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TorinoFilmLab

If we were to take a photograph of TorinoFilmLab at this very moment, getting ready for its 10th edition, what would we see?
This is what I see: a community of filmmakers coming from all continents, gravitating around Torino while exploring the world with their projects and films.

What started as a lab for first- and second-time European filmmakers is now on the world map as one of the largest and most successful international creative hubs for the development, financing and distribution of audiovisual works, centred around the people – from all the professions – that make these works come to life.

First and foremost thank you to the Museo Nazionale del Cinema, which was able to give space to TFL, as part of a modern vision of what a museum should be in today's world. And to those who support the Museo: the Italian Ministero per i Beni e le Attività Culturali, Regione Piemonte, Comune di Torino, and Creative Europe – MEDIA.

To all the countries that have welcomed us over the years, we could not have made it without you. But we try to give back: 6 of the national candidates to the 2018 Oscars have been supported by TorinoFilmLab, among them our Italian Alumnus Jonas Carpignano with *A Ciambra*.

In 2017 we have completed our first SeriesLab, and launched the second edition. We are also presenting a new series of activities, under the label of TFL Extended, so as to open up ways to connect with the over 700 projects that apply to ScriptLab, FeatureLab and SeriesLab each year, seeing that we can only select 45 of these across our programmes. Last but not least we inaugurate, here at the Meeting Event, TFL Up & Coming, our new initiative dedicated to promising international producers selected in collaboration with our partner institutions worldwide.

Tanti Auguri, TFL!

Savina Neirotti
Executive Director



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ScriptLab

ScriptLab

ScriptLab works as an incubator for feature film projects – original and adapted screenplays together – at an early stage of development. Whether the participants are writer/directors, scriptwriters, or even producers initiating projects – as in the case of the *match point* experiment this year, the idea is always to put creative writing at the core of the process.

All the way, the authors' visions are nurtured, encouraged and challenged in a protected environment, where tutors, trainers, talent advisors, story editor trainees, and of course the TorinoFilmLab staff, all contribute to bring participants a deep awareness of their project and of their place in the film industry.

Like all TorinoFilmLab activities, the focus is on emerging talents and it is no surprise that out of 22 projects, 17 are either first or second feature films. ScriptLab is nevertheless open to more confirmed filmmakers, and is also keen on accompanying recognised visual artists or documentary directors in exploring feature film storytelling.

We would like to thank our dear partners, the Lithuanian Film Centre and Le Groupe Ouest, for hosting ScriptLab's first two workshops in Lithuania and Brittany. We would also like to thank Cinema do Brasil the Netherlands Film Fund, RE-ACT, and the Flanders Audiovisual Fund (VAF) for supporting the participation of Brazilian, Dutch, Slovenian, and Flemish film professionals in the programme.

Tutors 2017

ScriptLab - original



Giacomo Durzi
Italy



Pierre Hodgson
United Kingdom



Răzvan Rădulescu
Romania



Franz Rodenkirchen
Germany

ScriptLab - adaptation



Eva Svenstedt Ward
Sweden

ScriptLab - match point



Isabelle Fauvel
France

Talent Advisors 2017



Ewa Puszczynska
Poland



Ada Solomon
Romania

Trainers 2017



Pierre-Emmanuel Mouthuy
Belgium



Stefano Tealdi
Italy

with the support of





original

500 Years A Day

Elad Keidan

Israel/France

synopsis

A young woman nicknamed "Instant" – for her dreamy and contemplative spirit, always needing "an instant" for herself – works at the Israeli Social Security services.

On the brink of being fired, her boss takes pity and gives her a new task: visiting centenarian citizens in search of fraudulent claims of benefits. While congratulating old folks for their lives she starts to investigate and find out the truth. She must complete five visits a day: "500 years a day, a piece of cake", says her boss.

Instant sets out on this task, turning it into a quest for meaning in the wider sense: the meaning of an individual's life and that of life in general. While visiting the panorama of Israeli life scenes, she finds out that some things can be achieved.

When a mysterious man appears on her doorstep, the journey gets complicated, but also alludes to a promise.

When a mundane job is given to a vivid, pensive woman, it becomes a quest to understand life and herself.

intention

I think accomplishing things in life is one of the biggest challenges we humans have to deal with in our short time on earth. Different ideologies, religions and economical systems all state different aims and objectives to be accomplished. Amassing material assets, having children, traveling, acquiring knowledge, experiencing sexual adventures or creating art are all common examples of our need to fill-in this endless checklist before our final day arrives.

500 Years A Day intends to explore this eternal, inevitable question from two very different viewpoints: the episodic encounter of the female protagonist with centenarians (100-year-old folks) as a Social Security investigator; and the tragic story of a family who lost their 19-year-old son during his military service.

These are two different angles of the same questions: what can be accomplished in life? What should be accomplished? Should we struggle with the ocean of time closing on us from both sides – past and future – or give up trying? Where does happiness lie? In struggling with the dilemma or in surrendering to the mystery of existence?



Elad Keidan
writer & director

Elad Keidan, an Israeli scriptwriter and director, graduated in 2008 from the Sam Spiegel Film & Television School in Jerusalem.

Following the success of his short film *Anthem*, winner of the Cannes Cinéfondation 1st Prize in 2008, Elad partook in many juries at international short film festivals.

Since then he made several shorts, participated in productions and completed his debut feature *Afterthought*, that premiered in the Special Screenings section at the 2015 Cannes Film Festival.

Elad also writes poetry and lyrics for Israeli musicians, and lectures on film at various Israeli academies.

He is currently writing his second feature film *500 Years A Day*.

production notes

original title
500 Shana be'Yom

production company
Amalthea
131 Einstein street
3460171 Haifa
Israel
www.amalthea.co.il
M +972 546 861 769
amalthea.ltd@gmail.com

producer
Danny Goldberg

co-producer
EZ Films – France

production status
in development

total production budget
€ 940.000



original

Amparo

Simón Mesa Soto
Colombia/Sweden

synopsis

Colombia, 1997. Guerrilla and paramilitary forces are plaguing the country. Amparo, a single mother, learns that her eldest son Elías has unexpectedly been detained by the army, and after being proven that he has not paid his obligatory military service, will be sent to a war zone far away from the city.

Eliás is a difficult boy; he does not work, does not like school, and spends his time hanging out with friends. However, Amparo does not want her child to leave home. She contacts a man from the illegal market who can provide her with an exemption paper, a common transaction during those days. But the money he asks for is beyond Amparo's means.

There is one day left before he departs, and Amparo must decide whether to let Elías go or carry out an impossible journey to keep her child.

During war times in Colombia, a mother struggles to keep her son away from the military service.

intention

I was raised by a single mother during the '90s, one of the most violent times in Colombia. The story came from the moment in my adolescence when I had to confront the obligatory military service and from the way I blamed my mother, after contacting a man to illegally obtain the military card, because we did not have enough money to prevent me from going to the army. In Colombia, most of the young men who are enlisted in the military service come from low class, and only those who have the financial means can avoid it by accessing the illegal market.

I wanted to create a portrait of a mother who decides she does not want to give her son to war, and has to overcome in a single day all obstacles to reach his liberation. By taking this decision she embarks on a journey against a society ruled by man, corruption and war; a journey motivated by the love and the animal instinct of a mother when her child is exposed to situations she will not be able to control.

I find it interesting to approach the functioning of my society from a portrait of the everyday life, in a story where "the hero" is a loving woman.



Simón Mesa Soto

writer & director

Simón Mesa Soto is a writer/director from Medellín, Colombia. He studied Audiovisual Communication at the Universidad de Antioquia, where he also worked as lecturer in Film Editing before moving to the United Kingdom.

In 2014 he graduated with distinction from the MA Filmmaking at the London Film School. His thesis short film, *Leidi*, won the Golden Palm at the Cannes Film Festival 2014.

His second short, *Madre*, a Swedish-Colombian co-production, was again in competition at Cannes Film Festival in 2016.

Amparo is his feature debut.

production notes

production company

Evidencia Films
Cra. 5 #26b-39
Apt. 704
Bogotá
Colombia
www.evidenciafilms.com
M +57 313 268 78 90
evidenciafilms@gmail.com

producers

Franco Lolli, Capucine Mahé

co-producer

Momento Film – Sweden

production status

in development, financing,
seeking co-production

total production budget

€ 800.000



original

Bohemian Rhapsody

Ondřej Hudeček, Jan Smutný
Czech Republic

synopsis

1891. The Czech nation is under German rule. Hope for change is aroused by artist and patriot Ladislav Stroupežnický and his project for the World Expo – the first Czech human zoo. One hundred volunteers come to London to simulate the ideal Czech city, free of German influence.

Shortly before the opening, there is an explosion. Only two survivors remain in the ruins: Ladislav, and actress Anna. Inspector Quinn of Scotland Yard leads the investigation. At first, all signs point to a terrorist attack by Germans – that is, until Anna attempts to kill Ladislav. Under questioning, she fesses up: Ladislav, the ostensible patriot, cruelly sacrificed all 100 participants just to blame the tragedy on the Germans.

But when Ladislav comes out of a coma, he gives Quinn a different version of the events – far worse and more terrifying. Faced with a riddle on whose resolution the repute of the Czech nation hangs, Quinn gets an ever-stronger feeling that the truth lies somewhere else altogether.

A human zoo
at the 1891 World
Expo goes nuts
when it is seemingly
attacked by
terrorists.

intention

In the 1800s, countries held World Expositions to demonstrate their advancement. They included attractions like human zoos – exhibitions of so-called primitives. What if Czechs, as a “primitive” nation under German influence, used the World Expo to make their own human zoo, but only with the aim of pulling one over on everyone?

Tales of nationhood are usually taken so seriously as to become ridiculous. But when you set off from a standpoint that is sarcastic and aloof, you can uncover more serious themes from the bottom up. We succeeded in doing this in the film *Peacock* (Sundance Short Film Special Jury Award for Best Direction), a dark comedy about the secrets and lies of a real Czech patriot.

Our characters grew up in the era of electricity and modernity. We grew up in an age of video and postmodernism. Why not combine the two? Film the “birth of the nation” as if it were a pop hit, a rollercoaster, a Bohemian Rhapsody?

In our story, the truth gets lost amid various perspectives – ultimately, we are left thinking that truth itself is just a well-told lie. To this end, we switch genres, from mystery to paranoid thriller to Greek tragedy. And all the while with a crafty sneer.

production notes

production company

nutprodukce
Umělecká 618/7
170 00 Prague
Czech Republic
nutprodukce.cz
T +420 604 821 642
info@nutprodukce.cz

producers

Pavla Janoušková Kubečková,
Tomáš Hrubý

production status

in development, financing,
seeking co-production

total production budget

€ 4.000.000



Ondřej Hudeček
writer & director

Born in a small Czechoslovakian town fueled by homemade booze, the most valuable education he ever received was by watching re-runs of *South Park*. Influenced by almost everything from New Hollywood to video games, he made several internationally awarded short films. His film *Peacock* won the Sundance Short Film Special Jury Award for Best Direction and was nominated for a Student Academy Award. He is now developing several feature films and TV series. His first US documentary, produced by Frank Marshall, is currently in post-production.

Jan Smutný
co-writer

Jan met Ondřej when renting the same films at the same video store. He studied screenwriting, audiovisual studies and performance art. His acclaimed experimental films were screened at festivals and exhibitions.

He has written several screenplays and stage plays, as well as film reviews and pop-culture related essays. He also published two novels.



adaptation

Dark Mother Earth

Rok Biček, Kristian Novak

Croatia/Slovenia

Based on the novel
Dark Mother Earth
by Kristian Novak

synopsis

1991. In a small Croatian village there were eight unexplained suicides in just two months. A small boy was somehow connected to all of them.

Twenty years later, Matija has reinvented his past and created false memories. When he loses everything, he embarks on a quest to recreate his childhood.

As a 6-year-old, Matija struggled to understand the sudden death of his father. His mother and sister were not able to explain death to him, so he escaped into a world of fantasy. At first, people from the village supported Matija and his family. But when the boy began to act strangely, rumours spread connecting him to the suicides.

