes. Stories remain a primary need and a vital good. Secondly, the digital transfer of an ever increasing number of experiences reduces our sense of boundaries and challenges us to narrate with a clear and understandable voice to the whole world. As our stories become emotionally relatable to more and more people, national communities exist less and less alone, in their own sphere. The pandemic has triggered a serious crisis and this has become an ultimate test for Europe: a test that in the recent months is showing some signs of a will to push through and reach a broader dimension, one of common interests and intentions that can rise to face the global geopolitical challenges.

And in this path it is the task of us storytellers: to contribute with all our energy so that aesthetics and stories emerge from the European imagination that help define the feeling of a new collective.

Nicola Lusuardi Head of Studies

SERIESLAB – EUROPE

MAIN PARTNER

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SERIESLAB - ITALIA





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PEDAGOGICAL TEAM

HEAD OF STUDIES



Nicola Lusuardi Scriptwriter & Producer • Italy

SERIESLAB - EUROPE TUTORS



Andrea Nobile Scriptwriter • Italy

SERIESLAB - ITALIA TUTOR



Eszter Angyalosy Scriptwriter • Hungary

PITCHING TRAINER



Gino Ventriglia Story Editor • Italy



Vincent Poymiro Scriptwriter • France



Anita Voorham Story Editor & Scriptwriter • Netherlands

SERIES MANIA FORUM

3 DAYS DEDICATED TO TV SERIES PROFESSIONALS AT SERIES MANIA FESTIVAL

Next edition:

23-25 March 2021 on-site and online on www.seriesmaniadigital.com Series Mania Forum is a 3-day event with opportunities for industry professionals to pitch ideas and attend panels and networking events. Producers, distributors, directors, and scriptwriters all gather at this event promoting the exchange of ideas and creativity. The Co-Pro Pitching Sessions are Series Mania's founding premise, and the most anticipated part of the Forum. The sessions allow some 16 producers to pitch a series in development to potential financial partners, with a \leq 50.000 award at stake.

As a **creative incubator**, Series Mania Forum is dedicated to support series from conception to distribution, with a particular focus on the best up-and-coming writers. The Forum is also notable for its **three intensive writing workshops**: SeriesLab, a training programme for series development, offered in partnership with TorinoFilmLab since 2017; the UGC Writers Campus, in partnership with UGC Series; and a drama series co-writing residency between Israel and France. Those initiatives foster exchanges between creatives, financial partners, and international Decision Makers.

Last but not least, Series Mania Forum hosts the **Lille Dialogues**, a day-long event that brings together the industry leaders who oversee the destiny of worldwide drama. One day of debates and informal exchanges on international audiovisual challenges, with the participation of European Ministers, high level EU representatives (from the European Parliament, the European Commission, the Presidency) and all the major industry players. An informal summit to shape the future of the audiovisual landscape.

Laurence Herszberg

General Director of Series Mania Francesco Capurro Director of Series Mania Forum

WITH THE SUPPORT OF





SeriesLab

9 original TV Series projects

IIII M SERIES MAN



Clemenceau

Anthony Nti, Chingiz Karibekov, Mohamed El Hajjouti Belgium

> Brutally honest and socially inept, Omar tries awkwardly to restore the image of Molenbeek.

 $\begin{array}{c} \text{FORMAT} \\ 8\times30' \end{array}$

GENRE Comedy/Drama/Satire

AUDIENCE TARGET Adults

LOCATION SHOOTING Brussels

CONTACTS

Anthony Nti T +32 498510726 anthony.nti551@gmail.com

Chingiz Karibekov T +32 494795605 chingiz2karibekov@gmail.com

Mohamed El Hajjouti T +32 485788049 mohamed.elhajjouti@gmail.com

DEVELOPMENT STAGE Mini-bible, pilot script, first season storyline overview

IN PARTNERSHIP WITH





Anthony Nti Writer & Director

Anthony Nti is an award-winning writer/ director of commercials, music videos and short films. His short *BOI* won Best Debut at Leuven FF 2016. He directed several episodes of the Ketnet-show *Hoodie*. His debut feature project *Postcard* won the 2nd Prize at the Sam Spiegel InternationI Film Lab 2019. His most recent short film *Da Yie* won the Grand Prize at Clermont Ferrand ISFF 2020. He co-directed and co-wrote the miniseries *Shaq* (2020) for VRT.



Chingiz Karibekov Scriptwriter

Chingiz graduated from the RITCS School of Arts and directed music videos for artists such as Bob Marley, Robin Shulz and Cool Joe, as well as commercials for clients such as Brussels Airport and BOZAR. He co-wrote and co-produced Anthony Nti's short films *BOI* and *Da Yie*, as well as his debut feature project *Postcard*. He co-developed and cowrote the miniseries *Shaq* (2020).



Mohamed El Hajjouti Scriptwriter

Mohamed studied film at the LUCA School of Arts. He worked for TV Brussels and teaches film to youth in Brussels. In 2017, he was selected for the Are You Series? at BOZAR. He also starred in *Jetski* by Aäron Beyers (Next Generation Grand Prize at the Brussels SFF 2016).

SYNOPSIS

Omar is a quick-witted pizza delivery guy and aspiring journalist, with a severe lack of filter – especially when it comes to issues dealing with his community in Molenbeek.

When one day, his reaction video to the riots in Brussels goes viral, things take an unexpected turn, giving him much needed internet exposure and perhaps a chance to prove himself as a journalist.

The floodgates open, however, as he unwittingly becomes the voice of the people. Neither his younger sister, who constantly criticises him, nor his best friend, who goes along for the ride, are of any help. The only person that seems to understand him is Malika, who he's in love with and who, to his dismay, is engaged to another man.

A mix of *Do the Right Thing* and *Curb Your Enthusiasm*, *Clemenceau* follows Omar as he navigates life, being way too honest about his community and the world around him, getting in his own way of achieving his dreams.

INTENTION

This series explores the misunderstandings and misconceptions in Brussels, a city that to some is the political centre of Europe and to others a hotbed of terrorism.

We are seeking international producing partners, broadcasters and SVOD platform opportunities.



Codename HEAT

Ivan Knežević Serbia

A washed-up, forgotten '90s American TV action star finds out he is still famous... in Serbia.

 $\begin{array}{c} \text{FORMAT} \\ 8\times30' \end{array}$

GENRE Comedy/Thriller AUDIENCE TARGET Adults

LOCATION SHOOTING Serbia, United States

CONTACTS

Ivan Knežević T +381 642389280 direktors@gmail.com

DEVELOPMENT STAGE Mini-bible, pilot script



Ivan Knežević Scriptwriter

Ivan is a scriptwriter and film editor working in television, animation and VR.

As the winner of HBO First Draft Contest, he is currently developing the TV series *The Island* with HBO Europe, as well as several other projects.

SYNOPSIS

After he flies out for a rare personal appearance, Kevin Bowman, a washed-up '90s American TV star finds out he is a national hero halfway across the world, especially in Serbia, where he is a favourite of the volatile and eccentric Serbian President. Kevin is entranced by his rediscovered stardom, but when the President's friendship reveals twisted ulterior motives, Kevin decides that it is time to leave. But as he soon finds out, leaving was never an option.

Blackmailed into staying, Kevin is forced to contend with the President's rising paranoia over foreign powers trying to topple him, and the President's wife who is falling for him head-overheels. And his own wife is getting suspicious: why is he not coming back? Soon, Kevin is approached by an agent of the Russian FSB: in exchange for spying on the President, they can get him out of Serbia... eventually.

Stuck between these sides, desperately clawing for a way out, Kevin has to become the strong, violent, sexy superspy he played on TV... or something else.

INTENTION

Inspired by the trashy American TV shows I watched as a kid in the relative isolation of '90s Serbia, *Codename HEAT* is a darkly humorous, tense thriller in the vein of HBO's *Barry* or Amazon's *Patriot*.

I am looking for a producer who shares these sensibilities.



Davos

Adrian Illien, Julia Penner Switzerland/Germany

Davos, 1917. As WWI rages in Europe, a young nurse gets recruited by a female master spy and soon decides on war and peace.

CO-WRITERS Michael Sauter, Thomas Hess

PRODUCERS Ivan Madeo, Stefan Eichenberger

PRODUCTION COMPANY

Contrast Film Schönegg-Platz 10 8004 Zürich Switzerland www.contrastfilm.ch T +41 445081234 ivan.madeo@contrastfilm.ch **FORMAT** 6 × 45'

GENRE Spy Drama

AUDIENCE TARGET 18-65 years old LOCATION SHOOTING Germany, Belgium, Switzerland

DEVELOPMENT STAGE Bible, pilot script, first season storyline overview



Adrian Illien Scriptwriter

Adrian Illien has worked as a producer for teamWorx Television & Film and as a staff writer for Bavaria Fiction. At Swiss public broadcaster SRF he produced TV series such as *Tatort*, conceived several award-winning TV films, and wrote the TV series *The Undertaker*, that also aired on Netflix. Adrian left SRF in 2019 to work as a freelance writer and is now developing several projects for Swiss and German broadcasters.



Julia Penner Scriptwriter

Julia Penner is a Berlin-based screenwriter and theater-trained actress. She is the head writer of *Druck* (season 3-5), the German adaptation of *Skam*, nominated for the Grimme Award for Best Teenage Series 2020. Her feature project *My Best Friend Volker* will start shooting in Spring 2021 for German broadcaster NDR.

SYNOPSIS

Inspired by true events.

1917. When Swiss 23-year-old nurse Johanna returns from voluntary service with the Red Cross, she is no longer the woman she used to be: on the frontline, she was able to take on responsibility, perform surgeries – she was appreciated. In the war, Johanna was free.

Back in her hometown, the noble spa resort Davos in the Swiss Alps, Johanna's medical talent goes to waste in a famous sanatorium. Johanna's father, an influential hotel owner, wants her to get married. Only Countess Ilse von Hausner, Johanna's eccentric patient, will be able to help her out. Yet, Ilse works undercover for the German secret service.

Having access to a high ranking British general as a nurse, Johanna is recruited by Ilse. Coercion turns into mentorship, mentorship turns into rivalry. And when Lenin shows up in Davos, Johanna, her mentor Ilse, and her great love Dr. Mangold – a secret agent for the other side – are suddenly at the center of a deadly conspiracy that could decide the outcome of WWI.

INTENTION

Unknown history: 100 years ago, the world was secretly ruled from Davos. The elite of the war powers met here on neutral ground, supposedly to receive medical treatment, but in the shadows, they negotiated the outcome of World War I.

We are looking for additional broadcasters, streaming platforms and sales agents.



Made By

Joanna Tabet France

Six true-life stories show the underbelly behind the glamour of the fashion industry.

FORMAT 6 × 52′

GENRE Drama/Anthology

AUDIENCE TARGET Adults

LOCATION SHOOTING Paris, Italy, India, and TBD

DEVELOPMENT STAGE Mini-bible, pilot treatment, first season storyline overview

PRODUCTION COMPANIES

Macassar Productions 19 rue Jean-Jacques Rousseau 75001 Paris France www.macassarproductions.com T +33 650629668 macassarproductions@gmail.com

Maremako 6 rue de Braque 75003 Paris France T +33 616598313 murielsauzay@gmail.com

IN PARTNERSHIP WITH





Joanna Tabet Scriptwriter

Joanna is a writer, filmmaker and certified translator. She graduated from the American Film Institute Conservatory and the Sorbonne University in Paris.

Joanna has written and directed documentaries for French network OCS and attended several screenwriting workshops such as GREC and Emergence. She has also worked as a teacher and script consultant.

Made By, her first TV series project, won the writing and development grants from the CNC – Centre national du cinéma et de l'image animée.

SYNOPSIS

This anthology series explores an unfamiliar side of fashion through the stories of six intertwined characters struggling to stay true to themselves as they strive to get to the top in a cutthroat industry.

Talia gave up everything to come to Paris and be a designer, but she works in a ready-to-wear house where she churns out copies of haute couture designs. Elise, an influencer and fashion icon, embraces seduction as part of her feminism, but worries that she has objectified herself and forced her fiancé to be complicit. To fix mistakes that put his position at risk, Raphael goes as far as to confront the Chinese mafia outside their manufacturing plant in Tuscany. Jade struggles to create a truly eco-friendly brand, and Gitanjali organises a jailbreak from a textile factory where she is forced to labour. After uncovering dark secrets about his company's unsold stocks, Quentin has misgivings about his role and decides to become a Robin Hood of luxury clothing.

The series is inspired by real-life tragicomedies.

INTENTION

We use clothes to make us who we want to be. But what empowers us can also enslave us.

Using fashion to tackle the complexities of creativity, identity, and prestige, while addressing climate change and wealth disparity, this series examines the difficulty of keeping our humanity in the pursuit of recognition.



Prideland

Brady Hood, Laura Jackson United Kingdom

Two travellers lose their home and set off up the corporate ladder in search of the man responsible.

Format $6 \times 60'$

GENRE Crime/Comedy/Drama **AUDIENCE TARGET** 15-45 years old

LOCATION SHOOTING Yorkshire, United Kingdom

CONTACTS

Brady Hood T +44 7928124516 bradyhood85@gmail.com

Laura Jackson T +44 7889818470 laurajackson@live.co.uk

DEVELOPMENT STAGE Mini-bible, pilot script



Brady Hood Writer & Director

Brady is passionate about creating commercially accessible stories with a social commentary. After working as an assistant to directors such as Joe Wright and Lone Scherfig. Brady was accepted onto the MA in Directing Fiction at the National Film and Television School. On the year of his graduation he launched the 5th season of Endeavour for ITV, and was subsequently featured as a "Screen International Star of Tomorrow" in 2016. He recently directed two episodes of series 1 of Top Boy for Netflix, and has just been brought back as lead director on series 2.



Laura Jackson Producer

Laura has a background in West End theatre. In 2016 she earned an MA in Producing from the National Film and Television School, before joining the acquisitions team at StudioCanal. where she worked across the acquisition of feature films such as Hell or High Water by David Mackenzie and You Were Never Really Here by Lynne Ramsay. Now an independent producer, she recently produced the original comedy Bleak House Guest, which transmitted on Sky as part of their celebrated Urban Mvths strand. Laura was recently announced as a recipient of the 2020 John Brabourne Award in support of her producing slate.

SYNOPSIS

When twisted travellers Salas and his heavily pregnant and emotionally less-than-stable wife Wendy are forced off their land by a multinational conglomerate, they refuse to go quietly. They may just be "the little guy", but they want what they are owed. No more. No less. It is the principal.

It is a matter of pride.

On their way forward, they must first go back, returning to a world they turned their backs on – a world in which people would rather take videos on Snapchat than help the poor fucker who fell over on the street. It strikes them as no place to raise a kid. Faced by a world of middlemen and complacent corporate clerks, justice will be hard to come by, and their growing sense of frustration (not to mention Wendy's growing baby bump...) will send them over the edge.

As the body count rises, they will realise that in their quest to get their house back they risk losing their home. Because what is a home really but the ones that you love? And to lose sight of that really is to let those suited fucknuts win...

INTENTION

We want to make a show that starts a conversation about the increasingly divided times in which we live. We also want to make your belly laugh. We are not sure which is most important.

We are seeking international producing partners, broadcasters, networks and SVOD platform opportunities, and look forward to chatting over a cold one down the local saloon... or your office. Either works.



The Defect

Fran Harris Ireland

An MI6 agent's journey to the heart of a 1980s drug trafficking operation in the Caribbean.

FORMAT Returnable $6 \times 60'$

GENRE Spy Thriller

AUDIENCE TARGET 24-54 years old

LOCATION SHOOTING Trinidad and Northern Ireland

CONTACTS

Fran Harris T +83 8150829 franzer21@hotmail.com

DEVELOPMENT STAGE Mini-bible, pilot script

IN PARTNERSHIP WITH





Fran Harris Scriptwriter

After graduating from Trinity College Dublin in 2001, Fran was accepted into the graduate programme at the NBCUniversal in London. She began her career with an internship for Shintaro Shimosawa's TV series *Fear the Walking Dead* at Destination Films and Universal Pictures in Los Angeles.

Fran navigated the studio system in both acquisitions and distribution at Universal Pictures, StudioCanal, 20th Century Fox and Warner Brothers Entertainment before moving to Catalyst Global Media, where she worked on film and TV projects. She then moved home to Ireland, developing her own slate which she writes and produces with various international partners.

Fran is currently writing a number of projects that include a crime drama for Two Cities Television, a TV mini-series adaptation of the New York Times best-selling novel *Netherland* by Joseph O'Neill, and the original feature film *In/Visible*, in partnership with Screen Ireland and Vico Films (BBC3's *The Young Offenders, Cold Courage*).

SYNOPSIS

It is 1988. Sophie Adler is an American woman, living in the Caribbean, married to an Indo-Trinidadian man who is using his family's shipping company to traffic cocaine to Europe and the United States for a Colombian cartel. What Sophie's husband does not know is that she is actually deep undercover, working for MI6 as part of an international operation to dismantle his drug distribution network. However, the status quo is upset when her husband is murdered and his family begin to suspect that Sophie might be to blame.

We cut back to 1980, and we meet Sophie again. Except that her name is not Sophie – it is Emma. And she is working in a hospital in Northern Ireland. At home, Emma is responsible for her siblings but she does not earn enough money to stop them from being evicted from their family home. So she decides to make her own luck, and withholds a piece of information that a patient tells her about a cocaine shipment. Emma steals the drugs and sets about becoming a drug dealer to get their home back.

INTENTION

The Defect employs an unusual structure and connects two separate narratives – Sophie's current life and her origin story as "Emma" – to create a three-dimensional portrait of a woman.

We are seeking international producing and broadcasting partners with a passion for ground-breaking television.