The family became isolated. The only friend Matija had was Franjo, an abused child from a family of alcoholics. But it was not enough. Both boys desperately wanted to belong to the community. The difference between them was that Franjo would never have sacrificed their friendship for the approval of their fellow villagers.

A boy is blamed
for 8 suicides
in his village.
Years later he
finds he was only
responsible for one.

intention

This story is an intimate portrait of a nation unwilling to look in the mirror. The events in this rural village through which the story is told are not frightening per se. They become terrifying in the imaginary world in which the children take refuge when they can no longer cope with cruel reality.

The impending war in the Balkans runs like a current through this story in which polar opposites meet: friendship and betrayal, belonging and isolation, grief and comfort, making us understand that ending vicious circles is all about taking responsibility on an individual and collective level. Without facing our demons, the circle will never be broken. Failed relationships will haunt us. Suicides will haunt us. Wars will come back.

This story gives me an opportunity to plunge once again into the themes I have been dealing with in my movies and revisit those feelings. The sense of closure and relief achieved by dealing with suppressed emotions, connects me to the experience the author had by writing the novel.

One of the most important themes is the fact that all of us were either betrayed or betrayers in our formative years. Those of us who grew up in ex-Yugoslavia, were usually both.

production notes

original title
Črna Mati Zemla

production company
Antitalent
54 B. J. Jelačića
10290 Zaprešić
Croatia
www.antitalent.hr
T +385 91 1250 205
info@antitalent.hr

producers
Danijel Pek, Maja Pek

co-producer
Cvinger Film – Slovenia

production status
in development

total production budget
€ 1.500.000



Rok Biček
writer & director

Rok Biček is a director from Slovenia. *Class Enemy* (2013), his feature debut, was premiered and awarded at the Venice International Film Critics' Week, and was distributed in France and four more countries.

His feature documentary *The Family* (2017) was premiered and awarded at Locarno Critics' Week. His works reveal a clear aesthetic favouring one-shot sequences, specific colour schemes and dramatic subjects narrated in a low-key, off-hand, but always controlled style.

Kristian Novak
co-writer

Kristian Novak is a Croatian writer, linguist and University professor. In 2006 he was European Karate Vice-Champion.

Dark Mother Earth (2013) won the Tportal Prize for Croatian Novel of the Year and is hailed as one of the best Croatian novels in the last 50 years. It is translated into English, German, Hungarian, Serbian and Slovenian, and was adapted for the stage with great success.

His new novel, *Gypsy, Yet so Beautiful* (2016) received wide critical acclaim.



match point

Esperanza

producer: **Cristina Zumárraga**

scriptwriter: **Nathalie Biancheri**

Spain

synopsis

At 38, Esperanza is a top environmental engineer in Spain. She worked hard for a job she loves, and now she is on the brink of a promotion.

Her partner Leo is a sweet and struggling novelist. Esperanza adores him and everything is great – until she unexpectedly gets pregnant. Leo, aware this may be their last chance, begs her to keep the baby. But when, a few months later, she tells her boss she is pregnant and gets fired, Esperanza despairs as they both find themselves unemployed, unable to pay rent, and forced to move in with her mother in an uninhabited suburb of Madrid.

Despite her growing belly, Esperanza goes on a raging and increasingly absurd battle against her firm to get re-admitted to work, while Leo prepares himself for her motherhood with Lamaze classes and breathing exercises.

Can a couple survive this inversion of roles? Will Esperanza win her war against social injustice and discrimination? Can society accept a husband that becomes a wife and a woman that becomes a warrior?

Esperanza resorts to absurd measures to save her career when a pregnancy turns her life upside down.

intention

Esperanza is a deeply subversive film masked as a comedy. This is a small story about real people with real jobs, over a hot summer in the Spanish capital.

Leo and Esperanza are not a perfect couple, but they are happy. With this film we aim to shed light on a type of woman and a type of man rarely represented on screen: a man who is more interested in being a father – or mother – and a mother not interested in being a mother at all. The aim is to write a provocative film that humorously guides us through the paradoxical ups and downs of this couple, as they face the obstacles and prejudices that society and a chauvinist work environment throw their way.

The viewer will be both endeared and frustrated with Leo and Esperanza as they blindly pursue their obsessions – Leo with preparing himself for the baby’s arrival, despite their lack of money or even a house of their own; Esperanza of getting back a job in a company that is clearly run by idiots and hypocrites.

Despite their mistakes and ridiculous actions, the audience will be catapulted into their upside down universe and forced to confront their own attitudes and preconceptions towards such an extreme inversion of roles within a couple.

production notes

production company

Tandem Films
Costanilla de los Ángeles 13
28013 Madrid
Spain
www.tandemfilms.es
T +34 910 526 007
info@tandemfilms.es

production status

in development

total production budget

€ 2.500.000



Cristina Zumárraga producer

Zumárraga’s filmography includes work alongside world-renowned directors such as Julio Medem (*Room in Rome*), Iciar Bollain (*In a Foreign Land*, *The Olive Tree*, *Even the Rain*), Oliver Stone (*Persona Non Grata*, *Looking for Fidel*), Steven Soderbergh (*Che: The Argentine* and *Che: Guerrilla*), and Wim Wenders (*Submergence*). She won two Goya Awards for Best Production and has been nominated in two other occasions. Member of ACE and The European Producers Club, in 2017 she founded Tandem Films together with producer Pablo Bossi.

Nathalie Biancheri scriptwriter

Nathalie’s career began working for over five years in documentaries at the BBC, where she started as a researcher and left as a self-shooting director. Her short fiction films won international awards at festivals such as Edinburgh, London, Palm Springs, Sofia and many others. She is currently editing a feature length documentary funded by CPH:DOX. *Nocturnal*, Nathalie’s first fiction feature film, was developed in the Film London Microwave scheme and is currently in pre-production.



adaptation

Folding City

Josh Kim, Edward Gunawan
China/USA

Based on the short story
Folding Beijing
by Hao Jingfang

synopsis

Based on the Hugo Award winning novella by Hao Jingfang, *Folding City* is set in a futuristic metropolis, where residents are divided into three social classes who take turns sharing time above ground.

Lao Dao is a waste worker living in Third Space. One day he finds something in the trash that takes him on a journey to the elite First Space world.

Along the way he catches a glimpse of his daughter's future and uncovers a reality that makes him question whether a better life can be found in the Upper Spaces.

A father embarks
on a dangerous
mission across
a futuristic city
to give his daughter
a better life.

intention

The first time I watched Bong Joon Ho's *The Host*, I remember feeling excited, finally Korea was important enough for a monster to come and destroy it.

In science fiction it has been rare to see a live-action film with Asian protagonists. It is almost as if there were no Asians in the future.

Folding City is a pioneering project. One that does not just forecast a future "Western" city by mapping "Asian exoticism" on top of it, but a film that tries to imagine the future from a wholly Asian perspective.

More importantly, it is a story of a father – and the sacrifices he makes – and of a daughter – and the burden she carries.



Josh Kim
writer & director

Josh Kim is a Korean-American filmmaker whose debut feature, *How to Win at Checkers (Every Time)*, premiered at the Berlinale Panorama in 2015. The Thai-language film won 21 international and local jury/audience awards and became the country's official entry to the Academy Awards and Golden Globes for Best Foreign Language Film. In 2010, Josh produced the Korean remake of John Woo's Hong Kong noir *A Better Tomorrow*.

He will also serve as an Executive Producer on the Korean remake of Peter Chan's 1996 cult classic *Comrades: Almost A Love Story*.

Edward Gunawan
co-writer

Edward Gunawan is a scriptwriter and producer from Indonesia. He is a producer on Josh Kim's debut feature *How To Win at Checkers (Every Time)* and an executive producer on Anocha Suwichakornpong's *By the Time It Gets Dark*, which premiered in the Locarno Competition 2016.

He was a fellow of Berlinale Talents, Talents Tokyo, Film Independent's Project Involve and Busan International Film Festival's Asian Film Academy.

production notes

production company

Chris Lee Productions
1237 Koloa Street
Honolulu, HI 96816
USA
T +1 808 221 3677
chris@chrisleemedia.com

co-producer

Edward Gunawan
Add Word Productions – Indonesia
addwordproductions@gmail.com

production status

seeking co-production

total production budget

€ 20.000.000



adaptation

Fortress

Jessica Woodworth
Belgium

Based on the novel
The Tartar Steppe
by Dino Buzzati

synopsis

In a distant future in an unnamed place, Luka, a young soldier, crosses desolate mountains to join a legendary regiment at a remote outpost. Craving combat and glory, he is astonished to learn that none of these hardened men have ever laid eyes on the mythical enemy from the north.

Luka wants to flee from this bastion of absurdity with its excessive rules, rituals and punishments, but he slowly falls under the spell of the place. He succumbs to the lure of the vainglorious posturing and submits to the enchanted landscapes that harbour their deepest longings and fears. He strides through the seasons, bloated with airs of grandeur, until the day his one and only friend dies in a ludicrous battle of wills.

The regiment begins to unravel. Luka must choose to defend or defy the laws of the fortress. He clings to his conviction that the enemy from the north truly exists.

An epic tale of suspended lives, *Fortress* illuminates our frailties and our resilience in the face of colossal nature.

A young soldier
embeds himself
in a remote fortress
amidst men who
are waiting for
a mythical enemy
to appear.

intention

A few rare books immediately spark a symphony of colour and sound in the mind. *The Tartar Steppe* is one such book that lifts off the page with its haunting premise and superb prose. The planes of light and dark can be vividly imagined, the thundering silences heard. The endless waiting of the protagonists for a mythical enemy to appear is punctuated by moments of brutal violence and sublime transcendence.

Potent landscapes defined my previous films with the wintry Mongolian steppes of *Khadak*, the majestic Andes of *Altiplano* and the ominous forests of *The Fifth Season*, films in which nature quietly declares war on man.

In *Fortress*, Caucasian landscapes will serve to evoke wonder and awaken unsettling questions. An isolated outpost that harbours a group of warriors in a distant future is an ideal microcosm through which to look at the indisputable enigma of the human condition.

Despite its imaginary context, *Fortress* pulses with our current emergencies. Fear of the other, fear of a supposed enemy, is the unrelenting challenge of our times.

production notes

production company

Bo Films
Ooilamstraat 8
9000 Ghent
Belgium
M +32 473 661 459
jessica@bofilms.be

producers

Peter Brosens, Jessica Woodworth

production status

seeking co-production



Jessica Woodworth
writer & director

Jessica Woodworth is a Belgian-American director, screenwriter and producer known for the feature films *Khadak* (Venice Film Festival – Lion of the Future 2006), *Altiplano* (Cannes Critics' Week 2009), *The Fifth Season* (Venice Film Festival Competition 2012) and *King of the Belgians* (Venice Film Festival Orizzonti 2016). These films, made with Belgian Peter Brosens, have been to over 200 festivals and won over 50 awards.

Jessica grew up between Europe and the US. She graduated in Literature from Princeton and then she worked in Paris, Hong Kong and Beijing for various networks. After obtaining an MA in Documentary from Stanford she shot *The Virgin Diaries* in Morocco.

She has been on international juries at film festivals in Ghent, Zagreb and Tehran. She advises film students at the Royal Academy of Fine Arts in Ghent, Belgium, where her company, Bo Films, is based.

She is currently developing *Fortress* and financing *The Barefoot Emperor*.



original

Harvest

Ely Dagher
Lebanon/France

synopsis

Jana, a young woman in her mid-twenties, walks out of the Beirut airport alone and makes her way back home to her parents' house in the middle of the night. Having been abroad and out of touch for a while, Jana seems to be leaving bad experiences behind.

Back home, she finds herself in a familiar yet strangely foreign environment. Feeling vulnerable to the outside world haunting pressures to fit back into the family dynamics, as well as revealing details of her life abroad weigh heavy on her.

Cornered and unwilling to admit defeat to herself, Jana tries to reconnect with her refuge Adam and with other friends, just like in the past: another part of her Beirut life that she had once forsaken. Maybe she should have never left? All of this is at once confronting as well as confirming her beliefs, pushing her to face herself head-on before moving on.