The Great Stink

Murilo Pasta Italy

A runaway slave and a prostitute become the unlikely linchpins in "The Great Stink" scandal of 1858.

CO-WRITER Jenifer Sylvestre

Format $6 \times 60'$

GENRE Historical Drama/Thriller **AUDIENCE TARGET** 16-74 years old

LOCATION SHOOTING

London and studios in United Kingdom and/or Europe

CONTACTS

Murilo Pasta T +44 7444274519 mupasta@gmail.com

DEVELOPMENT STAGE

Bible, pilot screenplay, first season storyline overview



Murilo Pasta Writer & Director

Murilo is a BAFTA-nominee scriptwriter awarded in international film festivals such as San Francisco, Nashville, Bucheon, Cork, Foyle and Porto. He has written and directed TV drama for the BBC, Channel 4, Sky UK, Fox and MTV Europe. His debut feature as a writer/director, *Carmo, Hit the Road* premiered in World Cinema Dramatic Competition at the Sundance Film Festival 2009.

Murilo has directed TV commercials worldwide, including for Lars von Trier's Zentropa. He has recently cocreated and showrun the crime drama TV series *Still Life* for premium cable in Brazil.

SYNOPSIS

1858. London is the richest city in the world.

It is also the filthiest. The sewage generated by a population of 3.5 million, which pours freely into the Thames, coupled with the hottest summer on record results in what The Times newspaper calls "The Great Stink". The stench arising from the river is such that the British Parliament is shut down.

25-year-old US-born Kalla is a runaway slave and the bodyguard of Horace Madgwick, a 62-year-old murderous and hugely powerful Member of Parliament who covertly runs a criminal syndicate that uses the river to smuggle opium. Flo McMorrow is the exclusive prostitute of Edward, Madgwick's 33-year-old son, also an MP, and the rising star of British politics, as well as his father's greatest foe. He is so besotted with Flo that he dumps his aristocratic fiancée and proposes to her.

But Kalla and Flo fall in love, and they soon find themselves both at the vortex of an explosive love triangle and unwittingly at the heart of the deadly scandal linking the booming opium trade with "The Great Stink".

INTENTION

We are looking for producing partners as well as a major broadcaster, VOD streamer, cable and/or satellite TV channel.



The Pretender

Michael Kinirons, Arnaud Bénoliel Ireland/France

1490. A con-man from dirt-poor origins passes himself off as the rightful heir to the English throne.

Format $6 \times 60'$

GENRE Historical Drama/Thriller

AUDIENCE TARGET 18-45 years old

LOCATION SHOOTING Ireland, United Kingdom, France

DEVELOPMENT STAGE Mini-bible, pilot treatment

PRODUCTION COMPANIES

Tiger Darling 2nd Floor Fbd House Townsend Street, Skibbereen P81 Y291 Cork Ireland www.tigerdarling.com T +353 86 6045786 alicia@tigerdarling.com

Ripple World Pictures 4 Adelaide Street, Dun Laoghaire A96 Y430 County Dublin Ireland www.rippleworld.com T +353 16787897 jac@rippleworld.com

IN PARTNERSHIP WITH





Michael Kinirons Scriptwriter

Michael Kinirons studied Directing at the National Film and Television School in London, is a Berlinale Talents alumnus and an award-winning director of five short films. He co-wrote the feature film Strangeland by Kim Farrant, which had its world premiere in World Cinema Dramatic Competition at the Sundance Film Festival 2015 and stars Nicole Kidman. Joseph Fiennes and Hugo Weaving. Sparrow, his debut feature as writer/ director, will start shooting in Spring 2020. Michael has three other feature projects and a TV series in development with Screen Ireland.



Arnaud Bénoliel Scriptwriter

Arnaud Bénoliel studied Cinema at the University of Paris 1 Panthéon-Sorbonne and furthered his training at the Louis-Lumière National Film School, TorinoFilmLab and the CEEA - Conservatoire européen d'écriture audiovisuelle. He is an award-winning writer/director of short films and music videos, including the short film À Michemin, starring Laurent Lucas. Funded by CNC, pre-bought and broadcasted by national TV France 3, his films have been screened in several festivals and institutions including Cannes Critics' Week, Montreal World Film Festival, Melbourne International Film Festival and the Cinémathèque Française. Arnaud is also developing Scintillations, a thriller TV series and *Citadelle*, his debut feature as a writer/director.

SYNOPSIS

1490. England has been torn apart by civil war. The King, Henry Tudor, has no legitimacy. The nation is more divided than ever.

Secret cells of spies and double agents have grown all over the country, plotting against the new regime. They are led by the inscrutable Duchess of Burgundy, a woman bent on revenge. She is scheming to gain international support for their cause while feeding the rumour that the true heir of the English throne is in hiding, waiting to return.

This world is turned upside down when a singular and ambitious young man appears on the scene, claiming to be the missing Prince... His real name is Perkin Warbeck, a con-man from dirt poor origins, who was sold as a kid by his father for the price of a meal.

Thanks to his uncanny impersonation, he begins an ascension to the highest circles of power. Everyone wants to meet him, assess him, use him, or kill him. Deception and conspiracy rule as the Pretender's very existence threatens the political and social order of the times.

INTENTION

How do lies and stories shape our reality?

Based on real events, *The Pretender* explores a universal truth about how we behave in society. The experience of the imposter. We all wear a mask. Some pay a high price for it.

We are seeking broadcasters, SVOD platforms and distributors.



White Elephant

Ruth Mellaerts, Boris Kuijpers, Helen Perquy Belgium

When a terminally ill man befriends an African scammer, the life of his family gets upset.

$\begin{array}{c} \text{format} \\ 8\times48' \end{array}$

GENRE Family drama with a touch of comedy

AUDIENCE TARGET 18-55 years old

LOCATION SHOOTING Belgium

PRODUCTION COMPANIES

jonnydepony Hazelaarstraat 18, bus 7 1702 Groot-Bijgaarden Belgium www.jonnydepony.be T +32 478782709 helen@jonnydepony.be

DEVELOPMENT STAGE Mini-bible, pilot treatment

IN PARTNERSHIP WITH





Ruth Mellaerts Scriptwriter

Ruth studied Literature at the Catholic University of Leuven and Screenwriting at the RITCS School of Arts in Brussels. She published a collection of short stories and works as a writer for theatre, film and television. She teaches Dramaturgy and Creative Writing at RITCS and at the LUCA School of Arts in Brussels.



Boris Kuijpers Scriptwriter

Boris Kuijpers graduated as a director at the RITCS School of Arts in Brussels. He works as a director for commercials and videoclips. Together with Ruth Mellaerts he wrote and directed the short films *Allegory of the Jam Jar* (2015) and *The Day the Dogs Disappeared* (2018), which won several awards at international film festivals. Their last film was produced by Helen Perquy, who introduced them to jonnydepony.



Helen Perquy Producer

Helen Perquy works as executive producer, responsible for developing and managing international co-productions for drama, connecting high quality content with a suitable financing strategy. Her credits include the TV series *Quiz Me Quick* (2012) and *Tabula Rasa* (2017). She is owner at jonnydepony, which produced the series *Blackout* (2020), among others.

SYNOPSIS

This is the story of a typical Flemish family that lives in a typical Flemish, white suburb. Although they talk a lot, they barely communicate. Twenty years ago, the oldest son Timo died in an accident. A loss the family has never properly dealt with. But suppressed emotions will come to the surface when they find out that once again, they are about to lose someone.

Jules, 62-year-old father of three grown up children, is terminally ill. And Jules has one last wish. He wants to bring elephants back to a deserted nature reserve in Nigeria, together with Hope, a young Nigerian man who recently moved in with him. In exchange for his financial support, Jules will be made king of the region. But his children will lose their inheritance.

We follow the family while they struggle to make sense of what is happening. As they deal with Jules' impulsive behaviour and try to protect their inheritance, the family realises that the presence of Hope also has consequences for their own personal dreams.

INTENTION

We all have families, with their own fascinating dynamics, their untold stories. The never-ending battle between personal, conflicting desires. Are we allowed to chase our dreams? And what if that chase comes with a cost for our loved ones?

We are looking for broadcasters and investors.

SERIESLAB – ITALIA

SIAE DALLA PARTE DI CHI CREA As the Italian Society of Authors and

Publishers, we enthusiastically renew our support for **SeriesLab** – **Italia**, a true school of talents, created to promote and enhance the flair of those who can imagine and tell new and engaging stories.

We support the work of emerging talents with concrete actions aimed at contributing to the professional artistic growth of those who enrich the country's cultural heritage, with the provision of scholarships, with economic concessions designed to immediately support and promote the authorial talent of the youngest, and finally with *Per Chi Crea*, a project – launched with MiBACT – for the distribution of 10% of the remuneration for private copying in activities that encourage the creativity of under 35s.

Every day we confirm our attention to the new authors, supporting them in the realisation of their dreams, because it is their art that transforms into our emotions.

Dreams, Ideas, Art. Emotions. This is our SIAE.

Gaetano Blandini SIAE Managing Director





Hourglass

Eleonora Bordi, Lorenzo Bagnatori Italy

Two siblings travel back in time to fix their lives. But one's happiness means the other's misery.

 $\begin{array}{c} \text{FORMAT} \\ 8\times45' \end{array}$

GENRE Dramedy/Sci-Fi **AUDIENCE TARGET** 15-45 years old

LOCATION SHOOTING Rome, Italy

CONTACTS

Eleonora Bordi T +39 3335231149 eleonora.bordi@gmail.com

Lorenzo Bagnatori T +39 3313114773 lorenzobagnatori@gmail.com

DEVELOPMENT STAGE

Mini-bible, pilot treatment, first season storyline overview



Eleonora Bordi Scriptwriter

Born in Bologna in 1988, Eleonora moved to Rome when she was 16 to study Cinema. After earning a BA in Film Studies at Roma Tre University, she attended the oneyear Screenwriting programme at the Central Film School in London and then studied Screenwriting at the Italian National Film School in Rome. She worked on the TV series Oltre la Soglia (Mediaset) and La Guerra & Finita (Rai), and her script Alice was finalist at Premio Solinas 2019. She lives in Rome and works as a screenwriter.



Lorenzo Bagnatori Scriptwriter

Born in Tuscany in 1988, Lorenzo earned a BA in Literature in 2016. Meanwhile, he studied Screenwriting at the Italian National Film School. In 2016, his feature film scripts *Donne di Gesso* and *I Bimbi del Mare* won the Vincenzoni Award for Best Script and the Best Script Award at the Mauro Bolognini Film Festival, respectively. His script *Faccia di Gomma* won the Mattador Award for Best Screenplay Development 2017. He worked on the TV series *Oltre la Soglia* (Mediaset) together with Eleonora Bordi.

SYNOPSIS

Gregorio, a 30-something guy with a perfect life and Azzurra, same age, but with a shitty life, are two strangers. They do not know each other and they have nothing in common... except for their father, Marcello.

When Marcello suddenly goes missing, Gregorio goes through his stuff and finds a magic hourglass to travel back in time to his memories by looking at a picture. He discovers that he has a secret half-sister and that Marcello is somewhere in the '90s. To find him he needs Azzurra's help, and her memories.

She initially refuses, but when they realise that they can actually fix the past, it changes everything. To her, this is the chance to save her mother; to him, the chance to get his life back. They know that the path they begin is anything but easy and eventually they will realise that happiness for both of them is impossible.

What they do not know is that they might not get what they want, but that along the way they will discover who they really are.

INTENTION

This is the story of a family through time and space, which answers the question: how much does our past affect us?

We are looking for producers who can help us find the right network to become interested in a project set between today and the golden age of our childhood: the '90s.



Labeless

Eleonora Galasso Italy

When Sara dies, she has one month to get rid of the inner labels that prevent her from reaching the afterlife.

 $\begin{array}{c} \text{format} \\ 8\times40' \end{array}$

GENRE Comedy/Drama

AUDIENCE TARGET 20-50 years old

LOCATION SHOOTING

Turin, but our series is so universal that every city could be our set. Ideally, New York would be great!

CONTACTS

Eleonora Galasso T +39 3388889409 eleonora.galasso94@gmail.com

DEVELOPMENT STAGE

Mini-bible, pilot treatment, first season storyline overview

IN PARTNERSHIP WITH





Eleonora Galasso Scriptwriter

Born in Palermo in 1994, Eleonora graduated from the Roma Tre University and the Scuola Holden in Turin. In 2013, she published the short-tales book *Tinta Corvina e altre brutte storie* (Torre del Vento). She attended the CANNESERIES Institute in 2018 and won the Carlo Bixio Award for Best Script at MIA – Mercato Internazionale Audiovisivo 2019 for her TV series project *Ingannamorte* & Figli. Passionate of Italian literature, European theatre and Greek mythology, she always puts a little bit of tragedy in her surreal stories.

SYNOPSIS

If you are an arrogant narcissist like Sara, it is difficult to understand your limits. You will probably tend to justify yourself, putting one label after another on yourself.

Sara believed she was really the best saxophonist, ostracized by the sexist music environment. Then she died and discovered that she was stuck in her personal limbo because of all the wrong labels she had put on herself. The wrongest label among all? Best Saxophonist. Now she has just one month to become labeless or she will definitely die.

Helped by the ghost-whisperer Elisa, Sara comes back to Earth among the living, possessing her husband's body – with a male body, she is sure she will reach the top. But a soul in a body that is not its own needs constant assistance! To "live" in a different shape, Sara needs Elisa's full attention. So she starts assisting her by helping other female souls stuck in their limbos.

These women have a total misperception about who they were in life. Does that sound familiar to Sara?

INTENTION

We all wear labels, mental constructions we use to justify ourselves. These labels are so unconscious that we live with them without knowing it. In fact, having no labels means facing the truth about ourselves and accepting it.

Labeless is a series for all of those ready to take their labels off and face themselves.

I am looking for a producer.



The Transformation of Things

Marco Borromei Italy

A lonely teenager struggles with his growing up, when he finds out his new teacher is an alchemist.

FORMAT La Trasformazione delle Cose

 $\begin{array}{c} \text{FORMAT} \\ 8\times40' \end{array}$

GENRE Coming-of-Age/Adventure **AUDIENCE TARGET** 12-45 years old

LOCATION SHOOTING Rome, Italy

CONTACTS

Marco Borromei T +39 3403231364 m.borromei@gmail.com

DEVELOPMENT STAGE Mini-bible, pilot treatment, first season storyline overview



Marco Borromei Scriptwriter

Marco Borromei was born in Messina in 1986. He earned a BA in Literature at the University of Messina, graduated in Film Studies at the Sapienza University of Rome, and then studied Screenwriting at the Italian National Film School of Rome from 2013 to 2015.

Marco co-wrote the short film *The Sleeping Saint* by Laura Samani (Cannes Cinéfondation selection 2016) and the feature film *We'll be Young and Beautiful* by Letizia Lamartire, which premiered in Venice International Film Critics' Week 2018. He also wrote the 2nd and 3rd season of the TV series *Skam Italia* as well as Laura Samani's debut feature project *Small Body*, which is currently filming.

SYNOPSIS

Life is not easy, and one of the most difficult parts is growing up. Alex perfectly knows that: he is a 14-year-old and what he sees in the mirror every morning is just a lonely clumsy child with pimples all over his face.

Freshman year is about to end, when the new chemistry teacher appears at school: Nicky looks young and charming, sometimes a little bit tough and elusive. Alex senses there is something more to her, and the day he ends up in detention with Gio, his former best friend; Matilda, the most beautiful and snobbish girl at school; and Claudia, very smart and also very cynical, he hits upon Nicky's secret: she is an immortal alchemist from the 14th century.

She is trying to catch one of the last missing pieces she needs to have complete power over the transformation of things, including herself: she wants to become mortal again. While an old enemy is on her tracks, Alex and the others side with Nicky, helping her on her guest and, at the same time, learning how hard life can be.

INTENTION

When I was a teenager I wish someone would have been there, telling me that it would get better. Just like Nicky: a trustful teacher who helps you going through the fire of adolescence.

I am looking for a trustful producer, helping me to develop this high concept coming-of-age story.





RED SEA LODGE



The **Red Sea Lodge** is the result of the partnership between the **Red Sea International Film Festival** (Jeddah, Saudi Arabia) and **TorinoFilmLab**: a tailor-made training programme, aimed at supporting the development of 12 feature film projects from emerging filmmakers from Saudi Arabia and the Arab world.

The programme is addressed to writers, directors and producers, to nurture all aspects of their vision. Every stage of filmmaking is explored, from script to directing consultations, cinematography and sound, through to postproduction as well as a commercial focus on financing, sales, and audience engagement. At the end of the programme, all projects present a script and a production dossier.

We would like to express our gratitude to the Red Sea International Film Festival and the Red Sea Lodge trainers, who shared their experiences with the film teams. Thank you to the participants for their trust.

We are privileged to have this opportunity of working together on this programme and look forward to continuing our partnership.

Jane Williams

TFL Head of Industry θ Red Sea Lodge Head of Studies

PEDAGOGICAL TEAM

HEAD OF STUDIES



Jane Williams Head of Industry • United Kingdom

TRAINERS



Alessandro Avataneo Writer/Director • Italy



Agustina Chiarino Production • Uruguay



Justine Gamez Huckabay Marketing Strategist • Canada



Titus Kreyenberg Production • Germany



Patrick Orth Cinematographer Germany



Konstantina Stavrianou Production & Post-production Supervisor • Greece



Alec Von Bargen Visual Advisor •

Mexico/United States



Amra Bakšić Čamo Production • Bosnia and Herzegovina



Jacques Comets Editor • France



Sales Agent Germany

Marcin Łuczai Sales Agent & Audience Designer • Poland



Wiebke von Carolsfeld

Writer/Director

Canada



Kostas Varympopiotis Sound Designer Greece

Production • Lebanon



Sameh Zoabi Writer/Director Palestine



Jamal Belmahi Story Editor & Scriptwriter Austria/Morocco



Rita Dagher Production • France



Michel Kammoun Writer/Director Lebanon/France



Magali Negroni Scriptwriter & Story Editor • France

Sabine Sidawi

RED SEA FILM FESTIVAL FOUNDATION



The Red Sea Film Festival Foundation is

mandated to promote film culture across the Arab world and to engage local artists and audiences with international cinema. These aims are interconnected; organised around knowledge and appreciation, built through opportunities to watch and create.