After a sudden
return to Beirut,
a woman reconnects
with the life that
she had once left.

intention

Harvest explores the core subjects and themes that have been the driving force of my personal and professional life: questions that are at once local and universal. The project is a space to investigate identity on a multitude of levels, and where the city and the built environment take center stage along with the characters.

Having failed to succeed in her independent life abroad, Jana must face her failure while revisiting all that she had once deliberately left. She was never required to have as much ambition, and in that perspective, the biggest disappointments beyond anything else are with herself. Throughout Jana's migratory journey and her relationships, we draw a portrait of a city and people whose lives have been overwhelmed and torn apart by forces beyond their control. We shed light on a whole generation if not generations of people who have been numbed and disillusioned.

What starts off as a would be mystery turns into a drama and an escapist journey, diving deep into Jana's psyche and floating between different layers of reality as memories and future dreams intertwine with the present.



Ely Dagher
writer & director

Ely Dagher was born and raised in Beirut. Before diving into filmmaking Ely graduated with an MA in Contemporary Art Studies from Goldsmiths College in London. Ely has been active in the arts world, working across different mediums and forms, and he has directed both live action and animated projects.

In 2015 Ely's short film *Waves '98* was awarded the prestigious Golden Palm at the Cannes Film Festival. It was also screened in renowned festivals such as Sundance Film Festival, Toronto International Film Festival, and several others.

In 2017, Ely's project *Harvest* participated in the Berlinale Script Station and in the Ateliers Premiers Plans d'Angers.

production notes

production company

Andolfi
9 rue des Cascades
75020 Paris
www.andolfi.fr
T +33 9 50 65 23 05
production@andolfi.fr

producer

Arnaud Dommerc

co-producer

Beaver and Beaver – Lebanon

production status

in development, financing

total production budget

€ 930.000



original

La Civil
Teodora Ana Mihai, Habacuc Antonio De Rosario
Belgium/Romania

synopsis

Cielo's teenage daughter is kidnapped by a local drug cartel in a small North Mexican town. Despite significant efforts to gather enough money with her ex-husband Gustavo to pay several ransoms, the girl is not returned.

When Gustavo adopts a fatalistic attitude and the authorities offer no support in the search, Cielo takes matters in her own hands beginning her own investigation in search of her child. She manages to earn the trust and sympathy of an army Lieutenant who agrees to assist her – off the record – in exchange for intel which she can provide as a local.

No longer the passive housewife she once was, Cielo obsessively pursues the cartel members who wronged her, unaware that this will pull her into the vicious cycle of violence that made her a victim in the first place.

Despite making progress in her own investigation and – in the process – helping other victims, Cielo is unable to reunite with her daughter; her relentless search however, puts her in the crosshairs of cartel members and dubious officials alike.

A mother's extraordinary transformation after her daughter's kidnapping by a violent drug cartel.

intention

Everyone knows about the Mexican drug war, but not many of us have followed a collateral victim to understand the impact of traumatic events we might read about in the newspaper. After researching the subject for over two years, this story became more and more urgent to me, realizing it was unfortunately no longer an exception in today's Mexico.

La Civil was actually inspired by many testimonies of drug war victims, but particularly by one mother's account. Losing her daughter at the hand of a drug cartel made her spiral from victim to perpetrator, perpetuating the vicious cycle of violence that had victimized her to start with. I felt this story carried an important message about the chronic environment of violence that people are subjected to and that it has to be known internationally for any improvement to take place.

It was important for me to ally myself with award-winning Mexican writer Habacuc Antonio De Rosario to write out an authentic script on this delicate subject matter. Together, we set out to shed a light on this reality, and doing so through the rare point of view of a female protagonist, which gives *La Civil* its additional relevance and strength.

production notes

production company
 One For The Road
 Meelstraat 12
 9000 Ghent
 Belgium
 www.onefortheroadfilms.com
 M +40 741 942 882
 irina@onefortheroadfilms.com

producer
 Irina Malcea

co-producer
 Luna Film – Romania

production status
 seeking co-production,
 sales, distribution

total production budget
 € 1.283.584



Teodora Ana Mihai
 writer & director

Teodora was born under Ceausescu's regime. In 1989 she was reunited in Belgium with her parents, who had fled the year before. She completed her film studies at Sarah Lawrence College, NY. Her feature documentary *Waiting for August* was awarded with more than 10 prizes and was nominated for the European Film Awards. Currently, she is developing the feature doc *Alice* and the fiction *La Civil*, also selected at the Cinéfondation Residence. Her films take on the challenge of striking a balance between social relevance and audio-visual poetry.

Habacuc Antonio De Rosario
 co-writer

Habacuc is a Mexican writer, bred in the border city of Reynosa. Graduated from the well-reputed TEC de Monterrey, he has since his early twenties been pursuing his passion for literature, writing novels, essays, short stories and film scripts. In 2014, his novel *Sin Trincheras* won the prestigious Premio Binacional de Novela Joven Frontera de Palabras. The novel weaves a portrait of the violent reality lived on the Mexico/USA border and its impact on the daily lives of the locals.



Laundry

Zamo Mkhwanazi
South Africa

synopsis

16-year-old Khuthala is being groomed to take over the family business. But Khuthala wants to be a musician and he desperately wants to escape his father's laundry, where he has wasted most of his childhood.

When the laundry is threatened under the racist laws of South Africa's apartheid government, Khuthala's heady youthful rebellion is brought to a sobering crash as he grapples with witnessing his father ripped from the business he has dedicated his life to.

As the family stumbles and implodes, Khuthala begins to understand that the laundry is the anchor of their lives. Khuthala's own ambitions are swiped out of reach as the apartheid state infiltrates and destroys his dreams and his family loses the very laundry he hates, but which is an inextricable part of his middle-class identity.

1968, South Africa
Apartheid.
The Sithole family
are about to lose
their business.

intention

The story of this film began around the recent xenophobic attacks of 2015 by South Africans on African immigrants, questioning why South Africans do not want to work hard and achieve their own success instead of burning, to the ground, foreign-owned shops.

For me, the story of my mother's family took on a different significance. It occurred to me that this was an example of how the spirit of enterprise was systemically – from one unjust law to another – destroyed in the people of South Africa, and how so many continue to be prisoners of this manufactured psyche. A type of insanity that continues one generation after the other.

Around 1992, most sanctions against South Africa were lifted. This allowed the white minority, who owned the entirety of the economy, to trade with the world and accumulate more wealth. With increased white power, and the world no longer paying attention, certain aspects of apartheid have become even more entrenched. Therefore this story also reflects the realities of many black South Africans in the present.

Without a doubt, this would be my most personal film to date. But this is also the story of many ordinary South African families.

production notes

original title
Uhlanjululo

production company
Riffi Pictures
138 Clovelly Rd.
2193 Johannesburg
South Africa
www.riffipictures.com
T +27 82 450 61 80
robbie@riffipictures.co.za

producer
Robbie Thorpe

production status
seeking co-production

total production budget
€ 1.000.000



Zamo Mkhwanazi

writer & director

Zamo Mkhwanazi is a filmmaker working between South Africa and Switzerland. She is part of the first generation of black female directors from South Africa. Born in Durban, she grew up in the township of Umlazi before graduating from the University of Cape Town.

In 2011 she wrote, directed and produced her first short film, *Philia*. In 2015 her second short, *The Call*, starring Fana Mokoena (*World War Z*), premiered at Clermont-Ferrand Short Film Festival and screened at the Toronto International Film Festival. Her short film *Gallo Rojo* premiered at the Cannes Directors' Fortnight 2016.

She was selected for the Toronto International Film Festival Talent Lab in September 2016 and Berlinale Talents 2017. She is currently developing her first feature, *Laundry*, a film based on her family's experiences during the apartheid era of the 1960s.



original

Medusa

Anita Rocha da Silveira
Brazil/France

synopsis

A middle-sized city in Brazil is ruled by The Heirs of The Lord Evangelical Church. To impose everyday order, they resort to the paramilitary branch of the male youth group Watchmen of Sion, and a female squad, The Treasures of the Altar. The girls must pursue and punish all women who do not behave properly, that is, who are not modest, feminine and submissive to men.

One of the Treasures is Bia, 20, an Afro-Brazilian nursing student, raised to be just one more in the white male dominant logic. One day, during a frustrated attack against a "promiscuous" girl, Bia is slashed in her face.

Now bearing a scar, she loses her job at a beauty clinic and goes to work at a nursing home for comatose patients. There, she meets Melissa, the Treasures' first victim. Melissa's face is deformed by deep burns and paralyzed in a grimace of eternal pain; a single glance will affect Bia forever. She will experience feelings she never had before: empathy and lust.

Will Bia be the next one to be punished?

A single glance into
the face of terror
will lead a young
woman to discover
her own humanity.

intention

One of my favourite Greek myths is Medusa's, particularly Ovid's version: she was a beautiful priestess at Athena's temple, but gave in to Poseidon's advances. This enraged Athena, the virgin goddess, who transformed Medusa's hair into serpents and made her face so horrible that onlookers would turn into stone.

Medusa was punished for her sexuality and desire, for being "impure". This brings me to contemporary Brazil, where we witness the return of a model of demure and submissive women – as femicide rates rise, we can even find reports on violent attacks on teenage girls, performed by other girls that gang up and regard victims as "promiscuous".

I feel the urge to discuss what we are going through now: the rise of the right-wing, the exponential growth of neo-Pentecostal Churches, and mainly the advance of hatred and intolerance. I plan to build a narrative set in an alternative universe, yet guided by facts I witness today. I feel that women, especially black women, will be the most affected by the conservative rise, having their rights denied. I want to approach this universe and this female character without giving up an exaggerated tone, making room for fantasy, horror, and humour.

production notes

production company
Bananeira Filmes
Rua da Glória 366/1201
20241-180 Rio de Janeiro
Brazil
www.bananeirafilmes.com.br
T +55 21 22 25 65 52
luana.projetos@bananeirafilmes.com.br

producer
Vânia Catani

co-producer
Ciné-Sud Promotion – France

production status
in development



Anita Rocha da Silveira
writer & director

Anita Rocha da Silveira was born in Rio de Janeiro and majored in Film Studies in 2008 at Pontifical Catholic University. She wrote, directed and edited three short films: *The Noon Vampire* (2008), *Handball* (International Short Film Festival Oberhausen 2011, FIPRESCI Prize), and *The Living Dead* (Cannes Directors' Fortnight 2012).

Kill Me Please (2015) is her first feature film. Produced by Bananeira Filmes and Rei Cine, the film premiered at Venice Film Festival's Orizzonti section and was awarded with the Bisato d'Oro for Best Group Performance, Best Director and Best Actress at Rio International Film Festival, and Best Film at Cali International Film Festival. The film was also presented at New Directors/New Films, SXSW, BAFICI, Indie Lisboa, Filmfest München, Gothenburg Film Festival, Cartagena IFF, AFI Fest, Cinélatino and La Roche-sur-Yon IFF, among others.

Currently Anita is developing her second feature, *Medusa*.



original

Mitra
Kaweh Modiri
Netherlands

synopsis

35 years after her daughter's execution by the Islamic regime, Haleh (71) thinks she has finally found the woman whom she holds responsible for the fatal betrayal. The alleged traitor, Leyla (50), has recently moved to Europe as a refugee. Haleh is a well integrated and respected Dutch citizen but is willing to risk everything in order to take revenge.

Flashbacks to Iran 1981 show the relationship between Haleh and her daughter Mitra during the politically turbulent atmosphere of post-revolution Iran.

In present time Haleh decides to get closer to Leyla and her daughter. Leyla, not recognizing Haleh and happy to meet a fellow compatriot, welcomes her into her life.

Haleh abuses Leyla's trust to gather information, and eventually kidnaps her daughter. Only after she crosses the line does Haleh realize that vengefulness has blinded her. Still uncertain of Leyla's guilt, Haleh decides to let the past go away.

Mitra is a story about immigration, betrayal, revenge, and most of all about letting go.