The **Red Sea International Film Festival** is central to this mission; engaging local audiences with an appetite for cinema, it also inspires filmmakers and storytellers, providing them a platform to present their work. Through its industry and public programmes, we bring the best of international cinema to the festival while showcasing a local tradition of storytelling, enacted through contemporary film. The **Red Sea Lodge** epitomizes this approach, as it brings together the next generation of Arab and Saudi filmmakers with leading mentors from around the world.

It is both an honour and extremely fitting to have hosted the workshops of the first edition of Red Sea Lodge in Jeddah – a setting alive with vibrant cultural heritage and exchange. It was unfortunate that the global pandemic led to the cancellation of the inaugural Red Sea International Film Festival. However, we can take heart for the future from how our dozen Red Sea Lodge project teams adapted to the digital conclusion of the prolonged residency, developing their projects, readying them for the international market, and displaying amazing fortitude.

The Red Sea Lodge Team





Basma

Fatima Al-Banawi, Abdulrahman Khawj Saudi Arabia

A daughter sets out to save her father from his delusions before she is forced to leave him again.

SYNOPSIS

26-year-old Basma earns a Master's degree in the United States and returns for the summer holidays to Jeddah. Excited by the grand changes her country has manifested while abroad, she is shocked to find out that her family has changed too. Basma's parents have divorced, while both her mother and brother passively watch her father's paranoid delusions dominating his new life. Despite his large windows, Basma finds him covering them with newspapers, in an attempt to protect himself from those who are out to get him.

Saddened to see her childhood home in disarray, she moves in to save her father. She buys houseplants to fill his isolation and laughs out his absurd behaviors. His initial improvement fools her into removing the newspapers to invite sunlight in, only causing her efforts to backfire and her father to relapse.

Basma concedes to living in darkness once again, until she hits a fork in the road – pursuing the love she had put on hold and her PhD dreams, or continuing as her father's saviour?

ORIGINAL TITLE ىسمة

PRODUCTION COMPANY

cinepoetics pictures 2057 Konouz Alilm st. 23437 Jeddah Saudi Arabia T +966 555703394 abdulrahman.khawj@gmail.com



Fatima Al-Banawi Writer & Director

Fatima earned a Master's degree from Harvard University with a focus on Arab narratives. She starred, wrote and directed 15 visual productions besides acting in Saudi's Oscars submission 2016 Barakah Meets Barakah by Mahmoud Sabbagh. She founded the storytelling initiative "The Other Story Project" and was selected as one of Time Magazine's "Next Generation Leaders" 2018 for her intimate and original creations. Her short film Until We See Light is part of a female-led collective feature, Becoming (2020). During the global pandemic, she set out to film the series Al-Shak, which she shot from home.



Abdulrahman Khawj Producer

A Berlinale Talents alumnus, Abdulrahman produced and co-produced several feature films. His screenplays were shortlisted for the Sundance Screenwriting Lab and the IFFR's Hubert Bals Fund, among others. Abdulrahman is currently working as executive producer of the collective feature film project Becoming, written and directed by five Saudi female filmmakers. He also just wrapped shooting and shall begin the festival tour of his last feature film project 40 Years and One Night by Mohammed Alholayyil, which was selected at Film Independent's Global Media Makers 2019 and Rawi Screenwriters Lab 2019 and which received the Red Sea IFF's Tamheed Fund 2020.

INTENTION

Basma is the fruit of my experiences and years of field research in Saudi Arabia. When I shared it with my therapist, he told me it was the tale of many of his clients. Whether in dealing with a paranoid delusional family member, as with Basma, we all often grow to face our parents' frail humanity – a reality that alters the superhero images we had framed them in as children. Basma's arc reveals the multitude of tricks our minds are capable of playing in hopes to make these changes only seem temporary.

What makes *Basma* an endearing story is that it positions mental illness not in a psychiatric facility, but within the fabrics of home and family. We see Basma's guilt and sympathy driving her to move in to save her father, while her dissonance manifests in moments of naivete and childish consolation.

This wave between the elements touches me the most, and crafts my intentions to present a spoon of hope and a standpoint, from which one can experience beauty and unconditional love.

BUDGET, DISTRIBUTION & SALES

Basma is a local story depicting the taboo subject of mental illness. It is focused on a young woman trying to save her father from his paranoid delusions, while trying to establish a life for herself, but struggling to.

Our estimated budget is \in 635.000 / \$750.000, and we are raising it through a combination of production grants and private equity. Having a star in our cast attracted local theatrical and digital distribution and we have the intent from two distributors to distribute the film. This intent for distribution helped us secure the gap in our financing which will come from private equity and support from local film studios in the total amount of \$250.000.

Having sold the rights to three of our previously produced films gives us strong ties to distributors in the MENA region, as well as the local distributors, whom we are in discussion with to acquire the digital and SVOD rights for the film. Which will help us secure the full budget in the case of not winning the Redsea Lodge grant.

We strongly believe in our intimate stories, and believe that these films are very important to make in Saudi now because of the lack of films that tackle such topics and the cultures reluctance to speak about such sensitive issues.



Bullets and Bread

Mohammed Hammad, Kholoud Saad, Mohamed Hefzy Egypt

Who is the bandit? The one blocking the road to steal or the one cutting off the road to humanity?

SYNOPSIS

Youssef is a conscript serving his compulsory military service on the Egyptian eastern desert border, who dreams of becoming a writer. Awad is a dangerous bandit from one of those tribes roaming this remote desert region, who dreams of giving a better life for his family in Cairo.

Their paths were not meant to cross but a true friendship will grow between them. Against the adversity of the cruel life in Cairo, their unlikely encounter will seal their destinies.

ORIGINAL TITLE الرصاص والخبز

PRODUCTION COMPANY

Film Clinic 141 (A) Corniche El Nile, 9th floor 11728 Maadi, Cairo Egypt www.film-clinic.com T +20 225268050 info@film-clinic.com



Mohammed Hammad Writer & Director

Mohammed wrote, produced and directed his debut feature film *Withered Green*, which premiered at Locarno's Filmmakers of the Present 2016, was screened at more than 50 international film festivals and won 22 awards, including Best Director at the Dubai IFF 2016, Best Film at the Mexico IFF and Best Director - First Work at the Cairo National Festival for Egyptian Cinema 2018. He was a jury member at the Stockholm IFF 2016, Cairo IFF's Critics' Week 2018 and Ismailia IFF 2018



Kholoud Saad Producer

Kholoud worked in the advertising field for several Egyptian companies such as Synergy and I Post Production. She also worked as an executive producer in several TV channels such as DMC, CBC and BBC. Her debut in the film industry was in Mohammed Hammad's *Withered Green* (2018).



Mohamed Hefzy Producer

Mohamed produced and co-produced over 30 feature films, screened and awarded at major film festivals including Cannes, Venice, Berlinale and Locarno. In 2016, he was included by Variety as one of the "Ten Names You Need to Know in The Arab Film Industry", and in 2018 he was announced as the "Arab Cinema Personality of the Year" by The Hollywood Reporter. He was invited as a member of the Academy of Motion Picture Arts and Sciences in 2019.

INTENTION

In *Bullets and Bread*, I follow the journeys of two young men in contemporary Egypt: Awad, who gets lost in the city while looking for a better chance in life, and Youssef, who will find himself by moving from the city to the desert while looking for Awad's tribe.

Youssef and Awad come from completely different worlds – an urban dweller and a gipsy living in the desert, an army conscript obeying orders and an outlaw, a writer and an illiterate. Youssef is content to watch life passively, scared of paving his own way, while Awad is a fearless adventurer, not afraid to take risks to shape his own destiny.

But they are not so different at heart: both of them are social outcasts and afraid of the authority. By accepting Awad's unlikely friendship, Youssef will overcome his fears and start living.

I see myself and my generation in Youssef's character, being now at a crossroads.

Should we follow Awad's way or continue being captive of our fears? Does fear really prevent death, or does it prevent life?

BUDGET, DISTRIBUTION & SALES

Bullets and Bread is Mohammed Hammad's second feature film project, and it is currently at an advanced stage of development with a 2nd draft of the script.

We started the casting and scouting process, as this will help the director in composing the visual style and the direction the film will take.

The total production budget is \leq 816.130 / \leq 960.154, of which 70% is already secured from different sources. FCID, that distributed Hammad's first film, and the MENA Rights Group are already on board.

In order to cover the rest of the production amount, we will be submitting the project for regional funds, and we are looking for French, German, Dutch and Norwegian co-producers to have access to European funds.

We are also looking for sales agents to make sure the film gets an international exposure and gets distributed beyond the MENA frontiers, especially because the topic of the film is quite universal when it comes to the gipsy communities worldwide.



Four Acts of Disruption

Hussam Alhulwah, Mohammed Alhamoud Saudi Arabia

Ayed gets caught up in the search for oil and is forced to leave his Bedouin family behind.

SYNOPSIS

Four Acts of Disruption is an episodic petro-fictional narrative set in the 1930s, while the newly formed Kingdom of Saudi Arabia is adjusting to the arrival of American oil prospectors.

The film follows Ayed and Roy, two driven individuals from starkly different backgrounds and with very conflicting relationships to the environment. Ayed, who will inherit the role as head of his Bedouin tribe is immediately suspicious of the Americans' presence, and his desire to preserve the nature of the Bedouin way of life conflicts strongly with Roy's determination to strike oil in the barren Arabian desert.

Ultimately, however, Ayed joins the adventurous exploration, and the two men contend with ecological, communal, and personal obstructions, forcing them to re-examine their values, adapt, and reinvent themselves as well as the destiny of the new frontier. ORIGINAL TITLE أربعة أوجه للعاصفة

PRODUCTION COMPANY

Last Scene Films 7611 Al-Sahafa dist. 13321 Riyadh Saudi Arabia www.lastscenefilms.com T +966 580348436 info@lastscenefilms.com



Hussam Alhulwah Writer & Director

Hussam directed three short films together with the Talashi Film collective, which he co-founded, including *Return*, winner of the Best Script at the Gulf Film Festival 2010.

Hussam wrote, produced and directed TV films for MBC and Saudi TV. He served as a juror at the Saudi Film Festival 2010 and the Colours of Saudi Arabia Forum 2017. His latest short film *Silah* won the Golden Palm for Best Director at the Saudi Film Festival 2019.



Mohammed Alhamoud Producer

Leaving behind a career in Law, Mohammed co-founded the Talashi Film collective in 2008 before obtaining an MFA in Film from the Academy of Art University in San Francisco. Alhamoud later founded Last Scene Films, a Riyadh-based company specialized in producing independent arthouse films, such as *Last Visit* by Abdulmohsen Aldhabaan (2019), the first Arab film to be selected at the Karlovy Vary IFF's East of the West Competition, and winner of the Jury Award at the Marrakech IFF.

He wrote and directed the short film *Ertidad*, selected in the International Competition at the Clermont-Ferrand ISFF 2020.

INTENTION

The film tells a local story that has universal roots and implications. After centuries of poverty and hardship, Saudi Arabia, today, is one of the richest countries in the world, thanks to something that has gained a bad reputation since its discovery: the fossil fuel. Telling this story in its "outdated" moral context strikes us as a fresh cinematic experience that is both authentic and thought-provoking.

My own father witnessed the poor version of the country as a young boy. Yet the epic transformation to prosperity was not an inevitable outcome of the fact that the country rested on great reservoirs of black gold. It took realising the right alliances and having a strong determined vision which was fueled by a deep desire to escape the hardship.

The hardship, which has no trace left in the modern-day generation's collective memory, and the vision/determination that it fueled at the dawn of the new kingdom are two topics I am interested to explore through this film.

BUDGET, DISTRIBUTION & SALES

With a preliminary budget of \notin 900.000 / \$ 1.054.534 (\$ 40.000 in place), the majority will be financed inside the country via local funds, film grants, and private equities. Since the story has universal elements, the rest of the money will be raised overseas through international co-productions, pre-sales and in-kind investments.

We are in contact with a few regional and international production companies that are interested in the project and wait for the final script.



Hajj to Disney

Maha Al-Saati, Aziz Twaijri, Chelsie Dias United States/Sweden

To win back her lover, a Saudi woman flies from Makkah to Florida, to discover he is not her prince.

SYNOPSIS

Asya is an attractive, opinionated woman in Makkah, a Muslim dream destination. She is insecure about approaching her forties while single, and obsessed about her biological eggs expiring before finding the right husband to have children with. She loves Yazan, a younger, charismatic comedian who leaves the country in pursuit of freedom.

Yazan reconnects with Asya months later, homesick and missing her. He asks her to spend the summer with him, promising a good time in Disney World. This sparks the fire in her heart, as her fairytale of finding her prince is about to come true.

Upon arriving in Florida, Asya realizes that this trip is far from the romantic escapade she envisioned, as Yazan is unable to cope with the realities of living in America. She runs away from the claws of a land that is no longer home to a land that promises happiness, but through this journey, she gains a deeper understanding of life and herself.

ORIGINAL TITLE هِج لديز ني

PRODUCTION COMPANY

Skydome Pictures 8455 Fountain Avenue, Unit 624 West Hollywood, CA 90069 United States www.skydomepictures.com T +1 7745730419 chelsie@skydomepictures.com

CO-PRODUCER

Fikra Productions - Sweden



Maha Al-Saati Writer & Director

Maha is a TIFF Filmmaker Lab fellow and recipient of the Share Her Journey Award. Her films cover women's stories in the Arab world, and explore the absurdity of life through an experimental lens. Her short film *Hair: The Story of Grass* was screened at festivals such as Fantastic Fest 2018, Slamdance Film Festival 2019 and HollyShorts Film Festival 2019, and awarded her the HFPA Residency 2021 fellowship.



Aziz Twaijri Co-writer

Aziz is a Saudi writer/director whose work explores the cultural dilemmas Saudis face while conforming to conservative societal norms. These themes are revealed in his short films *The Saudi Promise* (2016), a futile love story between a Saudi exchange student and his American girlfriend, and *Red Velvet* (2019). He is currently developing his next short film project with Arab Film Studio's Image Nation.



Chelsie Dias Producer

Chelsie is an independent Los Angelesbased producer focused on narrative film. A former producer at The Weinstein Company's short films department, she was responsible for developing and producing films with up-and-coming filmmakers, releasing four films nominated for hundreds of awards. She is the founder of the film financing company Cinematic Ventures.

INTENTION

Hajj to Disney is a comedy about a single Saudi woman coming-ofage at 40. I want to explore the dynamics of romantic relationships in a conservative society, and how these relations change in the United States: the proclaimed land of freedom.

In a conservative society, a woman is positioned amidst contradicting messages: she is conditioned by society to protect her virginity until she is married; she is conditioned by Disney to wait for the perfect prince; she is threatened by the biological fact to act upon her ticking clock before her eggs expire.

This film is a journey between the two worlds of Makkah and Orlando – the first is a dream destination for Muslims around the world; the latter, a dream destination for tourists. Over the years, I have witnessed the transformation of Makkah from a spiritual, historic place into a gentrified city designed for profit-making. My visit to Disney World also opened my eyes on the fantasies constructed by Disney to be sold for profit.

BUDGET, DISTRIBUTION & SALES

Hajj to Disney is Maha Al-Saati's debut feature. Set in the United States and Saudi Arabia, this film bridges the gap between two worlds that widens through its play on our own humanity.

The budget is € 1.275.582 / \$ 1.500.000 with eligibility for a 25% tax credit from the State of California. We are currently candidates for financing from El Gouna Film Festival – CineGouna SpringBoard 2020 and Malmo Arab Film Festival's Development Funding 2020. The film was also selected for the TIFF Filmmaker Lab 2020.

We are looking for partners in financing and for an international sales agent to complete funding before going into production in March 2020. Target distributors are IFC, Magnolia Pictures, NEON and A24.

We will begin pre-production in January 2021, with filming scheduled in March in California for three weeks and then a second unit in Saudi Arabia following immediately after. Post-production will wrap by August 2021.



I Am Arzé

Mira Shaib, Louay Khraish, Zeina Badran Lebanon/Italy

In search of their stolen scooter, Arzé takes her son on a journey that will change their lives forever.

SYNOPSIS

Arzé steals from her spinster sister to buy a scooter for her son Kinan so he can deliver the pies she bakes, their only source of income. Arzé has a complicated relationship with Kinan. However, after buying the scooter, they get along better than ever. Unfortunately, this does not last long.

The scooter is stolen one night when Kinan is out with friends. Of course, the police are of no help – it is Lebanon after all! But, Arzé has to find it, no matter what. She drags Kinan on a journey in search of the scooter, but they get caught in the city's sectarianism. To get clues, she pretends to be from each community she visits. She puts on a masquerade, like donning a hijab or a cross and changing her accent to reflect each neighbourhood's sect.

The quest is long and frustrating, forcing Arzé to face her volatile relationship with Kinan. When he finds out the truth about his absent father, and when her sister goes missing, finding the scooter is at risk and so is the unity of Arzé's family.