35 years after
her daughter's
execution in Iran,
Haleh discovers
the woman who
betrayed her.

intention

As a child I frequently travelled with my mom to cities such as Berlin, Cologne, Bonn, Hamburg, Paris, and London. We visited old friends, acquaintances, party members and cellmates of my deceased half-sister Mitra, who was executed in Iran in 1981.

At night, when they thought I was asleep, they talked about the last months, days and hours of her life. They talked about it like a puzzle that after all these years still had not been put together. I would secretly listen to the stories about Mitra, whose death had cast a dramatic shadow over my life, as my mother was expecting me when she was killed. The scenes they talked about and described to each other played like a movie in my mind, even long after we were back at home.

This story has been in my mind and imagination for years. Now, I feel ready to use this personal story as a basis for my second feature film. Even though the story of Mitra's execution is based on true events, the film as a whole is a work of fiction. The largest part of the film is set in modern day Europe, and is based on a "what if" situation. What if the mother, as a fictionalised character, finds the woman who betrayed her daughter?

production notes

production company
BALDR Film
Oudezijds Achterburgwal 77
1012 DC Amsterdam
Netherlands
www.baldrfilm.nl
T +31 20 303 26 70
frank@baldrfilm.nl

producers
Frank Hoeve, Katja Draaijer

production status
in development

total production budget
€ 2.153.000



Kaweh Modiri
writer & director

Kaweh is a Dutch artist, filmmaker and writer of Iranian descent.

In 2010 he graduated from the Gerrit Rietveld Academy. His graduation film, *My Burglar and I*, is a true story about an artist who stalks his burglar over a year and proclaims him to be the protagonist of his new film. The film had its world premiere at IFFR 2011 and won the René Coelho Award from the Dutch Institute for Media Art.

In April 2012 he published his debut novel *Mr. Sadek and Others* for the publishing house Thomas Rap. The novel was nominated on the long-list for the Academic Literature Award.

His feature film *Bodkin Ras* had its world premiere at IFFR 2016 and won the prestigious FIPRESCI Prize. The film had its American premiere at the SXSW Festival 2016.

He recently directed the TV film *Chimère* with production company BALDR Film, to be aired in December 2017.

Currently he is developing his next feature film *Mitra*, and working on his second novel.



original

Nights and Days

Konstantin Bojanov

Bulgaria

synopsis

Hristo (18) walks into a police station and confesses to a murder. While he is detained, his mother Vera (47) is called in for a psychological evaluation.

Four months earlier, Vera and Hristo are living in the provincial city of Montana. One night, Hristo returns home badly beaten, victim of a homophobic attack. The incident pushes Vera to the edge and she decides they will move to the capital, Sofia, and start a new life.

To facilitate that, she starts looking for older men through on-line dating sites. One of these men is Nikola (63) a civil engineer, living alone in Sofia. Hristo is caught off-guard when his mother suggests they move in with him.

After they settle into Nikola's upscale apartment, Hristo seeks to escape his overprotective mother and come into his own. Meanwhile, triggered by the fear of losing her son and the abuse she suffers at the hands of Nikola, Vera's life spirals into darkness – all leading to the day she discovers one of Nikola's deepest secrets.

False confession to a murder provides a young man an unlikely escape from his narcissistic mother.

intention

Upon the completion of my second feature, *Light Thereafter*, I felt the need to depart from strictly existential dramas, which my first two features represent. In addition, I wanted to return to a story rooted in the culture of my country of birth.

The story of *Nights and Days* is loosely based on real-life events that took place in Bulgaria some 15 years ago. It intertwines two very different phenomena: that of the possessive almost narcissistic parent; and the circumstances that push an innocent person to falsely confess to a crime. My personal fascination with the latter dates back to when I first read *Crime and Punishment* in my teens.

My experience of a narcissistic parent has been a constant presence in my life – that being my relationship with my own mother.

Nights and Days asks the question: can murder ever be justified? The query is posed in the context of a society where gay rights are trampled and spousal abuse is tolerated.

It is a suspenseful drama – taut as a piano string – that aims to provide a raw uncompromising look at human nature. In terms of tonality the closest equivalent can be found in the films of Michael Haneke.

production notes

original title

Noshti i Dni

production company

Contrast Films
1 Dobrudzha Str.
1000 Sofia
Bulgaria
www.contrast-films.net
T +359 898 416 772
contrastfilms@gmail.com

producer

Katya Trichkova

production status

in development

total production budget

€ 690.000



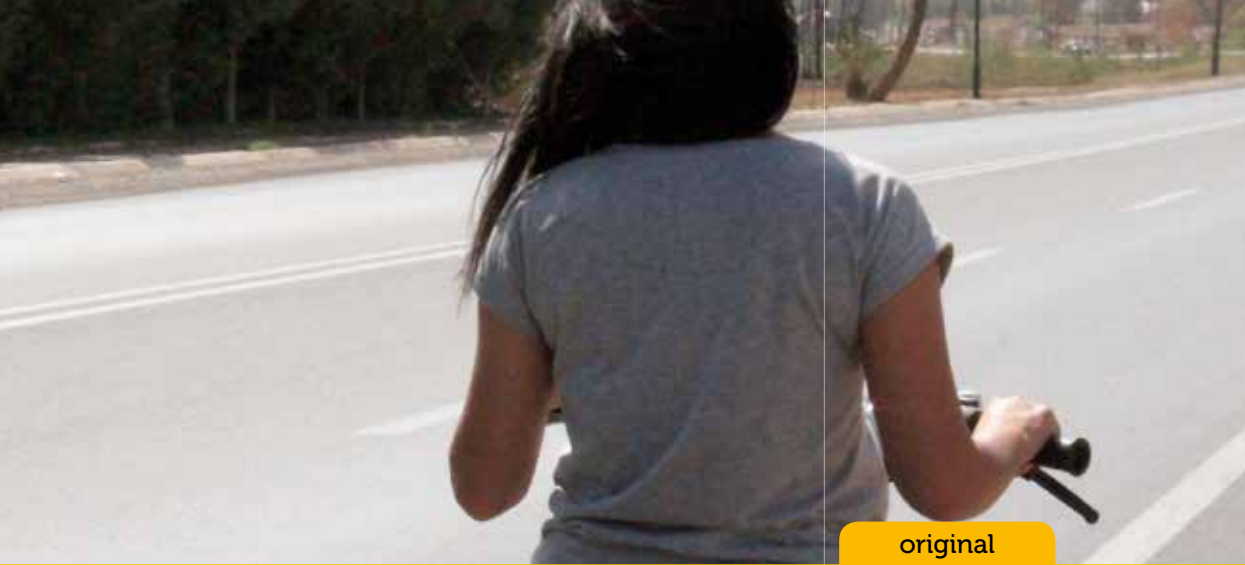
Konstantin Bojanov
writer & director

Konstantin Bojanov, born in Bulgaria in 1968, is a filmmaker and a visual artist. After graduating from the National School of Fine Arts in Sofia in 1987, he received an MA from the Royal College of Art in London, and later studied documentary filmmaking at NYU.

His career as an artist began in London in the early '90s. His work has been exhibited internationally in private galleries and museums.

His directorial debut was the short film *Lemon Is Lemon* (2001), followed by the award-winning documentary *Invisible* (2005). Bojanov's first feature film *Avé* premiered at the Cannes Critics' Week in 2011 and won numerous international awards. His second feature *Light Thereafter* premiered at the International Film Festival Rotterdam in 2017, and was nominated for the Hivos Tiger Award.

In addition to *Nights and Days*, Konstantin Bojanov is currently in development of the feature film *Your Eyes*. He lives and works between Berlin and Sofia, Bulgaria.



original

Plum Season

Rim Mejd

Morocco

synopsis

Nouha (16) is in a tight relationship with her mother. The father reappears after a long absence and disturbs the balance of the household.

Thanks to her friend Omar, Nouha joins a band of young bikers and starts riding around with them. Amine, the gang's leader, leads the fleet of scooters up into the mountains of the Grand Atlas. Nouha starts dressing as a boy to escape the attention of conservative peasants.

The group of teenagers lives in a small house belonging to Omar's uncle, spending their time between river and forest. Nouha encounters a spirit of the river and a spirit of the woods, who both fall in love with her.

Supernatural forces affect reality: the trio formed by Nouha, Omar and Amine fractures. The latter decides to leave after denouncing Nouha's female identity to the villagers. Omar and Nouha are expelled from the house. They seek shelter in a cave higher up the mountain, but the spirits pursue Nouha, who ends up cursed in her own flesh and loses her female sex.

A modern tale
of a teenage girl
awakening from
a supernatural
dimension to
the edge of reality.

intention

Nouha is an adolescent with a vivid anxiety of time passing by. She tries to deal with this by constantly escaping from the grasp of the adult world. *Plum Season* tells the story of how she travels from the comfort of her mother's lap to a dangerous supernatural world, in which she must confront her own womanhood and specifically the body issues that go with it.

How do certain social conditions lead an individual to identify with one gender rather than another? What is the essence of gender, in conservative, male-dominated, misogynistic societies? What is the path to emancipation from social and inner constraints?

Visually and narratively, the film will be designed to flow and resemble a torrent of thoughts and dreams inside an adolescent's head. There will be a clear difference though between two major locations, the City and the Mountains: the City (Marrakech) will seem stiflingly hot and suffocating; the Mountains cool and serene.

In the Mountains, Nouha will learn how to breathe.



Rim Mejd
writer & director

Born in August 1989 in Marrakech, Morocco, Rim Mejd graduated at the School of Visual Arts of Marrakech in 2007 and she earned a BA in Directing in 2010.

During those 3 years she directed 3 short films: a short documentary titled *Stone and Fire*, two short fiction films (*Ruins* and *2=1=0*) and a final study film (*Out of Town*). Rim usually uses different narratives and subtle mise-en-scène to depict characters in search of who they are.

In 2014 she graduated with a Master Degree in Film Directing from ESAV Marrakech. Her final study short fiction *Out of Town* was selected and screened in several festivals: Locarno, Cinemed Montpellier, Carthage Film Festival and Cairo International Film Festival among others.

She is currently developing her first fiction feature film *Plum Season*, and a documentary, *Waiting for the End of the Times*.

production notes

original title
Hyam

production status
in development,
seeking production

total production budget
€ 700.000

contact information

rimnaiir@gmail.com
M +212 069 053 30 03



original

Red Mercury

William Laboury

France

synopsis

Alex, a 16-year-old girl, has an intimate friendship with Zoe, until the day Zoe suddenly vanishes. To understand her disappearance, Alex burrows into her lost friend's private life, finding out that Zoe was secretly intent on manufacturing Red Mercury, a substance thought to have magical powers.

Alex enrolls a childhood friend, a boy named Paul, to travel to a remote island where mercury is mined.

But mercury is toxic. Alex plunges into an improbable world where the metal comes to life; where memories speak and belief contaminates the blood like a disease.

Alex's search for Zoe destroys her health and brings her into conflict with everyone around her. She is convinced, to the point of madness, that magic does exist. But if she is not to die as her friend has died, then she must confront her most intimate fears and discover who she is, now that her friend is gone.

She must face the fact that her best chance of survival lies with friends and family after all.

A young girl's quest to bring back her only friend through the hunt for a magical and toxic matter.

intention

Red Mercury explores how an inexplicable disappearance opens a hole of irrationality in a teenager's life, when the only one you love does not exist anymore.

After discovering the facts about Red Mercury on-line, I tried to understand the fascination that hundreds of people – including me – have for its power. Red Mercury is whatever you want it to be: a nuclear weapon in Russia, a cure for immortality in South Africa, a way to call the djinns in Maghreb.

But it does not exist. Everyone has a red mercury of their own: a gateway into a magical yet reassuring world, in which the inexplicable finds an explanation and the impossible becomes possible.