ORIGINAL TITLE أنا أرزة

CO-WRITER Faissal Sam Shaib

PRODUCTION COMPANY

Spotless Mind Films Mohamad Alaya Street Sanayeh, El-Zarif 1103 Beirut Lebanon www.spotlessmindfilms.com T +961 70860889 zbadran@spotlessmindfilms.com

CO-PRODUCER Radical Plans – Italy



Mira Shaib Writer & Director

Mira Shaib is a Beirut-based filmmaker. Her short film *Diaspora* (2015) was screened at the Cannes Short Film Corner 2015, while *Lilacs*, supported by Robert Bosch Stiftung, premiered at the Berlinale European Film Market 2017.



Louay Khraish Co-writer

Louay Khraish is a writer and producer with more than 15 years of experience in TV and film in the United States and the Arab world. He is known for the webseries *Film Arabi* (2018) and the feature film *Solitaire* by Sophie Boutros (2016). He is the International Programmes Manager at Film Independent.



Zeina Badran Producer

Zeina Badran is a producer and founder of Spotless Mind Films. She has produced short films, music videos and commercials, and is currently in pre-production of *Ayyoubé*, debut feature film by Awad Awad. Badran co-founded the Cinema for All organisation to support film education in rural Lebanon.

INTENTION

Being raised in a multi-ethnic family, I have identified with the diverse, complex communities in Lebanon. In a country divided along sectarian lines, I learned how to navigate this faultiness to thrive and even survive. Before me, my mother had to learn the same lessons, and so does Arzé, the heroine of my film.

I want to address the adversities in my society in a humorous yet poignant way. My intention as a director is to reflect the society's ills and the city's chaos through the film's pulsating rhythm and contrasting colour palette. Through the inclusive, real-life locations and ethnically diverse characters, I will reflect the city I love truthfully.

I intend to show that despite all the differences that exist between the different sects, what unites us is much greater. From one scene to another, the audience will be able to relate, no matter their religion, background, or nationality. By ending the film on a more optimistic note, I am being true to the resilience of the Lebanese people.

BUDGET, DISTRIBUTION & SALES

I Am Arzé is set in Beirut with universal themes of societal division, female empowerment, and an endearing mother-son relationship. The script was initially developed at Robert Bosch Stiftung and later at Film Independent's Global Media Makers.

The current film budget is € 569.050 / \$ 667.144, of which \$ 105.360 is secured from equity investment and in-kind services from our Italian co-producer. In addition to competing for the Red Sea award, we have applied to several film funds, including the Arab Fund for Arts and Culture and the IFFR's Hubert Bals Fund to which we have been pre-selected. Building on the success of recent Lebanese films, we will submit to top-tier festivals in Europe, the Arab world, Asia and North America. We will make the most of the publicity garnered from the festival run and actively seek domestic and international distribution deals.

The main locations and cast have been confirmed and principal photography is scheduled to start in May 2021. We assembled a multi-ethnic, multi-religious female-led crew to make our film.

We are seeking co-producers, sales agents and distributors.



Inshallah a Boy

Amjad Al-Rasheed, Rula Nasser, Aseel Abu Ayyash Jordan/Egypt

After the death of her husband, Nawal has to save her daughter and her home, in a society where having a son can be a game-changer.

SYNOPSIS

Nawal, a grieving mother, is shaken up by her husband's sudden death and at risk of losing her home to her brother in law, Rifqi. According to the active inheritance law, if a woman does not have a son, the husband's family gets a share of the inheritance. In Nawal's case, the inheritance is her home, the only shelter for her and her daughter. Nawal tries to reason with Rifqi – she paid the mortgage herself – but Rifqi decides to take her to court.

At court, Nawal, cornered and out of options, decides to fight and claims that she is pregnant. This lie was supposed to save her from the ongoing threats, but as time passes, she becomes more desperate and faces a difficult choice: despite her religion and traditions, she has to find a man to get her pregnant with what hopefully will be a boy. Otherwise, she will lose everything, including her daughter.

Three weeks are all she has to encounter fears, society, culture, her beliefs and humanity.

ORIGINAL TITLE انشاءالله ولد

CO-WRITER Delphine Agut

PRODUCTION COMPANY

The Imaginarium Films Weibdeh District, Shareea st., Bldg. 5 PO Box 910403 1119 Ammam Jordan www.theimaginariumfilms.com T +962 795520056 info@theimaginariumfilms.com

CO-PRODUCER

Lagoonie Film Productions - Egypt



Amjad Al-Rasheed Writer & Director

Amjad Al-Rasheed is a Berlinale Talents alumnus with an MFA in Cinematic Arts. His short films were screened and won several prizes in Arab and international film festivals. His latest short film *The Parrot* (2016) won the Robert Bosch Stiftung Film Prize.



Rula Nasser Co-writer & Producer

After building a vast experience with BBC, Discovery Channel and The Royal Film Commission, Rula Nasser founded The Imaginarium Films, which produced films that got selected in prestigious film festivals such as Cannes, Berlinale and TIFF. Rula also line-produced many international and regional films, such as the Oscar-nominated director Hany Abu Assad's *Arab Idol* (2015) and the Dutch Film *Layla M*. by Mijke de Jong (2016).



Aseel Abu Ayyash Producer

Aseel Abu Ayyash is a passionate Jordanian producer with a BA in Film Producing. She produced and co-produced films that won awards in regional and international film festivals. Along with The Imaginarium Films, Aseel acquired extensive experience in international productions as Production Manager, coordinator, and Assistant Director.

INTENTION

I grew up in a family full of women, I used to listen to their stories about abuse, unjustness and sacrifice. Their stories are still ingrained in me reawakened continuously by similar issues brought up in front of me by other women.

Inshallah a Boy is inspired by my aunt, a woman who spent her whole life with a man who made her gradually unrecognizable to herself. She dedicated her life to the service of her family. Even when she bought a home with her own money, her husband forced her to transfer the house's deed to him, as it is shameful to live in a woman's house.

When he died, according to the law, the inheritance should have been distributed amongst his closest kin as she only had daughters. At that moment, I wondered what her options were: is it logical to abide by laws created 1.400 years ago?

These questions inspired me to narrate a story where unjust practices of tradition are normalized – a story of survival, empowerment and hope against the backlashes of inequality.

BUDGET, DISTRIBUTION & SALES

Inshallah a Boy tackles an important topic that we believe will create a critical debate, in a time where radical ideologies and culture are ruling the societies.

The project participated in many platforms such as the Malmo Arab Film Festival's Forum 2017 and Thessaloniki Film Festival's Crossroads Co-Production Forum 2019, and it won the ART Development Award at Cairo Film Connection 2019, the SGBJ Award at the Amman Film Industry Days 2019 and the Jordan Film Fund. It is now ready for production.

The total budget of the film is \in 563.712 / \$ 662.850, of which 25% is secured. The project is a co-production between Jordan and Egypt through Lagoonie Film Productions.

Currently we are in the financing stage, investors and pre-sales negotiations. Parallel scouting of locations and talents is ongoing. The main cast is attached to the project.

We are seeking to secure all the finance needed shortly and start principal photography before the end of 2020.



Practicing Polygamy

Malak Quota, Bentley Brown Saudi Arabia

Stories of love, life and marriage... to multiple women.

SYNOPSIS

Amal falls in love with a married man, who lies about his first and even his second wife. She is neglected and endures emotional abuse from the other wives and physical abuse from her husband.

As a newlywed, Shamsa is faced with a husband who wants more wives. Accepting his needs, she allows him to marry. He marries a second and a third time, and every marriage is a different challenge.

Faisal marries at a very young age a conservative traditional woman. Ten years later he changes completely, becoming an atheist and marrying a tattooed liberal. He struggles to keep both lives and wives in balance.

Haitham, who had never thought about polygamy, considers it at the behest of his wife who cannot have children. Abdulaziz, the son of a polygamist, has countless siblings, three mothers and a fourth, rotating stepmother.

There are the avid advocates for polygamy and its strong opposers. All their stories blend into a narrative that explores the complexities of relationships, marriage, and life. ORIGINAL TITLE ممارسة التعدد

PRODUCTION COMPANY

Aboudigin Films 4004 Hilal Street 23215 Jeddah Saudi Arabia www.aboudigin.com T +966 591089263 films@aboudigin.com



Malak Quota Writer & Director

Malak Quota is a Saudi filmmaker and content director with a focus in animation. Her films have screened internationally and won several awards. She earned a BA in Digital Media from Otis College of Art and Design in Los Angeles, and a Master of Fine Arts from the University of Southern California's School of Cinematic Arts.

Malak has worked in an array of industries and productions, from gaming to digital agencies, and she is currently an assistant professor at Zayed University in the United Arab Emirates.

Practicing Polygamy is her first feature film.



Bentley Brown Producer

Bentley Brown is an American-Chadian director and producer. From 2015 to 2018, he taught Filmmaking and Interactive Media at Effat University in Jeddah, Saudi Arabia.

He directed the short films *Oustaz* (Berlinale Shorts 2016) and *First Feature* (IFFR, Deep Focus 2019), which depicts the efforts of a mostly female production crew in Jeddah. He co-produced Abdulrahman Khawj's feature films *The Great Muse* (2018) and *The Physical Properties of Coffee* (2020).

INTENTION

Almost every girl grows up and dreams of a fairytale wedding. As a Saudi female, those dreams were always tainted by the fact that prince charming could go off and marry a second, a third and a fourth wife.

I started this quest to discover how people in Saudi Arabia practice polygamy. What I found was that it is a pleasure for many, and a nightmare for most. For many, it is an excuse for disrespecting women, disregarding children and destroying families. These bad practices have been my driving force to create a film that has a positive impact and leads to change. I also want to represent Saudi society in a diverse and complex manner that defies stereotypes.

These stories have been gathered from real people and have been readapted into a docufiction that blends reality with fantasy and live-action with animation. This will allow for further elaborations that are free of any restrictions and add layers of meanings that inspire the audience, both emotionally and visually.

BUDGET, DISTRIBUTION & SALES

With a budget of \leq 580.000 / \leq 680.000, the film is roughly 60% documentary-style live-action and 40% animation. The animation in particular allows us to address topics that might otherwise be deemed too sensitive for local audiences. Given the rapid growth of cinemas and streaming in Saudi Arabia, this accessibility to Saudi audiences – many of whom will watch in the anonymity of their own home – should boost the film's trajectory.

We will use festival exposure to reach our international audiences, which include Muslim and other religious movie-goers with a range of opinions on polygamy, international film lovers with interests in culture and society, and indie animation fans captivated by social issues.

The live-action will be shot on location in Saudi Arabia, yet for the animation we are seeking collaborations with international co-producers and animation studios.

As the project is currently in financing stage, we are also looking for sales agents and distributors.



Scheherazade Goes Silent

Amira Diab, Raya Aburub Canada/United States/Palestine/Jordan

Shams is dancing her dream role, Scheherazade, but she discovers she is faulty pregnant and must choose: to kill her past or her present.

SYNOPSIS

Shams is an exotic ballerina. All she wants is to perform as Scheherazade, and her dream comes true. But on the thousandth night, she discovers that she has fallen unexpectedly pregnant and truly becomes Scheherazade, who needed to save herself from execution.

The pregnancy shakes not only her body, but Shams' entire existence. She is 27 and she is still afraid of abandonment, as she was adopted when she was little. She tries to hide it, but like her pregnancy, she cannot cover it. She must make it disappear before she disappears herself. But how? Abortion is murder in her society. However, she must fight.

At first, Shams blames everyone but herself. She continues to fail until she realises that the real war must wage within herself. The law that forced her into life is the same law that could end it. She must choose: to kill her past or her present. But at what cost? In wars, where morals clash with duty, everyone loses something, and so does Shams.

Her war has an end, but is it the right end? No one knows, but she knows that she owns it: her body, her life, her past, her present and her future.

ORIGINAL TITLE

و صمتت شهرزاد

PRODUCTION COMPANY

Al Rumi Films 1303 Highbourne Crescent L6M 5H2 Oakville, Ontario Canada T +962 798478764 alrumifilms@gmail.com

CO-PRODUCERS

H&A Productions – United States/ Palestine The Imaginarium Films – Jordan



Amira Diab Writer & Director

Amira earned a Master in International Affairs from the Tufts University's Fletcher School of Law and Diplomacy in Boston.

She produced the feature film *The Idol* (2015) and worked as an associate producer on the Fox 2000 Pictures' feature film *The Mountain Between Us* (2017), both directed by Hany Abu-Assad. Amira also cocreated and co-wrote the Netflix TV series *King's Wives*.

In 2018, she wrote and directed her first short film *Selfie Zein*, which premiered in Competition at El Gouna Film Festival 2019.



Raya Aburub Producer

Raya has been working in the film industry since 2010, starting with her graduation documentary in 2013. She then worked as an Assistant Director, gaining experience in several producing areas, and later became a line producer.

Her credits include several projects from all over the world, such as the feature films *3000 Nights* by Mai Mastri (2015) and *Layla M.* by Mijke de Jong (2016), as well as the TV series *Beck* (2018).

INTENTION

I was born in a war zone, where contradictions thrive. Occupiers against oppressed, freedom fighters averse conservative ones. A warm family-oriented society that is judgmental, where the fear of taboos is everywhere. All I wanted was to be free, but the older got the more I faced injustices: I was banned to do things because of the apartheid and the patriarchy. I fought both and won some battles, but it was not enough as I realised that the real war wages within.

My narrative explores freedom by focusing my lens on illuminating the flawed perception of Arab women. Using theatre, the story of Shams is woven into Scheherazade's, embedding actual events with the theatre's. Through her journey, she will learn that true freedom is not the freedom to do something, but to have a choice.

She chooses to own herself despite the oppressors. By that, she wins herself, but she does not win the war itself: when morality clashes with normalcy and white grapples with black, the grey area of human dilemma dominates.

BUDGET, DISTRIBUTION & SALES

Scheherazade Goes Silent is currently in the financing stage. About 15% of the budget is secured from our producers in the United States and Jordan.

We are currently seeking potential co-productions and private equities in addition to submitting the film to multiple funds within the region.

As for the distribution and sales, we are in progress to finalise a deal with a sales agent to brand and distribute the film to markets, territories and media.



The Arabic Interpreter

Ali Kareem, Khalid Abu Sharif, Jamila Wenske Germany/Qatar

Hassan feels that his paradise in Berlin is shattered when a terrorist from his past reappears.

SYNOPSIS

Hassan, an Iraqi theatre actor happily living in Berlin is forced to work as an Arabic-German interpreter due to his current Visa situation. But the refugee's stories he interprets throw him back to the violence-filled past that he had escaped from, while the immigration wave threatens his beloved adopted home.

Amongst the arrivals is Nihad, a man deeply connected to the trauma Hassan has buried, and the two are still darkly intertwined. Nihad makes Hassan feel that he lives in a little Baghdad inside Berlin.

To protect his world, Hassan is forced to confront everything that he has rejected about his identity – his past, and the person he thinks he is.

ORIGINAL TITLE المترجم العربي

PRODUCTION COMPANY

Achtung Panda! Greifenhagener Str. 12 D-10437 Berlin Germany www.achtungpanda.com T +49 1244904 info@achtungpanda.com

CO-PRODUCER Doha Film Institute – Qatar



Ali Kareem Writer & Director

Ali Kareem was born in Baghdad. He earned an MA in Choreography and Performance from the University of Giessen and a BA in Theater Directing from Baghdad College of Fine Arts. Ali has directed four short films that have been screened around the world, winning several prizes and gaining critical acclaim, such as *Hassan in Wonderland* (Amnesty International Award at Corto Dorico FF 2014, Van Gogh Award for Best Family Film at the Amsterdam FF 2015).



Khalid Abu Sharif Producer

Khalid is a passionate writer and producer working in theatre, TV and animation. From sellout theatre shows to hit animation series and award-winning films, his focus is always on telling unique and powerful stories. Khalid is now guiding new generations of filmmakers, steering the cinema department of the Abu Dhabi Cultural Foundation.



Jamila Wenske Producer

Jamila's credits include feature films such as The Happiest Day in the Life of Olli Mäki by Juho Kuosmanen (Un Certain Regard Main Prize at Cannes FF 2016), The Bookshop by Isabel Coixet (Goya Award for Best Film 2018) and Persian Lessons by Vadim Perelman (2020). Jamila is a member of ACE Network, EAVE, Atelier Network, the European and the German Film Academy.

INTENTION

I was lucky to leave the civil war in Baghdad behind by gaining a scholarship in Germany – my new paradise. Everything was great until the refugee wave of 2015 arrived. I was afraid that my current life would be destroyed, like my old one before. I started to reject my countrymen, until I realised that I behave like a territorial animal: those animals who do not allow others to share their environment.

Sadly, in the same way, we build our new world's identity politically and economically now. Our territorial behaviour made us build walls and reject other people from supposedly "our ground".

I hope that my protagonist's behaviour – or mine, to be more precise – will remind us of our mistakes in the past and open up the way to overcome our inner separation and territorial boundaries.

BUDGET, DISTRIBUTION & SALES

The project is still in development.

We are looking for world sales as a key-partner. Ideally, we would like to team up with arthouse-experienced sales executives with a broad network of distributors worldwide. With such a partner, we would follow their expertise and advise, on how to position and release the film.

For arthouse films, especially for debut features, the international A-festival premiere is the most important date of the whole exploitation. The release in Europe and Jordan will be scheduled so that it will benefit from the exposure received during the international festival launch, most likely in Autumn 2022 after the A-festival opening, either in February (Berlinale), May (Cannes) or August-September (Venice, Karlovy Vary, Toronto) the same year.



The Wind Also Sings

Hadi Ghandour, Habib Attia, Molka Mhéni Tunisia/Egypt

A talented musician's ego endangers his family in a town where music is banned.