Alex finds in *Red Mercury* an answer to the death wish that seizes her as life becomes unbearable. Belief in Red Mercury contaminates her entire life as the toxicity of regular mercury starts to affect her brain. If Alex wants to find out what has happened to Zoe then she must cross over into the land of the dead. And decide where she belongs.

production notes

original title

Mercurie Rouge

production company

Kazak Productions
9 rue Réaumur
75003 Paris
France
T +33 1 48 24 30 57
contact@kazakproductions.fr

producers

Jean-Christophe Reymond,
Amaury Ovisé

production status

in development

total production budget

€ 3.000.000



William Laboury writer & director

William grew up in the French countryside. After studying art history and editing in La Fémis, he directed *Hotaru*, a found-footage short film about memories and dreams, awarded in Clermont-Ferrand Short Film Festival, GLAS Animation Festival and several others.

Finishing school, he directed *Play Dead*, a film about teenagers dealing with a new kind of weapon.

His last short film, *A Thing of the Mind*, explores the theme of virtual reality through the esoteric practice of mind travel.

Interested in the connections between magic and technology, William is now working on his first feature film, *Red Mercury*.



original

Selene66

Jacqueline Lentzou
Greece

synopsis

Artemis is a 23-year-old only child of divorced parents, trying to heal her chronic stress through hypnosis. Her seemingly ordinary life gets interrupted after a late-night call from her mother.

She immediately flies to Athens, along with her dog, Phoebe, because her father, Paris, is hospitalized, after a severe relapse in his autoimmune disease of Multiple Sclerosis. Due to the unavoidability of the situation, she becomes his carer.

In the meantime, accidentally, Phoebe gets pregnant. As the pregnancy proceeds, Artemis' sense of duty transforms into genuine interest in Paris. Her aim is to find out the psychological reason behind his condition.

Phoebe gives birth. A new reality is also born: Artemis discovers Paris' secret, long-term relationship with Jacob, the only visiting friend. She now knows for the first time who her father is. Artemis now faces the consequent existential questions that arise: will this discovery be a vehicle towards her own healing?

At the age of 23,
Artemis will finally
call her father,
"dad".

intention

I grew up away from my father, with fragmented encounters dipped in absolute awkwardness. Yet, through his letters to his lover, I found out who he really was.

I read a life of sheer desperation. A double life with both parts being doomed: lying to everyone while experiencing an unrequited love affair. I realized that, probably, his pain manifested in his body. His energy was consumed in a constant mystification of his life. Simultaneously, all the whys that have been burdening my childhood were resolved, and substituted with new ones about my existence.

Thus, the film is a coming-of-age story of a relationship, rather than a person. It aims to be a combination of Bergman's and Van Sant's cinema, the first in regards to the existential landscape he brings, and the latter concerning the organic filmmaking he delivers.

I want to discuss what it really means to know one in a blood-tie relationship, and present a different take on homosexuality, seen through the child's perspective.

Would she have been born had her father been free to lead the life he desired? Would he have been healthy had he accepted himself? Is the discovery of such a truth able to ever purge a heavily dysfunctional relationship?

production notes

production company

Blonde
61 Garyttou str.
15234 Athens
Greece
www.blonde.gr
T +30 210 608 06 50
fenia@blonde.gr

producer

Fenia Cossovitza

production status

in development

total production budget

€ 800.000



Jacqueline Lentzou writer & director

Jacqueline is a writer/director whose work revolves around unconventional family constructs, coming-of-age, intimacy and dream. She is a London Film School graduate (Distinction, 2013), and a Sarajevo and Berlinale Talents Alumna.

Her graduation project, *Thirteen Blue*, screened in several international film festivals and won, among others, Best International Short at Athens International Film and Video Festival, and got shortlisted for the Oscar nomination.

Her semi-feature script *Fox* was selected in the Berlinale Short Film Station. The film world premiered in Locarno Leopards of Tomorrow (2016), where it won the Best International Short Film Award from the Cinema & Gioventù Jury. Until now, *Fox* won over 16 awards worldwide.

Hiwa (2017) world premiered at Berlinale Shorts and got listed as one of the best shorts of the year by Othermag.com. In 2017 Jacqueline was invited by Vienna Shorts as Artist in Spotlight, where a retrospective of her work is held.

Recently, she was invited to represent Greece in the Locarno Filmmakers' Academy, as well as in TIFF Talent Lab.



original

Small Body

Laura Samani, Elisa Dondi
Italy

synopsis

Early 20th Century. Famine spreads in a North-East Italy lagoon. Agata is 17 and gives birth to her first child, but the baby is born dead. Stillborn babies cannot be baptised. Their souls will be stuck forever in Limbo. Agata's life should go on, but she cannot forget her daughter and wants to name her. A rumour about a miracle reaches her ears: in a sanctuary in the mountains stillborn babies come back to life, just enough time for one breath.

Agata embarks on a dangerous journey to the sanctuary with her daughter's body in a box. She is in strange territory and needs the support of someone who is familiar with it. She meets Vida, a wild tough girl dressed as a boy, who is not a believer. She can help, but she wants something in return and asks Agata for her box.

Agata accepts the trade, but Vida can only have it when they reach the sanctuary. The lie Agata has told her grows during their journey, as does their relationship. Will it survive, once the cover of the box is removed?

I see things others
can't see,
So for you I will
not grieve.
Time for one breath
is all I need
To speak your name
and find my peace.

intention

This is a story about those things we are not able to let go of, not even when they stop breathing.

There was a time when mothers were willing to do anything. They embarked on long journeys to reach the so-called sanctuaries of truce. There were children who did not deserve hell, but they were not worthy enough to have access to heaven. Their sin was that of being born breathless. Their fate was to stay in the mists of Limbo forever.

Agata is one of those mothers. The small body of her daughter is lifeless, but she does not grieve for long. She digs her up to carry her with her. Led by a desperate love, Agata defies the inescapable laws of the world and of nature itself: that the dead must be separated from the living. Agata faces the mysterious line between harsh reality and what can only be imagined: a miracle.

This movie is a crude fairytale, containing two opposite – and at the same time connected – aspects: ferocious realism and elements of magic. In a very tactile world, made of misery, hunger, fear and violence, magic bursts through thanks to Agata's actions and her will to transcend the finite things around us in order to look for an Afterlife.

production notes

original title
Piccolo Corpo

co-writer
Marco Borromei

production company
Nefertiti Film
Via P. Amalteo 68/b
33078 San Vito al Tagliamento (PN)
Italy
www.nefertitifilm.it
T +39 043 487 41 97
info@nefertitifilm.it

producers
Nadia Trevisan, Claudia Soranzo

production status
in development, financing,
seeking co-producers



Laura Samani
writer & director

Born in 1989 in Trieste. After graduating in Philosophy & Literature at the University of Pisa, she studied at the Italian National Film School of Rome, directing class.

Her graduation short movie, *The Sleeping Saint*, was premiered at Cannes Cinéfondation in 2016. Since then, it has gained international acclaim and awards in several international festivals. She is trying to cope with the disorder of the world, sometimes successfully, sometimes not.

Elisa Dondi
co-writer

Born in Modena in 1987, she graduated in Educational Sciences. While attending Psychology Studies at the University of Torino, she was admitted to the Italian National Film School of Rome, screenwriting class. She is the co-author of *The Sleeping Saint*, which was selected in Cannes Cinéfondation in 2016. She loves magic realism stories and believes in liberation tales. Currently she is working on a documentary for the big screen and on a TV show set in the asylum of Aversa, Napoli.



Sweat

Magnus von Horn
Poland

synopsis

Sylwia, a 30-year-old fitness motivator living in Warsaw, has gained celebrity status thanks to her avid use of social media.

She has inspired thousands of women to lead a healthier life but also attracted a stalker. When she tries to confront him, he takes it as an invitation for further contact and sends her a video, expressing his admiration. Feeling threatened, Sylwia takes refuge at her mom's place. But when she is removed from her everyday fame by spending time with her family, she gets on an emotional roller coaster seeking attention.

Getting none, she returns home. When she finds the stalker waiting for her she beats him up. The stalker disappears from her life and even if Sylwia manages to return to her successful fitness world, her inside is cracked. Unable to forget the stalker's destroyed face she considers leaving her career.

But with the meeting of a grateful fan she gets a glimpse of the goodness that inspired her to become a motivator in the first place.

A famous fitness motivator starts doubting her lifestyle when she catches a stalker masturbating outside her apartment.

intention

Emotional exhibitionists fascinate me, probably because I am on the opposite side: I keep my emotions on the inside and rarely share them because I fear being judged. On social media I am a passive observer. I observe those who are active, fantasizing about their real lives. How much is truth? What are they like when their cell phone is sleeping?

I started following a fitness motivator on Snapchat. The amount of photos and videos she posted each day amazed me. I believe social media has given us the perfect tools to be in touch without being in contact. We are desperate for each other, but also fear each other.

Sweat takes a look at what happens to Sylwia when she realises that her seemingly perfect life is fractured. It raises dilemmas of intimacy in her: wanting to be close but also keeping distance; loving her family but not wanting to be part of it; making the stalker disappear and then missing him. If the closest relationship you have is with your phone, can it still satisfy your need for human contact?

Sylwia's lifestyle provides us with a bent mirror in which I hope we can take a look at ourselves. Eventually I believe that Sylwia's need to share is the same as ours.

production notes

original title
Pot

production company
Lava Films
ul. Gandhiego 7/30
91-012 Lodz
Poland
www.lavafilms.pl
M +48 50 60 619 74
lava@lavafilms.pl

producer
Mariusz Włodarski

production status
in development

total production budget
€ 1.400.000



Magnus von Horn

writer & director

Magnus von Horn was born in 1983 in Gothenburg, Sweden, and is currently living in Warsaw, Poland. He holds an MA degree in film directing from the Polish National Film School in Łódź, where he is now also teaching.

During his studies he made several successful short films, including *Echo*, premiered at Sundance 2010, and *Without Snow*, premiered in Locarno in 2011.

Magnus' debut feature film, *The Here After*, had its world premiere at the Cannes Directors' Fortnight 2015. It continued to be screened internationally at festivals – such as Karlovy Vary, Toronto and San Sebastián, as well as winning main national awards in Gdynia (Poland) and the Guldbaggen Awards in Sweden – and it has been sold to several countries all over the world for regular cinema distribution.

At the moment Magnus is working on his second feature film *Sweat*.



match point

Turandot

producer: **Flaminio Zadra**

scriptwriter: **Damiano Femfert**

Italy

Based on the play
Turandot, Princess of China
by **Carlo Gozzi**

synopsis

Kalaf, a young man from Iran with a shady past, settles in the ethnically diverse neighbourhood of Piazza Vittorio, in Rome. Hosted by old family friends, he meets and eventually falls in love with Turandot, the enigmatic daughter of a Chinese businessman with ties to organized crime. A myth surrounds her: those wishing to marry her, must first pass three challenges to prove their worthiness. Failure results in death by beheading.

Apparently blinded by love, Kalaf decides to step up. In his slow descent into Turandot's world, he is dazzled by the wonder and the horror, and tested by experiences so overwhelming they seem to defy the boundaries between reality and dreams. But as he is sucked in deeper and deeper, a link between himself, Turandot and their respective family emerges. Is Kalaf only driven by love, or are there more sinister motivations behind his actions?

To survive, he needs to come to terms with his past and question whether revenge has the capacity to clear it.

The popular myth
of the cruel Chinese
princess is adapted
into a noir set in
modern day Rome.

intention

The western audience met for the first time *Turandot* in 1762, when the Venetian Carlo Gozzi attracted a vast audience with his theatre play based on a Persian fairy-tale. A modern adaptation of the story however, must also consider its numerous later versions. The riddles of this mysterious exotic woman have challenged the creativity of artists such as Friedrich Schiller, Giacomo Puccini, Bertolt Brecht and Zhang Yimou, who preserved elements of adventure, mystery, romance and esotericism. This powerful mix, driven by a life-threatening situation is an evergreen key for any entertaining story.

Turandot is beautiful, highly intelligent, cynical, and inaccessible, attempting to preserve her emancipation from men. If it is true that any good narration is built on opposites, then the opposition between Turandot and Kalaf offers a most fertile ground to explore the complexity of human behaviour, as well as the "battle of the sexes", a topic that will never fully stop to be explored.