SYNOPSIS

Amir is the youngest of three brothers, after Issa and Jabril. They live with their mother in a beautiful mountainous town where music is banned by a group called The Silencers. Troubled and misunderstood, Amir rejects everything around him, including his enormous talent for music. Instead, he drifts the streets as a petty thief with his best friend Tiger, who as an orphan has no family of his own.

Amir's love for his neighbour Razia is what finally inspires his return to music. Together with his brothers, they record a beautiful song that illicitly begins to be traded like drugs around town. Amir's desire to be recognized as its creator intensifies, but danger forces everyone to remain anonymous. Instead, they must contend with Razia's father Haj Ghayyas, the community's religious leader, who has joined The Silencers, and with Omar, the cruel and cunning newly appointed Lieutenant.

In this dangerous world, hidden mistrusts, jealousies, and betrayals will threaten families, friendships, and love.

ORIGINAL TITLE الرياح ايضًا تغنّى

مرچې بېت ---ي

PRODUCTION COMPANY

Cinetelefilms 23 Rue d'Andalousie 2080 Borj Baccouche, L'Ariana Tunisia www.cinetelefilms.net T +216 70731985 cinetelefilms@cinetelefilms.net

CO-PRODUCER

Arab Radio and Television Network – Egypt



Hadi Ghandour Writer & Director

Hadi is a Lebanese/Belgian filmmaker based in Paris. After graduating from the University of Southern California, Hadi directed and produced Alhurra's flagship feature-length documentary series *The Americans* (2013-2018). He later earned his MFA from the London Film School and directed several award-winning shorts. In 2016, his debut feature film *The Traveller* had its world premiere at the Tallinn Black Nights FF. He is a script consultant on several projects and is also the co-writer on two feature films in development.



Habib Attia Producer

Habib Attia is the managing director of Cinetelefilms since 2007. Working in a context of international coproduction, Cinetelefilms develops new fiction and documentary projects dealing firstly with contemporary socio-cultural issues. Habib Attia is also a member of the Producers Network of Cannes and Eurodoc, as well as former coordinator of the Producers Network of the Carthage IFF.



Molka Mhéni Producer

Molka began her career as a junior producer with Cinetelefilms. She graduated from the ESCP European Business School in Paris, and has worked on numerous film productions in Tunisia and France. She is now an e-PR at Mensch Agency, a digital press agency that promotes international movies online in the France territory.

INTENTION

In 2008, I visited an Afghan refugee camp in Pakistan, where I met with musicians who were banned under Taliban rule. I was dumbfounded and heartbroken by their stories. Some quit, others resisted and performed in secret. But the ban on music was not what truly interested me.

I became obsessed with the following question: what happens when artists cannot claim their creation? We all have a need to be recognized and appreciated – in work, friendship, and love. But what if we are unable to receive such credit? What does that do to our ego? How attached should we be to approval?

This is the story's driving force. It is a tale of brotherhood, love, and our complex need to be someone. The story will be told like a fable with an approach that elevates it into an elegiac folktale. In direct contrast to the cliches of war-torn oppressed environments, we will be transported to a beautiful and atmospheric town.

Clouded by the veil of oppression, a family will grapple with secrets and past wounds.

BUDGET, DISTRIBUTION & SALES

The Wind Also Sings is Hadi Ghandour's second feature film, and it is at the development stage.

Since writer/director Hadi is both a Lebanese and Belgian citizen, it is natural to open co-productions to Lebanon (like Abbout Productions) and Europe, especially in France and Belgium where Hadi lives.

The budget is approximately \in 627.000 / \$ 735.000. The shooting will take place in Tunisia.

The topic is at the same time very specific to the Arab region but also deals with universal themes. Our aim is to have a very large international distribution. For this reason, our ambition is to have the right sales agent as soon as possible that can accompany the film worldwide. The distribution strategy would obviously start with A-class festivals such as Cannes, Venice, Toronto, and then with our international sales, continue with regional or local distributors.

This will be our classical approach, which will allow the film to meet its audience. We also want to approach a platform that would allow the film to be seen widely.



When the Star Goes Down

Mohammed Salman, Mousa Thunayan Saudi Arabia

A dying pregnant woman goes back in time with an angel woman, in return for her tears, to give birth.

SYNOPSIS

Fatimah is a 27-year-old lonely woman in the seventh month of illegal pregnancy. Fatimah's friend and neighbour Zainab takes care of her, waiting for Fatimah's lover to return. But Zainab's husband molests Fatimah and causes her death, so the angel Azael uses her power to give Fatimah the chance to change her fate in exchange for her tears, which she needs to retrieve her wings.

Fatimah goes back in time with Azael: she is now a 7-year-old girl. Despite the angel's protection, Fatimah ends up again in a deadly accident in Riyadh city. As she is about to die, Fatimah takes a last chance to find herself in the desert amongst people who bury newborns alive if the star does not go down during their birth.

In a mix of the two worlds – reality and surreality – Fatimah makes her own decision, ending up in the hospital, giving birth and crying joyful tears.

ORIGINAL TITLE والنجم إذى هوى

PRODUCTION COMPANY

Box Seven Production Co. King Fahad st. 2951 Albandria, Khobar Saudi Arabia www.box7.com.sa T +966 5383330527 info@box7.com.sa



Mohammed Salman Writer & Director

Mohammed earned a Bachelor in Fine Arts from the King Saud University in Riyadh in 1998.

His short films have been screened in many regional and international film festivals, such as the Palm Springs International Festival of Short Films and the Dubai International Film Festival, and received several nominations and awards.

Most recently, he won Best Director for *The Wedding Dress* at the Saudi Film Festival 2018 and Best Production Design for *Black Aswaad* at the Saudi Film Festival 2019.



Mousa Thunayan Producer

Mousa Thunayan produced and directed many short films, documentaries and commercials.

His films won awards in several festivals, including his short film *Left Over Food* (Best Director at the Emirates Short Film Festival 2007 and Best Film at the Saudi Film Festival 2008).

He has been a member of the Jury of the Scientific Conference Films of the Saudi University 2012 and a member of the Documentary Film Jury at the Saudi Film Festival 2016.

INTENTION

When the Star Goes Down is my debut feature film. It is the image that I have known personally about love, death and birth, and I am excited to share it with others on the big screen, to reveal some details of Saudi women's voices.

I have been listening to these questions all my life. These women's voices still stuck in my head as imaginary poetic portraits of the most sad women in the world. With this film, we are going to convert them, through the fantasy genre, in a magic realism world, exposing the contrast of the emotions, with images that leave an open space for interpretation. Wim Wenders' *Wings of Desire* and Andrei Tarkovsky's *Mirror* are two inspirations for the poetic language that I want to create in my film.

I dream that the film would be screened in all of Saudi cinemas and get a chance to be distributed in the whole world. And most importantly, that it would get the audience's attention and curiosity to know more about Fatimah's story of child birth.

Until that day, I will keep my tears.

BUDGET, DISTRIBUTION & SALES

The film deals with a sensitive topic that depicts part of women's suffering in the Saudi Kingdom.

The story is shaped in a fantasy atmosphere. Its events take place in different Saudi cities, where they will be filmed in a diverse and charming topography with a creative team and artists who already have successful cinematic experiences.

Our estimated budget is $\leq 1.280.186 / \$ 1.500.000$. Securing an amount of \$ 25.000 from Box Seven will give us a more excellent opportunity to get the total amount of the film's budget, through foreign or local co-productions willing to support the Saudi film industry, whether it is a company or a governmental agency, such as the Saudi Film Authority.

We aim to distribute the film locally and internationally, so we have scheduled the production timeline to match the launch of the world premiere of the Red Sea International Film Festival in March 2022. We then hope to be selected for several other prestigious festivals.

The theatre release is scheduled for mid-2022.



TFL Funds

TFL FUNDS

From the very beginning, TorinoFilmLab has aspired to offer complete support to feature film projects. We would like to thank **Creative Europe – MEDIA** for making it possible to create the **TFL Funds**, through its financing support to international co-productions.

Year by year, theory and practice become more and more integrated in the TFL Funds, thanks to a continuous research of innovative solutions to combine pedagogical contents and concrete actions.

In the frame of the **TFL Audience Design Fund**, created to support the strategy of release of films in co-production between European and non-European countries, this year we have granted **3 Awards of € 45.000 each**. We selected and matched **six Audience Designers** – trained within the Audience Design programme in the past years – to consult the three awarded films and, being in such an extraordinary moment like the current, we added **a digital distribution expert** to our online Consultancy workshop in order to enhance the promotional strategies towards each film's specific audiences.

We also created the **TFL Co-Production Fund** (1 Award of **€ 50.000**), addressed to experienced directors. The principle is always based on the co-production between Europe and the rest of the world, which has allowed to improve, through the co-production itself, the audiovisual industry in those countries where it has been less developed.

The path of these **4 films** has just begun: in the upcoming months, they will have their premieres and wider releases, dealing with an unpredictable panorama, and we aim to give them the chance to face it and to find their place.

Letizia Caspani Project Manager TFL Audience Design Fund **Daniele Segre** Production & Distribution Advisor

SUPPORTED BY



TFL AUDIENCE DESIGN FUND PEDAGOGICAL TEAM

HEAD OF STUDIES



Valeria Richter Production & Training • Denmark

AUDIENCE DESIGN CONSULTANTS



Catherine Chan Hong Kong



Petar Mitric Serbia

DIGITAL DISTRIBUTION EXPERT



Gabor Greiner Germany

TFL CO-PRODUCTION FUND PEDAGOGICAL TEAM

CONSULTANTS



Edu Grau Cinematographer • Spain



Paul Rieth Publicist & Marketing Strategist • Germany



Dennis Kleyn Visual Effects Advisor • Netherlands



Pierre-Emmanuel Mouthuy Legal Expert • Belgium



Greta Nordio Italy

Síle Culley

Ireland



Kirsten Loose Germany



Clara Miranda Scherffig Germany/Italy

TFL AUDIENCE DESIGN FUND

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El Father Plays Himself

written & directed by Mo Scarpelli United Kingdom/Canada/Italy/Venezuela

SYNOPSIS

A young film director returns to Venezuela, inspired to make a film based on his father's life in the Amazon jungle. He casts his father to play himself. What starts as an act of love and ambition spirals into a process which confronts the father's struggles with addiction and his life devoid of his son.

El Father Plays Himself holds a steady lens to the ways the act of cinema unearths, binds, heals and destroys.

PRODUCED BY

Manon Ardisson, Rodrigo Michelangeli Ardimages UK – United Kingdom www.ardimages.com T +447 96474 3538 manon@ardimages.com

IN CO-PRODUCTION WITH

La Faena Films – Canada Rake Films – Italy Channel 6 Media – Canada Tres Cinematografía – Venezuela

DISTRIBUTION

Ardimages UK – United Kingdom La Faena Films – Canada Rake Films – Italy

AUDIENCE DESIGN STRATEGY NOTE

El Father Plays Himself is both a single standing journey into the joys and pains of family and filmmaking, and a making-of documentary of the feature *La Fortaleza* by Jorge Thielen Armand. While the particularity of its making offers a unique case study for cinephiles and film professionals, its powerful images and strong topics touch a broader audience that lies beyond the art-house sector and sees cinema and drama as a form of entertainment and emotional engagement.

The audience design strategy's goal is to communicate *El Father Plays Himself* both as an intellectually challenging experience for the art-house aficionado as well as a topic-driven, emotionally rewarding film for a broader audience. Furthermore, the strategy aims at elevating Mo Scarpelli's and the producers' careers and giving the film a long-lasting life in the educational market.

Given the challenges currently experienced by the film industry due to COVID-19 and the film team's intention to distribute the film independently, our audience design strategy seises the opportunity to exploit these circumstances in the most beneficial way for the film's success, while possibly providing a first and best practice in the way films will be marketed, distributed and consumed in the future. This translates into developing a hybrid self-release plan, primarily online and with selected spot theatrical events, with revenues reaching the producers directly and bypassing the usual intermediaries in the short term.

Secondly, and for the long term, the audience design strategy valorises the fact that the film rights are still attached to the producers and that its filmmaking context provides a unique case study, meaning breaking a deal with broadcasters/streaming platforms and capitalising on the film's appeal for academia and film schools.



Kirsten Loose Germany

The film has the potential to connect a variety of audiences in one single experience: follow the story of two men coming to terms with their family through the eyes of a female director.



Clara Miranda Scherffig Germany/Italy

Thanks to its quality and unique filmmaking context, the film creates the exciting possibility to familiarise a broad audience with the experience of the female gaze, while developing an innovative self-distribution plan which might become the rule in the future.



The Salt in Our Waters

written & directed by Rezwan Shahriar Sumit Bangladesh/France

SYNOPSIS

For his latest art installation, Rudro journeys to a remote mangrove isle on the Bangladeshi Delta, a day's boat ride and a world away from modern, crowded Dhaka.

Welcomed by the local fishermen and their leader Chairman, Rudro's modern ideas and lifelike sculptures enchant the village boys and his landlord's daughter. But when the local llish catch proves elusive, the elders blame Rudro's "idolatry" for the curse of empty finishing nets.

In this vanishing land where sea and sky merge, a storm is brewing and change – welcome or not – is coming.

PRODUCED BY

Rezwan Shahriar Sumit mypixelstory – Bangladesh www.mypixelstory.com T +880 1718259598 sumit@mypixelstory.com

Ilann Girard Arsam International – France T +33 142815654 Ilann.girard@arsam.biz

DISTRIBUTION TBC

AUDIENCE DESIGN STRATEGY NOTE

The Salt in Our Waters is the story of Rudro, a city-raised artist who moves to an isolated island in the Delta of Bangladesh seeking inspiration for his art. It is a story about how – even with the best intentions – cultures and belief-systems can clash and lead to loss of trust.

Our goals during the consultancy were to find the right positioning of the project for audiences across the key territories: Bangladesh, France, United Kingdom and North America. Our biggest challenge was finding innovative and creative ways to screen this film, within the constraints that COVID-19 has imposed on film exhibition around the world. Our strategy is intended to be flexible so as to adapt to whatever lies ahead.

Modern Bangladesh is very rarely portrayed on screen, and we felt it was important to highlight this. Additionally, the story of a young artist seeking inspiration on new shores felt mainstream enough to pull a wide variety of audiences in. The film's target audiences are socially, culturally and environmentally conscious and we have envisioned a series of partnerships to inform and engage them further.

There is a very subtle theme of climate change throughout the film – and how it has impacted this community of fishermen on this remote island. We explored this topic further and established an educational package with further discussion ideas and activities relating to global warming and understanding of the rising sealevels.



Síle Culley Ireland

This gentle and tender story is an excellent introduction to modern contemporary Bangladeshi cinema. I was drawn by the "fish-out-of-water" narrative that Rudro experiences on the island and the clash of cultures – which we all agree is something that audiences around the world can relate to.



Greta Nordio Italy

The Salt in Our Waters is a rich and considerate portrait of Bangladesh that allows audiences to get to know a side of the country seldomly shown and get in touch with its hospitality, environment, culture and traditions.



White Building

written & directed by Kavich Neang Cambodia/France/China

SYNOPSIS

Raised in Phnom Penh's landmark tenement, the White Building, 20-year-old Samnang and two friends, Tol and Ah Kha, dream of reaching the stage of a TV dance contest. Their youthful habits are upended, however, when Ah Kha reveals he will soon leave Cambodia.

Meanwhile, building residents debate competing offers to move out of their homes before impending demolition. Samnang's father neglects his own leg infection while unsuccessfully attempting to bring the divided neighbours together.

As Samnang's own nightmares converge with the deep fears shared by his parents and his community, Samnang comes to understand that the stable environment he has always called home is on shaky ground.

CO-WRITTEN BY

Daniel Mattes

PRODUCED BY

Davy Chou Anti-Archive – Cambodia www.antiarchive.com T +855 11559583 davy.chou@antiarchive.com

Marine Arrighi de Casanova Apsara Films – France T +33 622618128 m.arrighi@apsarafilms.fr

IN CO-PRODUCTION WITH

X Stream Pictures – China Kongchak Pictures – Cambodia

DISTRIBUTION

Kongchak Pictures – Cambodia Les Films du Losange – France 185 Films – Thailand

WORLD SALES

Les Films du Losange – France www.filmsdulosange.com T +33 144438710 a.lesort@filmsdulosange.fr

AUDIENCE DESIGN STRATEGY NOTE

White Building provides a unique, young Cambodian voice of the post-Khmer Rouge generation. It is a visually-striking arthouse film that delves into the universal themes of self-determination, friendship and family crises, and builds on the director's strong personal experiences. The film is also a valuable testimony of how certain global processes like urban development and gentrification may endanger the basic human rights, such as the right to a home. White Building's subtext evokes a post-Khmer Rouge trauma that is still ingrained in the mentality of Cambodians.

The overall focus of the audience strategy is to define specific audience clusters for this film; study their offline and online behaviours; and propose actions that will make the film's topics relevant, locally and internationally, and engage these audiences emotionally in the characters' impossible struggles, thereby motivating a want to see the film.

In addition, *White Building*'s promotional campaign will also support to establish Anti-Archive as an independent production company and promote the members of the Cambodian cast and crew as future players in Cambodian and Southeast Asian cinema. A successful distribution of this film will accelerate the director's international career in a sense that cinephiles, critics, and (arthouse) movie-goers worldwide will experience a rare and unique insider's voice from a new generation of filmmakers that is pushing Cambodia's emerging film scene forward. It could also expand the film team's networks, attract future partners, create momentum for the next film, and become a potent tool for discussing complex social issues and political discourses within a traumatized society.