Our approach is to preserve the mystery of the original fairy-tale, while placing it into a real, modern and unexpected setting such as the Chinese community of the cinematic area of Piazza Vittorio in Rome.

production notes

production company

Dorje Film
viale Gioacchino Rossini 18
00198 Rome
Italy
T +39 068 419 833
dorjefilm@dorjefilm.it

production status

in development



Flaminio Zadra producer

Flaminio completed his studies in contemporary history at University of Rome. After a short career as a journalist, in 2001 he moved to Hamburg, where he started to work with the director Fatih Akin. In 2004, back in Rome, together with Alberto Fanni and Paolo Colombo he founded Dorje Film. Besides Akin (*The Edge of Heaven*, *Soul Kitchen*, *The Cut*), Flaminio extended its collaboration to a wide number of filmmakers such as Apichatpong Weerasethakul, Zhangke Jia and Jafar Panahi.

Damiano Femfert scriptwriter

Damiano was born in 1985 in Venice. After high school in Frankfurt, he graduated in comparative literature from the University of Rome before attending the screenwriting class at the Italian National Film School. He is currently working on three feature-length projects at different development stages. His other writing activities range from travel articles for newspapers – such as *Neue Zürcher Zeitung* or *Handelsblatt* – to theatre plays and art-related essays, both published in anthologies.



match point

We Were Here

producer: **Nicole Gerhards**

scriptwriter: **Błażej Dzikowski**

Germany

Based on the novel
Wir Waren Hier
by **Nana Rademacher**

synopsis

2039. Berlin lies in ruins. Although the war is over, Anna (15) and her parents struggle everyday for survival against hunger, cold, military presence and injustice. With her parents ever more despairing, her best friend Luki shot dead and her other friend, the autistic Santje, locked away, all Anna has left is her clandestine on-line blog, until a stranger – a boy called Ben – contacts her.

When they finally meet, he is all she has ever dreamed of, and the love they feel for each other brightens up their lives. After her parents' violent death, Ben takes Anna with him on a journey in search of hope.

On their way, they experience all the love, adventure and betrayal that Anna had so far only found in her beloved books.

But there is something suspicious about Ben.

In a ruined
Berlin of 2039,
the teenager
Anna finds love,
adventure, and her
own way to survive.

intention

Nicole Gerhards wanted to transform Nana Rademacher's novel *Wir Waren Hier* into a film right from the moment she read it. Nicole was fascinated by the multi-faceted characters struggling to survive in a dark, ruined city, sustained by rare glimpses of hope; and among them, a teenage girl, Anna, who creates her own imaginary, escapist universe.

The adaptation's focus is on the resilience of children and their ability to cope in inhuman times. They retain their curiosity, playfulness and imagination even in the cruellest of worlds, when everything seems lost, when even their parents give up hope. They have no other choice, because it is up to them to build a new future.

This dazzling mix of young adult adventure, romance and sci-fi movie is bound to appeal to a wide audience. The tale may serve both as a warning and set a glimmer of hope for the survival of human love and kindness against the film's terrifying vision of a future that appears so close, while Anna's parents could be our own children.

production notes

production company

NiKo Film
Prinzessinnenstr. 16
10969 Berlin
Germany
www.nikofilm.de
T +49 176 10 16 29 77
info@nikofilm.de

production status

script development



Nicole Gerhards
producer

Nicole founded NiKo Film in 2006 to produce international arthouse films. She produced *Kill Me* and *The Stranger in Me* by Emily Atef, *Babai* by Visar Morina, and co-produced *The Prize* by Paula Markovitch, *Clash* by Mohamed Diab, *Until the Birds Return* by Karim Moussaoui, *Plot 35* by Eric Caravaca, and many others. Ziska Riemann's *Electric Girl* completed shooting in 2017.

NiKo Film consider themselves as collaborators of their writers and directors, helping them to achieve their vision.

Błażej Dzikowski
scriptwriter

Błażej started his career editing trailers. His first script became one of the Black List Top 10 Thrillers. Writing in English and Polish, he consulted on biopic *Sztuka Kochania* (2017's highest-grossing Polish film) and *Coldest Play*, a spy thriller set in the 1950s. He is best known for writing the sci-fi shorts *Legendy Polskie*, a YouTube sensation directed by Oscar-nominated Tomek Baginski. His new scripts include an adaptation of manga *Saint Seiya* and Sony series *Ultraviolet*, directed by Jan Komasa.



You Are My Everything

Michal Vinik
Israel

synopsis

Lilach, a devoted mother in a small Israeli suburb, cannot sleep for a whole month now because her beloved youngest boy Dekel, 18-year-old, is about to be drafted to the army.

When Dekel is accepted into an elite combat unit, he is the happiest boy in Israel and his father is bursting with pride.

Only Lilach is restless and does not know what to do with herself. Summer is coming, and another war too. She teams up with another mother and they share the same ambition: to save their boys by any means necessary, even if they need to hurt them physically.

Because a son with broken limbs is better than a dead one.

A dark comedy about a mother who will do anything to stop her son from becoming a fighter in the Israeli army.

original

© Asaf Hanuka

intention

Since becoming a mother to a son, I cannot stop thinking about the future from a perspective that was never part of my point of view before. In Israel, army service is mandatory for every Jewish citizen who reaches the age of 18. With the birth of a son comes the birth of a mother who is counting down the days before that son will come of age and will be enlisted.

When my eldest son took his first steps the doctors told me that he might suffer from what is known as childhood flatfoot. According to the doctors, this type of flatfoot should solve itself over time. Suddenly I found myself thinking something completely unexpected: "I hope it does not solve itself. I hope he always has flatfoot, that way he will not be fit to be a fighter in the army."

You Are My Everything is a dark comedy centered around the "soldier's mother" whose fierce instinct to protect her son drives her to completely disregard any social expectations imposed on her. A modern evolution of the Isaac sacrifice's myth. It is a love story, the greatest and most destructive love of all: the one between a mother and her child.

production notes

original title

Ata Ha'Haim Sheli

production company

Green Productions
13 Sirkin st.
Giv'atayim
Israel
www.greenproductions.co.il
T +972 351 668 68
maya@greenproductions.co.il

producers

Gal Greenspan, Maya Fischer

production status

in development

total production budget

€ 850.000



Michal Vinik
writer & director

Michal Vinik was born in 1976 in Haifa, Israel. She graduated from the Film and Television Department at Tel Aviv University as a scriptwriter and majored as a director in the MFA programme winning two scholarships for excellence.

Her first feature film *Blush (Barash)* premiered in San Sebastián, was presented in Karlovy Vary and in more than 90 festivals, winning more than 10 prizes all around the world. Her first short *Bait (Pitayon)* premiered at Sundance and her second short *Reality Check (Srak)* premiered in Locarno.

She created and co-directed a TV series with Talya Lavie and Daniella Doron, wrote for TV (*The Accursed* by Hagai Levi and *30 Shekel per Hour* by Yossi Madmoni and David Ofek) and for several other films. She is also the creator of *The Eternal Smile*, a Playmobil comics strip together with Talya Lavie.

Michal is teaching directing and scriptwriting at Tel Aviv University, and she is working on her next feature film.



original

Zorro

Ronny Trocker
Germany/Italy

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.

A mysterious housebreaking exposes the agony of an exemplary middle class family.

intention

In a hyper-mediatized world, where everything becomes image and marketing, from private life to politics, and perception is easily manipulated, *Zorro* is taking a look behind the façade, showing the slow decomposition of a marriage and of a middle class ideal.

Set in two opposite spaces; a busy and crowded town and a sleepy coastal village out of season, the film tells the story of a European family: open-minded and cosmopolitan, successful in their creative jobs and very dedicated to their kids. At first glance, a picture-perfect family.

It is in this dreary holiday resort, when after a supposed robbery the inner conflicts of the family are finally exposed and old wounds are re-opened, fear and mistrust are prevailing.

Gradually and with small narrative loops, the film turns around the mysterious incident, perceived by everybody in a different way. Told through different characters' eyes, *Zorro* becomes a radiography of the family and a couple's struggle to rescue their tarnished marriage.

production notes

production company
zischlermann filmproduktion
Kottbusser Damm 73
10967 Berlin
Germany
www.zischlermann.com
T +49 30 577 09 75 21
kontakt@zischlermann.com

producer
Susanne Mann

co-producer
Bagarrefilm – Italy

production status
in development, seeking co-production,
world sales, distribution

total production budget
€ 1.500.000



Ronny Trocker

writer & director

Ronny Trocker was born in Bolzano, Italy, and grew up in a small village in the Northern Italian Alps. After graduating from high school he moved to Berlin, where he worked for several years as a sound engineer and collaborated with various radio and sound artists.

In 2006 he went to Argentina to study at the Universidad del Cine in Buenos Aires. Back in Europe four years later, he was admitted to the French art school Le Fresnoy – Studio National des Arts Contemporains in Lille.

He lives and works mainly in Brussels. His works include documentary, fictional and experimental short films as well as video installations, which have been shown at various festivals worldwide.

In 2016, his first feature film *The Eremites* premiered in Venice Film Festival's Orizzonti section. The film was nominated for the FIPRESCI Prize at the European Film Awards 2017.



story editing



Deema Azar
Jordan

Deema Azar is a Jordanian film producer and script consultant. Holder of a BA in Modern Languages, Azar worked at the French Embassy in Jordan and at the French Cultural Center of Amman between 1998 and 2010, before joining the Royal Film Commission – Jordan (RFC) in 2011. As Regional Training Manager, Azar managed RFC’s training programmes aimed at Arab filmmakers, including Rawi Screenwriters’ Lab and Med Film Factory, up until 2016.

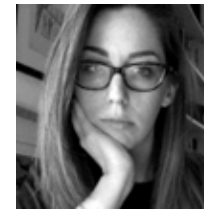
She produced the German-Jordanian co-production *The Parrot* (2016), recipient of the 2015 Film Prize of the Robert Bosch Stiftung. Her next project is Darin J. Sallam’s debut feature film *Farha*, currently in development.

Azar is also an independent script consultant. She consults privately on film projects and she is a reader for the Doha Film Institute. In addition, Azar is co-founder and managing partner at TaleBox, a Jordanian production and training company based in Amman.

contact

deema.azar@talebox.org
M +962 775 461 461
skype: deema.azar

Everything begins with a story, and making good films is about telling powerful stories.



Staša Bajac
Serbia/Germany

Staša Bajac is a filmmaker and a story editor based in Berlin. Upon graduating in Dramaturgy at FDU in Belgrade, she continued her studies in Narrative Film at Universität der Künste Berlin.

Humidity, the first feature she wrote with Nikola Ljuca, was screened at Berlinale and Sarajevo, bringing her two awards for best screenplay. Her second feature *The Longest Summer*, developed at EAVE and directed by Maša Nešković, is currently in post-production. She is also working on Ljuca’s second feature and on a documentary.

As a story editor, she worked on *Some Other Stories* by Ana Maria Rossi, and consulted for projects *The Good Wife* by Mirjana Karanović and *Circles* by Srđan Golubović, which premiered at Sundance. She participated in the Script Station of Berlinale Talent Campus and in Sarajevo Talent Campus, and acted as Jury member for script development support of Film Center Serbia. Her experience also extends to original writing and adapting fiction for TV and theatre.

contact

stasha.bajac@gmail.com
M +49 176 24 66 20 53
skype: stasha.stasha

It is a little bit like therapy: everything is already there; you just help make sense of it all.



Anna Ciennik
France

Polish-born, French-educated, British at heart, Spaniard sometimes, and tentatively German, Anna likes to constantly look at the world from different perspectives. After graduating in 2010 from the production department of La Fémis, she has been working in different capacities for Les César French Film Academy, Les Films de Pierre and Kazak Productions. In parallel, she has been reading scripts for companies and official institutions in France and the UK, including the CNC, Why Not Productions and Creative Films.

Anna currently reads for European production companies in several languages and she is the coordinator of the professional events of Les Arcs European Film Festival and Paris Coproduction Village. There she scouts for projects, organizes and handles matchmaking during the events. Anna is a member of Le Deuxième Regard, and is a Berlinale Talent alumna. She is a bit of a language, workshop and wine geek.



Maya Fischer
Israel

Maya Fischer is a producer from Israel. She studied Film at Tel Aviv University and joined the TAU Student Film Festival as the Director of the International Competition in 2013.

In the last 3 years she has been working at Green Productions, where she is in charge of development and production of all their films, including *Scaffolding* (Cannes ACID 2017, Best Film at Jerusalem Film Festival 2017, TIFF 2017) and *A Quiet Heart* (Grand Prix at Tallin Black Nights 2016, Best Script at Haifa IFF 2016). She is currently working on the development of *The Quarters* by T. Solondz, M. Makhmalbaf, A. Muylaert and A. Khanjian, *Milk* by Maya Kenig, and *You Are My Everything* by Mihal Vinik.

As part of her work, she reads and selects scripts, she initiates projects herself and works intensively with writers and directors on their scripts. The development stage is long and Sisyphean, but she thinks it is the most exciting and crucial part of making movies.

contact

anna.ciennik@gmail.com
M +33 627 13 61 08
skype: Anna Ciennik

The key to story editing is mirroring the writer's vision as faithfully and objectively as possible.

contact

maya@greenproductions.co.il
M +972 524 55 66 33
skype: maya.fischer

"There are three rules for writing [...]. Unfortunately, no one knows what they are."

W. Somerset Maugham



Danuta Krasnohorska
Poland

Danuta works as a film producer, finding her strongest potential in script development and creative producing. After obtaining a LL.M. degree in Law from Warsaw University, she worked for several years for the Polish broadcaster TVN and for Warsaw-based production company Yeti Films, where she gained working experience in international co-productions and project development.

Since 2012 she works as a freelance creative producer. Her recent collaborations include the feature fiction film *Barefoot on Stalks (Po Strništi Bos, 2017)* by the Oscar-winning director Jan Svěrák.

Since 2016 she collaborates with CANAL+ Poland as script editor and development supervisor, currently leading the writers' room on a new crime TV series.

Danuta also advises the renowned sales agent New Europe Film Sales, scouting projects for their TV series branch.



Ruben Thorkildsen
Norway

Ruben Thorkildsen is a Norwegian film producer and Ape&Bjørn's founder. He produced the Karlvoy Vary Crystal Globe-winning *The Almost Man*, and Norway's first scripted series to be remade, *The Games*. He studied at the National Film School of Norway, and he built his experience by line-producing the box office hits *Twigson* and *Twigson Ties the Knot*.

Ruben has co-produced films like Raoul Peck's *Murder in Pacot* (2014), Oskar Thor Axelsson's *I Remember You* (2017) and Annemarie Jacir's *Wajib* (2017), that was selected for Locarno, Toronto and as Palestine's entry to the Oscars.

Currently he is producing a new feature by Martin Lund, that will start shooting in early 2018, and a new film by Jannicke Systad Jacobsen, set for production in spring 2018. He also serves as board member at the Norwegian Film & TV Producers' Association and Sørnorsk Filmsenter.

contact

danuta@colabpictures.com
M +48 503 176 222
skype: Danuta Krasnohorska

Story editing is about helping the author to find their strongest voice.

contact

ruben@apeogbjorn.no
M +47 90 93 55 11
skype: rubenthorkildsen

The fun part of producing!

TFL Catalogue 2017

FeatureLab

FeatureLab

Targeting directors, scriptwriters, and producers, FeatureLab aims at providing all-encompassing creative inputs to first and second feature film projects before they enter the pre-production phase. This 360° approach explains that the scope of trainers involved is the largest amongst the TorinoFilmLab programmes.

Besides script consultants – storytelling being at the core of all our activities, FeatureLab's pedagogical team includes a producer, a head of film fund, a director, a director of photography, a sound designer, an acting coach, a post-production supervisor, and two specialists of film promotion. We would like to thank all of them, who demonstrated dedication and generosity towards the 12 project teams.

FeatureLab also aims at developing audience engagement strategies that are adapted to specific production realities. This year, 4 *audience design* participants worked together with the creative teams of 2 Indonesian film projects, so as to develop complementary and alternative strategies for reaching and building new audiences.

Made attractive by the funding opportunities attached to it, FeatureLab is definitely not only about competing for the coveted Production Awards.

We would like to thank our dear partners, the Netherlands Film Fund and the Hungarian Film Fund, for hosting FeatureLab's first two workshops in the Netherlands and Hungary. We would also like to thank the Indonesian Agency for Creative Economy for supporting the participation of Indonesian film professionals in the programme.

And naturally, a big "thank you" goes to the five members of this year's Jury, who will have the arduous task of choosing which FeatureLab projects to support with production grants.

Trainers 2017

FeatureLab - 360



Peter Albrechtsen
Denmark



Thanos Anastopoulos
Greece



Marko Brdar
Slovenia



Didar Domehri
France



Joanna Gallardo
France



Marietta von Hausswolff von Baumgarten
Sweden



Eilon Ratzkovsky
Israel



Niko Remus
Germany



Riema Reybrouck
Belgium



Franz Rodenkirchen
Germany



Katriel Schory
Israel



Joanna Solecka
Poland



Tatiana Vialle
France



Hédi Zardi
France

FeatureLab - audience design



Valeria Richter
Denmark



Lena Thiele
Germany

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NL FILM
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in partnership with



BE
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FILMGROUP

Jury

Karim Aïnouz

Brazil



Karim Aïnouz's latest feature, *Futuro Beach*, premiered in Competition at Berlinale 2014, where he also presented the collective project *Cathedrals of Culture*.

His feature debut, *Madame Satã*, premiered in Un Certain Regard in 2002, and won over 40 prizes in national and international film festivals. *Love for Sale*, his following film, premiered at Venice Film Festival – Orizzonti in 2006, and won the Grand Coral – First Prize at the Havana Film Festival. *I Travel Because I Have To, I Come Back Because I Love You* also premiered at Venice Film Festival – Orizzonti in 2010, and in 2011 *The Silver Cliff* premiered at the Cannes Directors' Fortnight, and won Best Director at Rio de Janeiro International Film Festival.

Aïnouz has recently been invited to join the Academy of Motion Picture Arts and Sciences and he is currently finishing *Central Airport*, his most recent project for the French-German channel ARTE.

Tala Hadid

Morocco/Iraq



Tala Hadid made her first feature documentary film, *Sacred Poet*, on Pier Paolo Pasolini. Her award-winning films screened at several film festivals around the world, including Berlin and Venice, and they were shown, among other venues, at the MoMA and the Lincoln Center in NYC, the Walker Arts Center, the Cinémathèque Française in Paris and the Photographer's Gallery in London.

In 2014, Hadid completed *The Narrow Frame of Midnight*. The film premiered in Toronto and went on to screen at numerous film festivals. In 2017, Hadid's latest project, *House in the Fields*, was in the official selection at Berlinale, where it was nominated for the Glashütte Documentary Award. The film was awarded Best Feature Film at the Festival of African, Asian and Latin American Cinema in Milan and Best Documentary Film at the Hong Kong Film Festival, and won the Fiction-Non Fiction Award at Millennium Docs Against Gravity Film Festival in Warsaw, and the John Marshall Award 2017 in the US.

Anna Rose Holmer

USA



Anna Rose Holmer is the 2017 Independent Spirit Award Someone to Watch winner and one of Filmmaker Magazine's 25 New Faces of Independent Film 2015.

Her critically acclaimed narrative directorial debut, *The Fits* (Venice Biennale College – Cinema 2015, Sundance Next 2016), was released with Oscilloscope Laboratories in 2016 and nominated for Breakthrough Director at the 2016 Gotham Awards as well Best First Feature at the 2017 Independent Spirit Awards.

She recently produced Jody Lee Lipes's *Ballet 422* (Tribeca's World Documentary Competition 2014) and Mike Plunkett's *Salero* (IDFA – Panorama 2015). With the filmmaker Matt Wolf, Anna co-directed and produced *A Ballet in Sneakers: Jerome Robbins and Opus Jazz*, a companion documentary to *NY Export: Opus Jazz*, (SXSW 2010 Emerging Visions Audience Award) which aired on the PBS Great Performances/Dance in America Series.

Laura Milani

Italy



Laura Milani is the President of Museo Nazionale del Cinema.

After graduating in Design, she specialized in Marketing Communication and International Marketing, maturing a significant part of her professional experience at Carré Noir, an international agency focused on strategic design. She taught Advertising at IAAD – Istituto di Arte Applicata e Design, where she became Director and CEO in 2000. Under her leadership IAAD became the first design school in Italy to obtain the European accreditation of its courses as bachelor degrees.

In 2012 she signed an important partnership with École de Condé, the first group of private Universities in France. In 2017 she founded La Scuola Possibile and was appointed Vice President of the Afam Association, which brings together for the first time all the major private schools of Art, Fashion and Design in Italy. She received the Curcio Prize for Creative Activities "for her contribution to the scientific and applied development of Italian Design in the national and international scenario".

Georges Schoucair

Lebanon



Georges Schoucair is a renowned Lebanese Producer, owner of the Middle-East market leader production house About Productions.

Schoucair has been lauded for nurturing young talents as well as supporting established names that are struggling to fund their films. Through About Productions, Schoucair produced several award-winning dramas, comedies, experimental narratives and creative documentaries. His films screened at major festivals including Cannes, Toronto, Locarno, Berlinale and Karlovy Vary among others.

In parallel to About Productions, Schoucair founded MC Distribution, a distribution company which helps release Arab and international films in the Middle-East, and has since 2008 been the active Vice-President of Metropolis, a differentiated art-house cinema venture in Beirut.

His most recent endeavor is Schortcut Films, whose objective is to identify and invest in high quality international independent films.



Abou Leila

Amin Sidi-Boumédine, Louise Bellicaud,
Claire Charles-Gervais

Algeria/France

Algeria, 1994.
Two friends flee
the violence of Algiers to
embark on a mysterious
quest in the desert.

synopsis

Algeria, 1994. The country has been undergoing a wave of violent attacks for two years.

Police officer Lotfi joins his colleague and childhood friend S., discharged for mental disorders, from Algiers into the Sahara Desert. S. is determined to follow the trail of the mysterious Abou Leila, a supposed key figure in the recent bloodshed.

However, it is by getting deeper into the nomadic lands that they will be confronted with their own violence.

production notes

production company

Thala Films – Algeria
www.thalafilms.com
T +213 21 43 54 00
contact@thalafilms.com

co-producer

In Vivo Films
23 rue Basse de Saint-Eloi
17 000 La Rochelle
France
www.invivofilms.com
T +33 6 22 03 37 25
T +33 6 63 03 37 34
claire@invivofilms.com
louise@invivofilms.com

intention

The Algerian civil war of the '90s claimed thousands of victims and has traumatized the Algerian people as a whole for a long time. This period is essential to me and those of the same generation, because it has constituted an unsurpassable background of our youth.

To understand the foundations of this tragedy, which are also the foundations of the violent events in history, we have to go beyond the particular debates to embrace the root causes of this violence which we got up close to, and which – because of the trauma caused to the people as a whole – contaminated us in one way or another.

Abou Leila is not a movie about the Algerian civil war, but it is about the fragility of a man lost in a violent world.

budget, distribution & sales

Abou Leila is the debut film by Algerian writer/director Amin Sidi-Boumédine, providing us with a contemporary psychological thriller taking place in an unsettling Sahara.

The film is an Algerian/French co-production between Thala Films and In Vivo Films. Thala Films was created in 2010 by Yacine Bouaziz and Fayçal Hammoum; since then, they have produced many TV shows, documentaries and short films (including Amin's ones) and in 2011 and 2012 they got awarded Best Producer of the Arab World at the Abu Dhabi IFF.

Abou Leila was selected at Locarno Open Doors in 2015 and at the Cinéfondation Atelier in 2016. The total production budget is estimated at € 1.000.000.