Catherine Chan Hong Kong

There's a fine line to walk when speaking about an invisible force that can pull a nation away from progressing towards hope and future. White Building is a long-lost voice that attempts to depict the uncharted, which is yet to be discovered by the world.



Petar Mitric Serbia

White Building is an intimate insider's guide to present-day Cambodia which speaks to local and global audiences at the same time. It shows us what it takes to overcome a trauma from the previous generation and move on.

TFL CO-PRODUCTION FUND

filmlab.it

ma Dr



Chocobar

written & directed by Lucrecia Martel Argentina/United States/Denmark/Mexico

SYNOPSIS

Javier Chocobar was shot dead fighting the removal of his indigenous community from their ancestral land in Argentina. His death appeared in a video on YouTube.

This documentary unravels the 500 years of "reason" that led to this shooting, both with a gun and a camera, and contextualizes it in the system of land tenure that emerged across Latin America.

PRODUCED BY

Benjamin Domenech Rei Cine – Argentina www.reicine.com.ar T +54 1145435395 bd@reicine.com.ar

Joslyn Barnes Louverture Films – United States www.louverturefilms.com T +1 2122293960 info@louverturefilms.com

IN CO-PRODUCTION WITH

Snowglobe – Denmark Piano – Mexico



TFL Coming Soon

TFL COMING SOON

Welcome to the 6th edition of our *TFL Coming* Soon work-in-progress showcase!

The event is dedicated to presenting films that were developed within TorinoFilmLab's programmes and are now in post-production or ready to be released in international festivals, to a select industry audience of sales agents, distributors, and festival representatives.

This *TFL Coming Soon* edition will not be as the past ones; due to the world health condition, the selected projects will be presented digitally, and even if it won't be with the same *pathos*, we will try to ensure the best and warm presentation thanks to the quality of the eight selected projects. And, given this exceptional moment, we are also very happy to include in the selection two projects already screened in Visions du Réel (*El Father Plays Himself*), Busan IFF and BFI London (*The Salt in Our Waters*), also looking for sales agents and distributors.

We consider the *TFL Coming Soon* section an essential brick "in the building" of these upcoming TFL Films. It is a great opportunity to showcase them to an audience of key decision makers, who will be able to accompany the projects on the last mile of their production stage – when the film is almost ready and the team starts to plan its festival strategy and international distribution.

Year after year, the projects presented within *TFL Coming Soon* attract critical acclaim at some of the most prestigious festivals. The last edition welcomed *Yalda* by Iranian filmmaker Massoud Bakhshi, which premiered and was awarded at Sundance FF 2020; *Sweat* by Magnus von Horn, selected in Official Selection at Cannes FF 2020 and showcased at many festivals since, from Zurich to Chicago, and *Cuban Dancer* by Roberto Salinas, selected at Alice nella Città at Rome FF 2020.

We wish much success to this year's projects and look forward to meeting all of you next year in Turin.

Daniele Segre Production & Distribution Advisor

TFL AUDIENCE DESIGN 2020 WINNERS

see pag. 150-155



El Father Plays Himself

written & directed by Mo Scarpelli United Kingdom/ Canada/Italy/Venezuela

PRODUCED BY

Manon Ardisson, Rodrigo Michelangeli Ardimages UK – United Kingdom www.ardimages.com T +447 96474 3538 manon@ardimages.com

IN CO-PRODUCTION WITH

La Faena Films – Canada Rake Films – Italy Channel 6 Media – Canada Tres Cinematografía – Venezuela



The Salt in Our Waters

written & directed by Rezwan Shahriar Sumit Bangladesh/France

PRODUCED BY

Rezwan Shahriar Sumit mypixelstory – Bangladesh www.mypixelstory.com T +880 1718259598 sumit@mypixelstory.com

llann Girard Arsam International – France T +33 142815654 Ilann.girard@arsam.biz



White Building

written & directed by Kavich Neang Cambodia/France/China

CO-WRITTEN BY

Daniel Mattes

PRODUCED BY

Davy Chou Anti-Archive – Cambodia www.antiarchive.com T +855 11559583 davy.chou@antiarchive.com

Marine Arrighi de Casanova Apsara Films – France T +33 622618128 m.arrighi@apsarafilms.fr

IN CO-PRODUCTION WITH

X Stream Pictures – China Kongchak Pictures – Cambodia

WORLD SALES

Les Films du Losange – France www.filmsdulosange.com T +33 144438710 a.lesort@filmsdulosange.fr



A Piece of Sky

written & directed by Michael Koch Switzerland/Germany

SYNOPSIS

A Piece of Sky tells the story of a young couple in a remote mountain village.

As a result of a brain tumor, Marco increasingly loses the ability to control his impulses. Anna is confronted with the impact of a personality change that takes the form of violence and unrestrained sexuality against her and her social environment.

In the tense relationship between the village community and Marco's serious illness, Anna tries to maintain her love under extreme conditions.

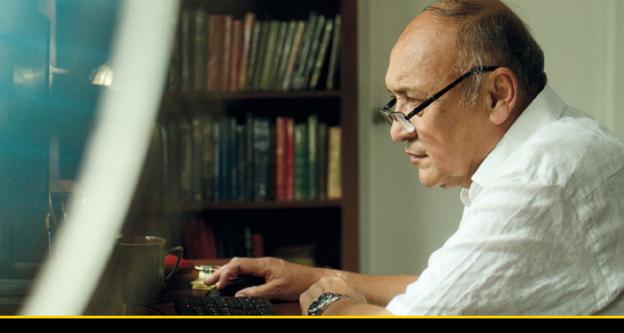
PRODUCED BY

Christof Neracher Hugofilm – Switzerland www.hugofilm.ch T +41 442404077 cneracher@hugofilm.ch

IN CO-PRODUCTION WITH Pandora Film – Germany

WORLD SALES

New Europe Film Sales – Poland www.neweuropefilmsales.com T +48 793405092 marcin@neweuropefilmsales.com



City of Small Blessings

written & directed by Chen-Hsi Wong Singapore

SYNOPSIS

A new train line is being built in the ultra-modern glass and metal city of Singapore, and it will cut through a quiet residential enclave. Prakash, a retired civil servant, hides from his wife the knowledge that they will soon be evicted from their home.

When he discovers a small oversight in state planning, he begins a desperate appeal to government officials to reroute the line and save his home. Yet, as construction advances, his wife and estranged son will not support his fight.

Tension fractures the family, Prakash's isolation grows, and he questions the city he had dedicated his life to, even as it threatens to engulf him.

PRODUCED BY

Fran Borgia Akanga Film Asia – Singapore www.akangafilm.com T +65 67874068 franborgia@akangafilm.com



The Accident

written & directed by Bruno Carboni Brazil

SYNOPSIS

Cyclist Joana is involved in an odd accident, where she is carried on the hood of a car for a block. Joana leaves unharmed and decides to hide this incident from her partner Cecilia – the two of them are starting a family together as Joana is pregnant. But, when a strange video of the accident emerges, Joana's omission is finally exposed.

She is later visited by Cleber, the driver's ex-husband, who asks Joana to testify against his former wife, Elaine, in a hearing for the custody of their son. Suspicious about Cleber's intentions, Joana tries to ignore his proposal, but finds it hard to do so.

As she gets worried about what is best for the boy's future, the unwanted presence of these people weighs in Joana's life, and she looks at the family she is starting in a new light.

CO-WRITER

Marcela Ilha Bordin

PRODUCED BY

Paola Wink, Jessica Luz Vulcana Cinema – Brazil www.vulcanacinema.com T +55 5130624400 vulcanacinema@gmail.com

IN CO-PRODUCTION WITH

Tokyo Filmes – Brazil



Whether the Weather is Fine

written & directed by Carlo Francisco Manatad Philippines/France/Singapore/Germany/Indonesia

SYNOPSIS

Whether the Weather is Fine follows Miguel after he wakes up in the shambles of Typhoon Haiyan, which destroyed Tacloban, a coastal city in the Philippines, in November 2013.

Rumours of another incoming storm are spreading like wildfire, and Miguel roams the ravaged city with the two women in his life: his mother Norma, and his friend Andrea.

When a rescue ship bound for Manila docks at the port, Miguel must decide whether to stay home with the only people he has ever truly known, or evacuate and leave his past behind.

CO-WRITERS

Jérémie Dubois, Giancarlo Abraham

PRODUCED BY

Armi Rae Cacanindin Cinematografica Films – Philippines www.cinematograficafilms.com T +63 9179549021 armi.cacanindin@gmail.com

Vincent Wang House on Fire – France www.houseonfire.fr T +33 984114092 vincent@houseonfire.fr

IN CO-PRODUCTION WITH

AAND – Singapore Weydemann Bros. – Germany KawanKawan Media – Indonesia Quantum Films – Philippines Globe Studios – Philippines Dreamscape Entertainment– Philippines Black Sheep – Philippines



Zorro

written & directed by Ronny Trocker Germany/Italy/Denmark

SYNOPSIS

A young and prosperous European family: Jan, Nina and their two kids. As successful account executives, the two parents are involved in advising a political party on its campaign, but Nina's opposition to the party's populist strategy creates conflict. Jan fails to back her up and eventually she leaves the agency. In order to save their marriage, Jan proposes they spend a family weekend at their holiday home on the coast.

Upon arrival, Nina and the kids are the victims of a mysterious burglary. The agitation around the incident seems to draw the couple closer, until their eight-year-old son, Max, announces that he saw his father hiding during the incident. When, in addition, Nina offers the police contradictory evidence, suddenly the question of whether the burglars may never have existed looms large.

Mutual distrust and tension spreads and the immaculate picture of a model family falls apart.

PRODUCED BY

Susanne Mann zischlermann filmproduktion – Germany www.zischlermann.com T +49 30577097520 susanne@zischlermann.com

IN CO-PRODUCTION WITH

Bagarrefilm – Italy Snowglobe – Denmark



TFL Up & Coming Italia

TFL UP & COMING ITALIA

TFL Up & Coming Italia is TorinoFilmLab's new training initiative dedicated to **emerging Italian producers that are making the first steps into international co-production**. Through a series of meetings with mentors experienced in co-productions, sales, funds, and markets, the 6 selected participants will receive an overview of co-production dynamics, as well as opportunities, and will receive specific feedback on one of their upcoming projects. A final presentation during the Torino Film Industry event concludes and completes the programme.

TFL Up & Coming Italia was born from the desire to further expand the pool of Italian projects and industry representatives able to take advantage of the opportunities offered by the TorinoFilmLab. The focus of this new initiative is the **internationalization of projects and professionals**: in the last 10 years, a new generation of Italian professionals has shown that the ability to co-produce with foreign countries is the fundamental key to allow new authors to enter the international arthouse scene. These dynamics, and the skills needed to manage them, are the basis for more creative, stronger, and more economically sustainable projects.

TFL strongly believes in this approach and has therefore decided to create a programme for those professionals who are ready to make the big leap and bring their projects from Italy to the world. We have chosen to work with producers because we believe in the centrality of their role, in the importance that their professionalism combines the creative dimension with the managerial one. **Hybrid profiles, able to navigate seas in constant movement and change**.

Francesco Giai Via Curator





















Laura Biagini Producer • Italy

Laura Biagini is based in Sardinia, Italy. She graduated in Communication and earned a Master's degree in Film Business from ESCAC – Cinema and Audiovisual School of Catalonia, Barcelona.

She is a co-founder and producer of Mommotty. She has also worked as a line producer in various national and international productions shot in Sardinia. The latest one, *Assandira* by Salvatore Mereu, premiered Out of Competition at Venice Film Festival 2020.

Laura has produced many short films and documentaries, as well as the feature film *Piove Deserto* by Daniele Maggioni & Maria Grazia Perria (2019). She is now developing the Italian-French co-production *A Journey to Teulada* by Nicola Contini (Cartoon Movie 2019, TitraFilm Prize at Annecy International Animation Film Festival's Mifa Pitches 2020) and Matteo Incollu's debut feature *Videmortos.*

COMPANY PROFILE

Mommotty sprang from the will of two girls and two boys in 2013 in Cagliari, Sardinia. In Sardinian mythology, the "mommotti" is a monster, the bogeyman hiding in the darkness. In fact, Mommotty's outlook was born from a familiarity with and passion for movietheatre darkness, crossing beyond its founders' strong bonds with the territory and the culture of the island where they live, to range past national borders.

Mommotty has been producing and collaborating over the years with several film directors known within the international scenario of auteur cinema.

Mommotty is now developing two feature film projects: *Videmortos*, a debut film on the mythological figure of the "videmortos" itself (someone capable of seeing the dead) and *A Journey to Teulada*, an animation film whose backdrop is the expropriation of a vast territory in southern Sardinia for the construction of a NATO military range.

CONTACT INFORMATION

Mommotty www.mommotty.it T +39 0707532159 info@mommotty.it



Costanza Coldagelli

Producer • Italy

Costanza Coldagelli began her career in audiovisual production in Rome as a production assistant in 1997. For many years, she worked for various well-known Italian production companies as a freelance production coordinator and production manager for films, documentaries and commercials, collaborating with a number of important directors such as Ettore Scola, Mario Monicelli, Paolo Virzì, Gabriele Muccino, Abel Ferrara and Spike Lee.

In 2014, she was the executive producer of the film *Pasolini* by Abel Ferrara, starring Willem Dafoe and produced by Urania Pictures, which was selected in competition at the 71st Venice Film Festival.

Costanza is the founder and CEO of the company Matrioska, to which she has dedicated herself exclusively since 2015. With Matrioska, she is now developing three feature films and a TV series.

COMPANY PROFILE

Matrioska is a young creative and independent production company based in Rome. They develop projects with a vision which offers unexpected points of view about the complexity of life. They do not distinguish between genres, but allow different worlds and ideas to communicate and draw inspiration from one other, contaminating each other in a continuous circle, like the dolls of a Matrioska, from which the company takes its name.

Since 2015, Matrioska has produced two documentaries, the feature film *Orecchie* by Alessandro Aronadio (which premiered in Biennale College at Venice Film Festival 2016 and won about 15 awards in 90 international festivals) and commercials for customers such as Mercedes-Benz, Philip Morris and Unilever.

Matrioska currently has three feature films in development as well as the TV/web series *Fireworks*, in collaboration with Fandango. For some of these projects, Matrioska received development funds from MiBACT and Film Commission Torino Piemonte.

CONTACT INFORMATION

Matrioska www.matrioskafilm.it T +39 3394872171 costanzacoldagelli@gmail.com



Claudio Giapponesi

Producer • Italy

Claudio Giapponesi graduated in Communication Sciences at the University of Bologna with a thesis on film restoration.

In 2008, he co-founded Kiné and started to work as a line producer in several international co-productions. In 2009, he became the producer of the Bologna base of the company, aiming to promote the development of creative documentary projects and arthouse films.

In the last 10 years, he produced more than 15 documentaries, screened in the most important festivals in Italy and abroad, such as Venice Film Festival, Karlovy Vary International Film Festival, Vision du Reél, Shangai International Film Festival, Torino Film Festival and Rome Film Festival, among others.

Claudio attended pitches and training programmes including IFFR's Rotterdam Lab and Biennale College – Cinema. He is often invited to lecture at universities, especially because of his particular experience in the production of films using archival materials.

COMPANY PROFILE

Focused on arthouse films, documentaries and productions for TV and new digital platforms, Kiné has realized important international co-productions, mostly developed with Creative Europe – MEDIA funds and screened in the most important markets and festivals.

Kiné's credits include The *Train to Moscow* by Federico Ferrone & Michele Manzolini (Torino FF 2013, Karlovy Vary IFF 2013), *The Man with the Lantern* by Francesca Lixi (Corso Salani Prize at Trieste FF 2018, Annecy Italian FF 2018) and *Stories of the Half-Light* by Luca Magi (Visions du Reél 2018, Biografilm Festival 2018, FIPRESCI Award at ZagrebDox 2019).

In 2019, *Il Varco* by Federico Ferrone & Michele Manzolini premiered at Venice Film Festival and was nominated for the European Film Awards 2020. In November 2019, our latest production *Caterina – Voice of the Folk* by Francesco Corsi won the Audience Award at the IDFF Festival dei Popoli in Florence.

After consolidating their experience in the documentary field, Kiné is now working on the development of fiction films.

CONTACT INFORMATION

Kiné www.kine.it T +39 0577924338 claudio@kine.it



Margot Mecca Producer • Italy

Margot Mecca is a freelance producer and programmer, as well as a post-doctoral researcher in Visual Anthropology at Pompeu Fabra University in Barcelona.

An EURODOC alumna, she mainly works with Italian production companies in the creative development and production of documentary and fiction films. Her first film as a producer, *Mother Lode* by Matteo Tortone, is currently in post-production. The film received support from CNC – Centre national du cinéma et de l'image animée, PROCIRERP-ANGOA, MiBACT, Film Commission Torino Piemonte, Ibermedia, Cinéforom, Swiss Federal Office for Culture (OFC), and was awarded with the Eurimages Lab Project Award at Thessaloniki International Film Festival's Agora Work in Progress 2019.

Margot works at IDFF Festival dei Popoli in Florence since 2011 and is part of the selection committee. She is also is in charge of Doc at Work – Future Campus, a training and professional event dedicated to emerging talents in the field of documentary cinema.

COMPANY PROFILE

Malfé Film is an independent production company founded in 2016 in Torino, dedicated to creative documentary and fiction films.

Their credits include *Tutti Pazzi per Paolo* by Donato Canosa (2018) and *A Man Must Be Strong* by Elsi Perino & Ilaria Ciavattini, which premiered at IDFF Festival dei Popoli in Florence 2019. They coproduced Giacomo Sebastiani's short film *Zheng* (2019), together with Atacama Film and Ouverts, and they also collaborated with Vrai Vrai Film (France) for the production of *After the Crossing* by Joel Akafou, selected at Berlinale 2020 and Visions du Réel 2020.

They are currently co-producing *Mother Lode* by Matteo Tortone with Wendigo Films (France) and C-Side (Switzerland). With this project, Margot Mecca attended EURODOC 2018.

CONTACT INFORMATION

Malfé Film www.malfe.it T +34 722774546 malfe@malfe.it



Federico Minetti

Producer • Italy

After graduating in Economics, Federico moved to Rome and started working as a freelance editor for film and television. In 2006, he started producing documentary TV series for Fox and RaiSat.

In 2009, Federico founded Effendemfilm with lawyer Stefano Brustia. With Effendemfilm, he produced several documentaries presented at festivals such as Berlinale, Venice Film Festival, Torino Film Festival, Visions du Réel, Iran International Documentary Film Festival "Cinema Vérité", Full Frame Documentary Film Festival, Biografilm Festival and Giffoni Film Festival, among others.

In 2014, he attended Emerging Producers at Ji.hlava International Documentary Film Festival, and in 2016 he was selected at Biennale College Cinema – Italia.

He is the legislation delegate of AGICI, the Italian Association of Independent Producers.

COMPANY PROFILE

Founded in 2009, Effendemfilm has produced mostly documentaries and short films. Its aim is to produce emerging directors with a strong author-driven vision.

Effendemfilm's credits include the documentaries *Standing Army* by Enrico Parenti & Thomas Fazi (DocsDF 2010, BAFICI 2010), as well as Filippo Ticozzi's *Chasing the Wind* (Visions du Réel 2014), *Moo Ya* by Filippo Ticozzi (Special Jury Prize at Torino Film Festival 2016, Best Documentary at Iran International Documentary Film Festival "Cinema Vérité" 2016) and *Johnny* by Filippo Ticozzi (MigrArti Award at Venice Film Festival 2017); the short films *La Panchina* by Daniele Niola (Best Short Film at Piemonte Movie gLocal Film Festival 2012) and *More Than This* by Ezio Maisto (Giffoni Film Festival 2014); and the feature film *The House of Love* by Luca Ferri (Berlinale Forum 2020), among others.

CONTACT INFORMATION

Effendemfilm www.effendemfilm.com T +39 3496363543 federico.minetti@effendemfilm.com



Giulia Olivieri Producer • Italy

Born in 1990, Giulia is an Italian producer living between Italy and France. She spent three years as an assistant producer for La Bête, a Paris-based company mainly focused in producing creative documentaries and art films, shattering the barriers between cinema, television and contemporary art.

In 2019, she produced her first film, *Black Hole* by Emmanuel Grimaud & Arnaud Deshayes, which premiered at Locarno Film Festival. The creative documentary was selected for DOK Leipzig, International Human Rights Documentary Film Festival and Jean Rouch International Film Festival.

She is now overseeing three new international projects in development, by authors at their first or second film. She started producing again from Italy too, collaborating with the company Slingshot Films (Trieste).

COMPANY PROFILE

Slingshot Films is born as a sole proprietorship in 2013 and deals with international sales specialised in arthouse and creative documentaries. The activities of the agency are mainly internal sales services, promotion, marketing and distribution.

Slingshot Films Srl. was established in 2018, with the aim of continuing the solo company's activities, taking at the same time the first steps in film production. They work mainly with first and second films, in order to promote the career of young emerging authors, managing the projects from the beginning of their creative process. In addition to production, they offer support and input on several fronts: from project development to financing, packaging, marketing and sales and promotion strategies.

Their credits include the creative documentary *Red Mud* by Alberto Diana (2019) and the short film *Isolation* by Alba Zari (2020).

CONTACT INFORMATION

Slingshot Films www.slingshotfilms.it T +39 3388837281 giulia_olivieri@hotmail.com



TFL Films & Series



Albatros

written & directed by Wannes Destoop Belgium

CO-WRITTEN BY

Dominique Van Malder, Tom Dupont, Gilles Coulier

PRODUCED BY

De Wereldvrede – Belgium www.dewereldvrede.be T +32 93780802 post@dewereldvrede.be

WORLD SALES Wild Bunch TV – France www.wildbunch.eu T +33 143132239 wildbunchtv@wildbunch.eu

BROADCASTED BY Streamz (Flanders & Brussels) VRT/Canvas (Belgium)

SHANGAI 2020

All the Pretty Little Horses

written & directed by Michalis Konstantatos Greece/Belgium/Germany/France

PRODUCED BY Horsefly Productions – Greece www.horsefly.gr T +30 2106729179 info@horsefly.gr

WORLD SALES

Pluto Film – Germany www.plutofilm.de T +49 3021918220 info@plutofilm.de

PREMIERE

Shanghai International Film Festival, Golden Goblet Award Official Selection 2020



Berlin Alexanderplatz

written & directed by Burhan Qurbani Germany/Netherlands

CO-WRITTEN BY Martin Behnke

PRODUCED BY

Sommerhaus Filmproduktion – Germany www.sommerhaus-film.de T+49 3069505090 lb@sommerhaus-film.de

WORLD SALES

Beta Cinema – Germany www.betacinema.com T +49 89673469828 beta@betacinema.com

PREMIERE Berlinale, Competition 2020



ROME 2020

Cuban Dancer

written & directed by **Roberto Salinas** Italv/Canada/Chile

PRODUCED BY

Indyca – Italy www.indyca.it T +39 0110201670 michele.fornasero@indyca.it

TEL AWARD

TFL Audience Design Fund 2019

WORLD SALES Deckert Distribution - Germany www.deckert-distribution.com T +49 3412156638 info@deckert-distribution.com

Filmoption International - Canada www.filmoptioninternational.com T +1 5149980974 anoble@filmoption.com

PREMIERE Rome Film Festival, Alice nella Città 2020



El Father Plays Himself

written & directed by Mo Scarpelli United Kingdom/Canada/

Italy/Venezuela

PRODUCED BY

Ardimages UK – United Kingdom www.ardimages.com T +447 96474 3538 manon@ardimages.com

TFL AWARD TFL Audience Design Fund 2020

PREMIERE

Visions du Réel, International Feature Film Competition 2020 / Jury Special Mention



VENICE 2020

La Nuit des Rois

written & directed by Philippe Lacôte France/Ivory Coast/Canada/Senegal

co-written by Delphine Jaquetr

PRODUCED BY Banshee Films – France T +33 616688485 contact@bansheefilms.net

TFL AWARD TFL Audience Design Fund 2019

WORLD SALES Memento Films – France international.memento-films.com T +33 153349020 sales@memento-films.com

PREMIERE Venice Film Festival, Orizzonti 2020



Pari

written & directed by Siamak Etemadi Greece/France/Netherlands/Bulgaria

PRODUCED BY Heretic – Greece www.heretic.gr T +30 2106005260 konstantinos@heretic.gr

WORLD SALES Heretic Outreach – Greece www.heretic.gr T +30 2106005260 ioanna@heretic.gr

PREMIERE Berlinale, Panorama 2020 Semina il Vento

BERLINALE 2020

directed by Danilo Caputo Italy/France/Greece

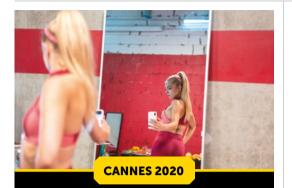
co-written by Milena Magnani

PRODUCED BY Okta Film – Italy www.oktafilm.it T +39 3382904240 prod@oktafilm.it

JBA Production – France www.jbaproduction.com T +33 148048460 jbaprod@jbaproduction.com

WORLD SALES Pyramide International – France www.pyramidefilms.com T +33 142960220 sales@pyramidefilms.com

PREMIERE Berlinale, Panorama 2020



Sweat

written & directed by Magnus von Horn Poland/Sweden

PRODUCED BY

Lava Films – Poland www.lavafilms.pl T +48 506061974 mariusz@lavafilms.pl

WORLD SALES

New Europe Film Sales – Poland www.neweuropefilmsales.com T +48 609804296 ewa@neweuropefilmsales.com

PREMIERE

Cannes Film Festival, Official Selection 2020



The Salt in Our Waters

written & directed by Rezwan Shahriar Sumit Bangladesh/France

PRODUCED BY

mypixelstory – Bangladesh www.mypixelstory.com T +880 1718259598 sumit@mypixelstory.com

Arsam International – France T +33 142815654 info@arsam.biz

TFL AWARD TFL Audience Design Fund 2020

WORLD SALES Les Films du Losange – France www.filmsdulosange.com T +33 144438710 a.lesort@filmsdulosange.fr

PREMIERE BFI London Film Festival, Feature Film 2020



They May Still Be Alive Today

directed by **Tudor Cristian Jurgiu** Romania/Greece

CO-WRITTEN BY Anca Tăblet

PRODUCED BY Libra Film – Romania

www.librafilm.net T+4 0733735909 bogdan.craciun@librafilm.net

PREMIERE

Transilvania International Film Festival, Romanian Days 2020



Wildland

written & directed by Jeanette Nordahl Denmark

PRODUCED BY

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Marta Andreu Production • Spain

In 2017, Marta Andreu created WALDEN, an ongoing programme of film residencies and workshops. Since 2009, she lectures on creative documentary in festivals and film schools in Latin America. Spain. Lisboa and London. Marta works with international programmes such as EuroDocs, Locarno Open Doors, STEPS, DocMontevideo and EDN. Since 2011, she is a member of the Berlinale World Cinema Fund, Marta has produced award-winning films like Cuchillo de Palo by Renate Costa Perdomo (2010), Oleg and the Rare Arts by Andrés Duque (2016) and Amanecer by Carmen Torres (2018).



Eszter Angyalosy Scriptwriter & Story Editor • Hungary

Eszter Angyalosy is a Budapest-based screenwriter, story editor, and TV drama writing tutor who works with Hungarian and international talents alike. She spent seven years as Editor-in-Chief at Libri, one of Hungary's largest publishing houses, before joining HBO Hungary as Development Editor in 2015. In the same year, her first novel. Wonderland, was released. Until 2019. she worked on the development of a dozen original series in a wide range of genres, from comedy through sci-fi to teen drama. In 2019 she left HBO and started her own screenwriting career. She is also one of the founders of the international TV drama development company Joyrider.



Alessandro Avataneo Writer/Director • Italy

Alessandro holds a BA in International Relations and a Master in Digital Entertainment, Storytelling and Performing Arts. His works have been screened in several international festivals. He curated audiovisual installments for the Biennale of Architecture in the Netherlands and other European institutions, besides designing a strategy for Maastricht European Capital of Culture in 2018. He teaches Filmmaking at Scuola Holden in Turin, and he is the founder of www.hypercritic.org.



Philippe Barrière Scriptwriter & Story Editor • France

Philippe studied Philosophy and Formal Logic. Script consulting allowed him to combine his interest for analysis and his passion for cinema. He works internationally as a script consultant since 2014. He co-wrote *Made in Bangladesh* with Rubaiyat Hossain (Toronto IFF 2019). He teaches scriptwriting in Paris, and works for several script development workshops, such as Le Groupe Ouest, La Scénaristerie and Pustnik. He is also a script editor for the BFI London Film Festival.



Jamal Belmahi Story Editor & Scriptwriter • Austria/Morocco

Born in Morocco, Jamal works as a screenwriter since more than ten years. He writes for TV and films (*The Horses of God* by Nabil Ayouch, *Farewell to Africa* by Pierre-Alain Meier). He is now co-writer on several feature films (among them *Black Light* by Karim Bensalah, *Straight to the Goal* by Tamer Ashry and *Stella* by Dominique Margot). He works as a script consultant at Meditalents, Le Groupe Ouest, and Le G.R.E.C. He is also a reader for CNC – Aide aux cinémas du monde.



Alejandro Carrillo Penovi Editor • Argentina/Mexico

Alejandro earned his first credit as a feature film editor in the critically acclaimed El Aura by Fabián Bielinsky (2005). Since then, he has edited several films, such as the documentaries The Girl From The South by José Luis García (2012), The Color Out Of Space by Sergio Wolf (2014), Piazzolla, the Years of the Shark by Daniel Rosenfeld (2018), and the feature films The Clan by Pablo Trapero (2015) and Heroic Losers by Sebastián Borensztein (2019). He currently teaches at the National School of Film Experimentation and Production (ENERC) in Buenos Aires.



Agustina Chiarino Production • Uruguay

Agustina is a renowned Uruguayan producer with 15 Latin-American feature films released in the most prestigious film festivals worldwide, that obtained more than 100 international prizes and have been released in over 30 territories. Her credits include *Gigante* by Adrián Biniez (2009) and *The Heiresses* by Marcelo Martinessi (2018), among others. She tutors at Biennale College – Cinema, BrLab and EAVE PUENTES. She is in the selection committee at San Sebastián's Europe-Latin America Co-Production Forum.



Jacques Comets Editor • France

Jacques Comets is a film professor and one of the most acclaimed French editors. Since 1980, he has edited over 40 feature films by directors such as Tsai Ming-liang, Raoul Peck, Bernard Stora, Christine Pascal, Pablo Aqüero, Petr Václav, Djamshed Usmonov, Massoud Bakhshi, Tonie Marshall, Dima El-Horr, Rohena Gera, Beatriz Seigner, Annemarie Jacir, Germinal Roaux and many others. He was Head of the Editing Department at La Fémis until July 2018 and he also has extensive experience in training, seminars and juries all over the world. As an editing consultant, he worked on a wide variety of feature films from Morocco. Colombia, Lebanon, Vietnam, Switzerland, India and Brazil.



François D'Artemare Production • France

François D'Artemare established the production company Les Films de l'Après-Midi to support filmmakers from all over the world. His credits include Aida Begić's Snow (Grand Prize at Cannes Critics' Week 2008) and Children of Saraievo (Special Distinction of the Jury in Un Certain Regard 2012), Made in Bangladesh by Rubaiyat Hossain (Toronto IFF 2019), Noura's Dream by Hinde Boujemaa (Toronto IFF 2019) and three features by Manoel de Oliveira, among others. He now develops French projects as well, such as Claire Simon's new feature.



Rita Dagher Production • France

Rita Dagher is the founder of Señorita Films, where she produces feature films, TV series and documentaries. Her credits include My Enemy's Enemy by Kevin MacDonald (2007), Terror's Advocate by Barbet Schroeder (2007), Miss Julie by Liv Ullmann (2014), Soy Nero by Rafi Pitts (2016) and A Prayer Before Dawn by Jean-Stephane Sauvaire (2017). Previously she was executive producer on Persona Non Grata by Oliver Stone (2003). Fahrenheit 9/11 by Michael Moore (2004), Four Lions by Chris Morris (2010) and Shadow Dancer by James Marsh (2012).



Isabelle Fauvel Story Editor • France

Isabelle created Initiative Film in 1993, a company dedicated to film development. She works as a script consultant and gives lectures at forefront international events and many film schools. She also facilitates book adaptations through book scouting and initiatives such as *Shoot the Book!*, and scouts writers and directors for several producers and labs.



Justine Gamez Huckabay Marketing Strategist • Canada

Justine Gamez Huckabay is the President & Founder of Intercommunicate, a strategic marketing and communications firm for entertainment and technology. She is an award-winning international publicist, who worked at Warner Bros. and Paramount Pictures in Los Angeles as well as 20th Century Fox in New York. She has worked on over 110 projects from films to episodic content. commercial blockbusters to artistic festival selections promoting them all over the world. Following Warner Bros., Justine was Head of Strategic Communications and Marketing at the British Embassy for the British Council in Washington D.C. Justine is now based in Canada, where she manages Intercommunicate and advises on a number of boards





Edu Grau Cinematographer • Spain

Edu studied Filmmaking at the ESCAC – Cinema and Audiovisual School of Catalonia (Spain) and the National Film and Television School (United Kingdom) specialising as a Director of Photography. His credits include A *Single Man* by Tom Ford (2009), *Buried* by Rodrigo Cortés (2010), *Suffragette* by Sarah Gavron (2015) and *The Gift* by Joel Edgerton (2015). In 2010, he was named as one of Variety's "Ten Cinematographers to Watch". Edu is a member of the Academy of Motion Picture Arts and Sciences since 2013.

Gabor Greiner Sales Agent • Germany

After his studies in Cultural Management in Vienna, Birmingham and Chicago, Gabor Greiner worked as a journalist and film critic. In 2003. he moved to Brussels to take charge of the distribution support department of the MEDIA Programme at the European Commission's Film Fund. In 2009, Gabor became acquisitions executive at the international sales agency The Match Factory. In August 2010, he moved to Berlin to become COO of the French-German sales company Films Boutique, winner of the Berlinale Golden Bear in 2017 and 2020, and the Biennale Golden Lion in 2011 and 2016. Gabor is a member of the European Film Academy.



Valeska Grisebach Writer/Director • Germany

Valeska Grisebach studied German Literature and Philosophy in Berlin, Munich and Vienna before beginning Film Studies in Vienna. Grisebach's debut feature *Be My Star* won the International Critics' Award at the Toronto International Film Festival 2001 as well as the prize for Best Feature Film at the Torino Film Festival 2001. In 2006, her second film *Longing* premiered in Competition at the Berlinale. Grisebach's third film *Western* premiered at the Cannes Film Festival in 2017.



Marietta von Hausswolff von Baumgarten Scriptwriter & Story Editor • Sweden

Marietta worked with filmmakers from around the world (Myanmar, Nepal, Russia, China etc.) at international labs including Sundance, Biennale College – Cinema and Open Doors. She wrote and co-produced the political thriller *Call Girl*, and writes for both film and TV (including Netflix). She is also a Member of the Swedish Drama Union and the European Film Academy, and co-founder of The Write Retreat.



Rasmus Horskær Scriptwriter & Story Editor • Denmark

Based in Copenhagen, Rasmus has a track record in screenwriting and script mentoring. He has been working continuously with Denmark's National Broadcasting Corporation as a writer and a director for many TV series. From 2010 to 2014, he served as a film commissioner at the Danish Film Institute. He is also credited for several feature films, such as *All In* by Christian Dyekjær, Opening Film at CPH:PIX 2017.



Michel Kammoun Writer/Director • Lebanon/France

Michel Kammoun studied Filmmaking in Paris after Architecture studies in Beirut. His short films have participated in prestigious international festivals and have been widely broadcasted. His debut feature film Falafel (2006) won top international awards, participated in major film festivals worldwide and earned international acclaim. His upcoming feature film Beirut Hold'em will be released in 2021. Michel teaches directing and screenwriting at the Lebanese University and at the Lebanese Academy of Fine Arts. He is a frequent collaborator at the ESEC - École Supérieure d'Etudes Cinématographiques in Paris. Michel is currently working on his third feature film The Brother.



Dennis Kleyn Visual Effects Advisor • Netherlands

Dennis Klevn is a VFX creative director in the Dutch film and TV industry, and CEO of Amsterdam-based visual effects company Planet X. He is also the co-founder and chairman of the NVX, the Dutch society of visual effects professionals. As one of the larger studios in the Netherlands, Planet X focuses solely on the creative process of designing and executing visual effects for high-end feature films and TV series. Planet X Technologies is also the creator of the virtual production platform DeepSpace, which uses VR to thoroughly previsualise VFX heavy productions.



Titus Kreyenberg Production • Germany

Titus Kreyenberg worked as an executive producer for film and TV for many years before founding unafilm. The company has produced over 30 films that competed in A-festivals around the world such as Berlinale, Cannes, Toronto, Locarno and IDFA, among others. His credits include *Heli* by Amat Escalante (Best Director at Cannes FF 2013), the anthology film *Bridge of Sarajevo* (Special Screenings, Cannes FF 2014) and *I Am Not a Witch* by Rungano Nyoni (Cannes Directors' Fortnight 2017).



Marcin Łuczaj graduated in Film & Media Studies from the University of Lodz and in Cultural Studies from the University of Warsaw. He works for Warsaw-based sales agency New Europe Film Sales, overseeing the company's acquisitions. Marcin has several years of experience as a programmer for Warsaw Film Festival and ZubrOFFka International Short Film Festival, and as a guest curator for various international film festivals.



Miguel Machalski Scriptwriter & Story Editor • France/Argentina

Born in Buenos Aires and currently based in Barcelona after living many years in Paris, Miguel has been working since 1995 as a scriptwriter and development and creative consultant on projects from all parts of the world. He runs around 15 workshops a year and delivers lectures worldwide. He has written or co-written more than 20 feature screenplays and published 3 books on screenwriting. Many of the films he has worked on as a consultant have won awards at major film festivals.



Fiorella Moretti Sales Agent • France

Fiorella Moretti was born in Lima and studied communication in Mexico. After she directed the communication department of the Cultural Center PUCP in Lima, she joined Mantarraya as Head of Production, collaborating with filmmakers such as Carlos Reygadas and Amat Escalante. In 2015, along with Hédi Zardi, she launched the production and sales company Luxbox, a production and sales company based in Paris.



Pierre-Emmanuel Mouthuy Legal Expert • Belgium

Founder of Mouthuy Avocats – a Brussels-based leading law firm in the entertainment industry – Pierre-Emmanuel Mouthuy's activities are primarily focused on film and television. Pierre-Emmanuel is acting as a key legal advisor for some of the most active independent producers in Belgium, France, Luxembourg and abroad. He has been involved in hundreds of film and television productions. Pierre-Emmanuel is also participating as legal expert in several European training initiatives in the film and television industry.



Magali Negroni Scriptwriter & Story Editor • France

Magali started working as an assistant director and as a director of short films, commercials and documentaries, some of which were screened in festivals such as Berlinale and New York FF. Her credits as a scriptwriter include *The Days Before* by Karim Moussaoui (2013) and *Hédi* by Mohamed Ben Attia (Best First Feature Award and Silver Bear for Best Actor at Berlinale 2016). She works as a consultant in the Middle East and in the Maghreb countries, and as a reader at the CNC – Aide aux cinémas du monde.



Andrea Nobile Scriptwriter • Italy

Andrea Nobile was born in 1977. He worked as a scriptwriter for TV series like *Distretto di Polizia*, *Il Tredicesimo Apostolo*, *Solo*, *Rosy Abate*, *Suburra* and many others. He teaches drama writing at the Italian National Film School in Rome, where he lives, and he has been the main tutor of the College Series & TV at Scuola Holden, Turin.



Patrick Orth Cinematographer • Germany

Patrick Orth graduated from the Hamburg University of Fine Arts with a BA in Film Studies in 1999. During his studies. he realised various shorts as cameraman and director. His graduation film Love won the German Short Film Award in Gold 2000. Since 2000, he works as a freelance cinematographer for cinema and TV productions. His credits include Summer '04 by Stefan Krohmer (2006), Karger by Elke Hauck (2007), Gold by Thomas Arslan (2013), Toni Erdmann by Maren Ade (2016) and The Perfect Candidate by Haifaa Al Mansour (2019). Further he worked for various TV, publicity and documentary productions. Patrick Orth is a lecturer at the DFFB Berlin and the Hamburg Media School.



Vasco Pimentel Sound Designer • Portugal

Since 1979, Vasco Pimentel has been active in more than 130 feature-length films and numerous documentaries and short-films. His professional work spans from being sound designer and sound engineer in film and theatre, a filmmaker, a music composer for theatre and feature length films, as well as a visual artist. He has also taught in sound design workshops at the London Film School, HEAD Geneva, DOCUPERU, Jeu de Paume and Calouste Gulbenkian Foundation.



Matías Piñeiro Writer/Director • Argentina

Matías' films have been screened in several film festivals such as Berlinale, Toronto IFF, New York FF, Locarno FF, IFF Rotterdam, and San Sebastián IFF, among others, and in museums such as Centre Pompidu (Paris), Tate Modern (London), Museo Reina Sofía (Madrid), MoMA (New York), Museum of the Moving Image (New York), Malba (Buenos Aires). He currently teaches filmmaking at the Pratt Institute in Brooklyn, New York.



Rui Poças Cinematographer • Portugal

Rui Poças is an award-winning Director of Photography best known for his collaboration in *Tabu* by Miguel Gomes (Silver Bear Alfred Bauer Award and FIPRESCI Award at Berlinale 2012), *The Ornithologist* by João Pedro Rodrigues (Best Direction at Locarno Film Festival 2016) and *Zama* by Lucrecia Martel (Best Cinematography at the Fénix Awards 2018 and Best Cinematography at the Platino Awards 2018).



Vincent Poymiro Scriptwriter • France

Vincent Poymiro began working as a journalist and a theatre producer. He started writing for screen and stage in the late '90s, and he wrote the feature film Tehilim together with director Raphaël Nadjari, which premiered in the Official Competition at the Cannes Film Festival in 2007. Since then. Vincent has been working on various projects for both cinema and TV, as well as "writing" for contemporary dance, clown and physical theatre. He co-heads the Series Department at La Fémis in Paris. and he is the creator and co-writer. with David Elkaïm, of the TV series The Churchmen, which won several awards and was broadcasted on ARTE for three seasons.



Michel Reilhac Visual Advisor • France

Michel Reilhac is an independent interactive story architect. He is also a thought-leader for hybrid forms of storytelling, and immersive, participatory, and interactive experiences. He is Head of Studies at Biennale College – Venice VR. and is frequently invited to lecture at international events such the Cannes FF, Sunny Side of the Doc, The Pixel Lab and CPH:DOX, among others). From 2002 to 2012, Michel was Head of Film Acquisitions at ARTE France and executive director at ARTE France Cinema. In 2012, in recognition for his work at ARTE, Michel was named "Man of the Year in Film" by the French trade magazine Le Film Français.



Riema Reybrouck Publicist & Marketing Strategist • Belgium

Riema Reybrouck is a Belgian-Iraqi publicist that has been working in the film industry since 2008 for various production companies and festivals. She founded the Brussels-based PR firm Post Bills in 2015 which promotes films, music, festivals and talent.



Paul Rieth Publicist & Marketing Strategist • Germany

Paul Rieth works as a freelance audience strategist, marketing & crowdfunding consultant and filmmaker based in Berlin, Germany. His company GET YOUR CROWD consults and supervises audience strategies as well as marketing and crowdfunding campaigns for clients from different industries. Besides consulting, they are very active in producing video content (non-fiction and corporate) for social media and streaming. Since 2018, Paul regularly works as trainer and consultant (Audience Design) for TorinoFilmLab.



Franz Rodenkirchen Story Editor • Germany

Franz is a Berlin-based, internationally working script consultant and tutor. Apart from individual script consultations, he works as a tutor for the Script Station of Berlinale Talents, CineLink Sarajevo, SEAFIC and DFFB Berlin. Together with Françoise von Roy, he runs the bimonthly script development workshop Script Circle and the intensive script consulting workshop 6 Days of Practice for film professionals.



Sabine Sidawi Production • Lebanon

Beirut-based producer Sabine Sidawi founded in 2007 Orjouane Productions, one of the most renowned production companies in Lebanon. The documentary Notturno by Gianfranco Rosi (2020) is her most recent release, but Sabine also produced the mini-series Carlos by Olivier Assavas (2010), the documentary A Maid for Each by Maher Abi Samra (2016), as well as the feature films 3000 Nights by Mai Masri (2015) and Parisienne by Danielle Arbid (2015), among others. She is now developing three new feature films with renowned and first-time directors, Soon, Michel Kammoun's Beirut Hold'em will be released.



Maria Solrun Writer/Director & Story Editor • Germany

Born in Reykjavik and based in Berlin, Maria directed the feature films *Jargo* and *Adam*, which premiered at the Berlinale 2004 and 2018. She has worked as a scriptwriter for several film production companies including Columbia Tristar, Sony Pictures, Studio Hamburg, X Filme and Boje Buck Productions. Since 2006, she has also been working as a film and TV consultant for the Icelandic Film Centre.



Konstantina Stavrianou Production & Post-production Supervisor • Greece

Konstantina Stavrianou co-founded Graal, a production company and a post-production facility in Athens. The company has co-produced 55 films to date and has a portfolio of approximately 400 titles. Its films were selected at Cannes, Venice, Berlinale and other international festivals. Since 2014, Konstantina attends workshops as a post-production tutor and has been a member of the selection committee at Berlinale Co-Pro Series and at TorinoFilmLab. She is a MEDIA expert, a Berlinale Talents alumna and EAVE Network member.

Stefano Tealdi Pitching Trainer • Italy

Stefano established Stefilm in 1985. His recent credits include the documentaries The Strange Sound of Happiness by Diego Pascal Panarello (Honorary Mention in Next Masters Competition at DOK Leipzig 2017), My Home, in Libva by Martina Melilli (Locarno Film Festival, Out of Competition 2018) and Exemplary Behaviour by Audrius Mickevičius & Nerijus Milerius (Golden Dove, FIPRESCI Award & Prize of the Interreligious Jury at DOK Leipzig 2019). He tutors for Biennale College – Cinema & Virtual Reality, Cannes' Marché du Film, La Fabrique Cinéma, Produire au Sud, Ouaga Film Lab, Scuola Holden, ZagrebDox Pro and ZeLIG Film, among others.



Kostas Varympopiotis Sound Designer • Greece

Kostas Varympopiotis studied Sound Engineering in Munich, Germany. From 1989 to 1994 he worked for the Greek and German TV. Ever since he is mixing exclusively for the big screen, he worked with the best and most important Greek film directors in more than 300 features as well as short films and documentaries. He has been nominated and awarded several times at film festivals, including by the Hellenic Film Academy.



Gino Ventriglia Pitching Trainer • Italy

Gino is based in Rome and works as a screenwriter and story editor for film (Lucania by Gigi Roccati, 2019) and TV series. Beside TorinoFilmLab, he tutors for Biennale College – Cinema. Biennale College Cinema – Virtual Reality and IDM Südtirol Alto Adige's Racconti. He teaches Drama Writing at the Italian National School of Cinema in Rome and at Scuola Holden in Turin. He supervised the publication of Alternative Scriptwriting – Il Cinema Oltre le Regole by Ken Dancyger & Jeff Rush (BUR, 2000) and published the booklet Eve – Occhio (Fefè Editore. 2019).



Alec Von Bargen Visual Advisor • Mexico/United States

Born in New York City, Alec has worked as an actor in productions screened at Cannes, Berlinale and Sundance. He has produced, directed and written for theatre, film and TV. He adapted the award-winning stage production of Closet Land (winner of the Mexican National Fund for Culture and Arts) and wrote Tarantata (finalist at the Onassis International Playwriting Competition). He is also a well-established visual artist. His works have been exhibited and awarded internationally, and are included in public and private collections worldwide.



Wiebke von Carolsfeld Writer/Director • Canada

German-born, Montreal-based Wiebke von Carolsfeld is an award-winning writer, editor and filmmaker, who has directed the critically acclaimed feature films Marion Bridge (2002), Stav (2013) and The Saver (2015). Her films were screened at festivals around the world, winning numerous awards, including Best Canadian First Feature at TIFF 2002 for Marion Bridge. The German edition of Claremont, her well received first novel, was recently published by Kiepenheuer & Witsch. She has taught internationally classes on scriptwriting, filmmaking as well as the creative process.



Françoise von Roy Story Editor • Germany

Françoise von Roy works internationally as a script consultant. She tutors for the Biennale College -Cinema, is an Affiliate Professor at the University of Malta and a guest lecturer at the DFFB in Berlin as well as at the Calouste Gulbenkian Foundation in Lisbon. With Franz Rodenkirchen at Solace23, she holds the bimonthly development workshop Script Circle, and a yearly intensive workshop for producers, consultants and commissioners on supporting writers and directors in the development process. She holds an MA in Media Production and a BA in Film and Philosophy.



Anita Voorham Scriptwriter • Netherlands

Based in Amsterdam, Anita worked as commissioning editor at the Netherlands Film Fund, evaluating projects for funding at all stages. She gained experience working as a writer, story editor and development executive for various Dutch TV series and public broadcasters. Currently, she works for several development laboratories such as Berlinale Script Station and Venice Biennale College – Cinema, as well as for the Czech programme Script Consulting Incubator, aimed at training story editors. Anita is also an EAVE Producers' Workshop graduate.



Graham Ward Training • United Kingdom

Graham Ward is the academic director of a number of executive programmes at INSEAD – European Institute of Business Administration. and he was a leadership development practice director at the INSEAD Global Leadership Centre for 15 years. Outside of INSEAD, he specializes in coaching C-suite executives and teams. He consults around team dysfunctions, team and organisational development, as well as communication. Privately he has worked with senior executives at McKinsey & Company, Siemens, Bristol-Myers Squibb, AXA, Aviva, HSBC, Tesco, AstraZeneca, Deutsche Bank, E.ON, UBS, Shell and BP, among others



Jessica Woodworth Writer/Director • United States/Belgium

Jessica Woodworth grew up between Belgium, Switzerland and the United States. She graduated in Literature from Princeton University then worked in Paris, Hong Kong and Beijing for various documentary productions. She obtained an MA in Documentary from Stanford University then directed The Virgin Diaries (2002). She directed, wrote and produced with Peter Brosens the feature films Khadak (Venice FF - Lion of the Future 2006), Altiplano (Cannes Critics' Week 2009), The Fifth Season (Venice FF 2012), King of the Belgians (Venice FF, Orizzonti 2016) and The Barefoot Emperor (Toronto IFF, Contemporary World Cinema 2019). In 2021 she will direct Fortress, her adaptation of the classic novel The Tartar Steppe by Dino Buzzati.



Hédi Zardi Sales Agent • France

With 15 years of industry knowledge built on experience in production, acquisitions, sales and festival programming, Hédi launched with Fiorella Moretti their Paris-based sales and co-production company, Luxbox. They started with a solid film catalogue by directors such as Bruno Dumont, Mohamed Ben Attia, Marcel Martinessi, Benjamin Naishtat and Béla Tarr.



Sameh Zoabi Writer/Director • Palestine

Sameh Zoabi directed the short film Be Quiet (3rd Prize in the Cinéfondation Selection at Cannes FF 2005). His debut feature Man Without a Cell Phone (2010) won the Golden Antigone at the Montpellier Mediterranean FF 2011. Zoabi also wrote The Idol by Hany Abu-Assad (Toronto IFF, Special Screenings 2015). His most recent feature film Tel Aviv On Fire premiered in Orizzonti at the Venice FF 2018, where it won Best Actor. Currently, Zoabi teaches core classes in directing and screenwriting at the NYU Tisch Graduate Film programme.



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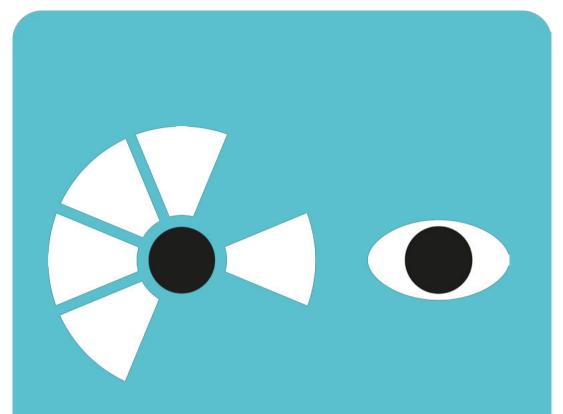






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