In March 2016, we received the support of the CADC and FDATIC, the national public funds in Algeria. In April 2017 we received in France the support of the Région Nouvelle-Aquitaine – Département Charente-Maritime, and the CNC – Aide aux cinémas du monde. The Doha Film Institute is also supporting the project with a production grant.

We are planning on starting the shoot in October 2018 in the desert of Sahara and Algiers. We are currently looking for the main positions (Director of Photography, 1st Assistant Director, main cast) and we will scout for locations during the winter until the weather allows it (around February/March). Post-production will take place in France early 2019 for a delivery date estimated to be in spring 2019.

In terms of financing, we are currently looking for a French distributor, TV pre-sales and a sales agent (all rights available except for France and Algeria).



Amin Sidi-Boumédine writer & director

Amin graduated in film directing at Conservatoire Libre du Cinéma Français in 2005, and then he worked as First Assistant Director for a few years.

In 2010 he directed the short *Tomorrow, Algiers?* selected in several international festivals (including Clermont-Ferrand).

His second short film, *The Island*, won Best Production and Best Movie of the Arab World Award at the Abu Dhabi IFF in 2012.

Amin is currently working on his first feature film, *Abou Leila*.

Louise Bellicaud & Claire Charles-Gervais producers

Both graduated from the Media Business School, Louise and Claire worked for several years for production companies and sales agents in France and abroad (USA, Mexico, United Kingdom).

In 2015 they founded In Vivo Films, and last year they produced the US-French feature film *Thirst Street* by Nathan Silver (Tribeca Film Festival, Venice Days, Sitges).



Alfa

Una Gunjak, Amra Bakšić Čamo,
Cecilia Frugiuele

Bosnia-Herzegovina/Italy/Croatia/France

When her daughter
Sara betrays their
Italian dreams, it
awakens Azra's own
rebellion.

synopsis

Three years ago, Azra (42) left dysfunctional Bosnia to follow her daughter Sara's (18) basketball career and build a better future in Italy. They still temporarily live in Alfa, an obsolete drug rehab commune in the foggy Calabrian mountains where Azra works in exchange for food and accommodation. Alfa is run under suffocating Catholic rules by Cesare (58) and Teresa (55), the only ones willing to provide her the necessary work permit.

When one evening Sara does not return to Alfa in time for curfew and Azra eventually finds her giving a blowjob to her boyfriend, Azra is alarmed: Sara is rebelling. Worried about their plans and having to return to Sarajevo, Azra sets out to find another job and get them out of Alfa. She finds a temporary post as a tourist entertainer, only to discover that Sara has stopped training and plans to move into student dorms.

Angry and betrayed, Azra has no choice but to start destroying the illusions she has built, ultimately unleashing her own revolt.

production notes

production company

SCCA/pro.ba
Nedzada Musica 4
71000 Sarajevo
Bosnia-Herzegovina
www.pro.ba
T +387 33 444 535
amra@pro.ba

intention

Almost no one in Bosnia today dreams about a future in Bosnia. Those who can, leave. I have left long ago, and so does Azra, who, betrayed by her juvenile ideals and hopeless post-war limbo, follows her daughter's career and accepts to work in Alfa until they reach a better future.

Sara is her future. Mother and daughter, best friends and partners – their relationship is the central axis of the film. And when Sara abandons their plans, Azra has to confront her own choices and sacrifices as a woman and a mother: her repressed sexuality, unfulfilling job and manipulating relationship with Cesare and Teresa.

Calabria is not much different from the absurd Sarajevo she has left behind. The better tomorrow does not live there either. Like Sara, Azra needs to rebel to free herself. *Alfa* is a coming-of-age film: if Sara learns how to grow up and find herself, Azra learns how to grow old and not lose herself.

And she will not, because there is nothing more rebellious than returning to Sarajevo.

budget, distribution & sales

Following the Cinéfondation Residence 2015, *Alfa* has been supported by Creative Europe – MEDIA Development Support and Film Fund Sarajevo.

In its final stage of development we are raising production funds with open applications to the National Film Fund in Bosnia and the French CNC – Aide aux cinémas du monde. The estimated budget is € 1.143.497.

Early in the development process, we have attached Croatian producer Siniša Juričić (Nukleus Film), followed by Italian co-producer Jon Coplon (Stay Black Productions) and Janja Kralj in France (Kinolektron). We are looking for an international sales agent, potential financiers and broadcasters.

Alfa is an art-house film and as such its international life is directly dependent on its festival premiere and screenings. Given the success of Una's shorts, we will plan a festival strategy with the sales agent early on, then developing distribution plans for each co-producing country.

Alfa's target audience are female 30-50; secondary audiences are teenage girls, as we believe that the film dealing with both family ties and sexual maturity will appeal to a younger demographic. We want *Alfa* to inspire women to evaluate their own sense of freedom, hopes and dreams.



Una Gunjak writer & director

Born and raised in Sarajevo, Una studied in Italy and graduated in Film Editing at the NFTS in the UK. *The Chicken*, her first short, premiered at Cannes Critics' Week, screened at Sundance and won the European Film Award for Best Short Film 2014. Her short *Salamat from Germany* opened the Cannes Directors' Fortnight 2017. Una's first feature, *Alfa*, was selected for the Cannes Cinéfondation Residence.

Amra Bakšić Čamo producer

One of the founders of SCCA/pro.ba, an independent production company from Sarajevo, Amra has produced and co-produced awarded short films, art videos, documentaries and features. She is the Head of CineLink, the regional co-production market of Sarajevo Film Festival. Amra is a lecturer at the Sarajevo Academy of Performing Arts, Department Production.

Cecilia Frugiuele producer

Cecilia's first feature, the Indie Spirit Awards-nominated *Appropriate Behavior*, written and directed by Desiree Akhavan, premiered at Sundance 2014. After co-writing and producing *The Miseducation of Cameron Post*, she is developing several features with both established and emerging talent, including Una Gunjak's *Alfa*.



Autobiography

Makbul Mubarak, Yulia Evina Bhara

Indonesia

In post-dictatorship Indonesia, a young man tries to find himself by becoming someone else.

synopsis

In a mountainous Indonesian village, Rakib, a fresh high-school graduate, cannot figure out his future. One thing is for sure, he does not want to work in his family's corn field as his conservative father wants him to.

One day, a former military general arrives in his village. The general runs for the local election and wants Rakib to portray the young him in a propagandistic biopic film made for local TV.

In order to accomplish this, Rakib's acting skills are trained under the general's direct supervision.

production notes

original title

Autobiografi

production company

KawanKawan Media
Jl. Tebet Barat Dalam VI J No. 21
12810 Jakarta Selatan
Indonesia
M +62 812 8227 5648
yuliaevina@gmail.com

in partnership with



project also workshopped at
FeatureLab - audience design

intention

Years under dictatorship are the years of fiction. People live in the fiction of a stable economy, a safe country, and a benevolent government. In 1998, the fall of the Indonesian military dictatorship made changes become reality, yet most of the fictions remain.

Hence in *Autobiography*, the elements of fiction have a pivotal role in unpacking the layers of the story. *Autobiography* is a film about dictatorship from the post-dictatorship youth's experiences. I want to tell a story about this struggle of dealing with the dictatorship fictions that are still very much haunting. On the other hand, it is also a coming-of-age story of a man trying to find his true self in a society that always wants him to be someone else.

This story is politically personal for me as it sums up my experience of growing up with an authoritative father in the late years of the military dictatorship. Rakib is me. His village looks like mine, and beneath this beautiful tropical village, history is becoming violent.

budget, distribution & sales

KawanKawan Media is a production company that has produced several films such as *Solo*, *Solitude*, which had its world premiere in Locarno's Filmmakers of the Present section. *Solo*, *Solitude* reached 52.000 admissions in its national theatrical release, which is a huge number for an art-house film in Indonesia.

Our total budget is € 616.000. We have secured € 100.000 from Indonesian private investors. We will apply for film funding and we are planning to cooperate with European co-producers.

For *Autobiography*, we have been working on the publicity since the earliest stage in order to nationally introduce the film. Beyond that, participating in TorinoFilmLab is one of our efforts to build a profile for international markets. For this purpose, KawanKawan Media employs a publicist department that handles our own films and also other films on a national and international level.

We expect the film to be delivered in mid-2019 and to be firstly distributed through film festivals. The exposure at the international level will trigger Indonesian audiences to watch the film in local cinemas. This pattern has similarly been followed in *Solo*, *Solitude*, working with international sales agents, a strategy that will be replicated with *Autobiography*.



Makbul Mubarak writer & director

Makbul was born in Tolitoli, Indonesia, in the late years of Soeharto's dictatorship.

He moved to South Korea to attend Korea National University of Arts' Film Department. His short films include *The Dog's Lullaby* and *The Malediction*, which touch upon the problem of power in post-dictatorship Indonesia.

He is currently preparing his first feature film *Autobiography*, which received script and project development support from the Indonesian Ministry of Culture.

Yulia Evina Bhara producer

Yulia Evina is the founder of KawanKawan Media, a production company based in Jakarta. She started to produce films after 7 years of self-taught experience of producing theatre plays with history and humanity themes. In 2016 she produced the short film *On the Origin of Fear*, which premiered in Venice Film Festival's Orizzonti section and competed in Toronto. Her feature film producing debut is *Solo*, *Solitude*, directed by Yosep Anggi Noen and premiered in the Filmmakers of the Present competition in Locarno 2016.



Feathers of a Father

Omar El Zohairy, Juliette Lepoutre

France/Egypt

When an abusive Egyptian patriarch turns into a chicken, his family slowly and painfully becomes free.

synopsis

When a magician's trick goes wrong at 6-year-old Mando's birthday party, an avalanche of coincidental absurdities befall the boy's family. The magician turns Sami, the authoritative Egyptian father, into a chicken, and fails to bring him back. The mysterious transformation of the father sets the family off to a tragically funny adventure of self-discovery to survive without the patriarch.

Rasha, the passive mother, is suddenly responsible for the family. She slowly transforms into a strong independent woman. Ramadan, the teenage son, goes on a journey to discover himself and his sexuality; in the end he realizes that he can be a man without walking in his father's footsteps. Mando struggles without his father but finds solace in his older brother.

When the father comes back as an invalid, he is more of a burden. His long-awaited return is nothing but disappointment. The family learns that life is possible without a dictator as a leader.

production notes

production company

Still Moving
6 Rue Boissonade
75014 Paris
France
www.stillmoving.fr
T +33 685 114 663
jlepoutre@stillmoving.fr

co-producer

New Century – Egypt

intention

Our characters are at the beginning of a journey of self-discovery. It is their first time finding out they can live without authority. I consider my characters as prisoners in the process of a prison escape; they run, with the only aim to achieve freedom. They are people living a tough situation, nothing more.

The film's effectiveness is in the details and the authenticity of the environment and its inhabitants. I plan to cast real-life characters in most of the roles. Real locations in a state of decay will be a testament to the state of the nation. Visually, the picture will be an image that is very close to reality; unembellished, raw, violent. These elements will be used to create absurd hyper-real situations to tell the story of this family in post-revolution Egypt.

This genre of dark comedy depends strongly on the serious and seemingly normal reactions of the characters to an extremely absurd situation, a Kafkaesque world where the audience is unsure whether to laugh or cry.

budget, distribution & sales

Feathers of a Father will be positioned as a challenging debut by an emerging filmmaker with a strong director's vision and innovative cinematographic language.

We believe the film to be very daring coming from the Arab world, and with great potential outside of its local region.

Omar was determined to secure a French lead producer so his film could reach an international visibility in both the festival and distribution circuits. Together we will choose a solid sales agent who believes in the potential of the film and understands the importance of different cultural and cinematographic voices. So far we received strong interest from several sales companies and distributors.

Coming out of the Cinéfondation Residence and TorinoFilmLab, we are developing the project with the support of Hubert Bals Fund and the Baumi Award.

Currently in financing along with co-producer New Century in Egypt, we have secured 52% of our estimated € 850.000 budget, including the CNC – Aide aux cinémas du monde.



Omar El Zohairy writer & director

Omar El Zohairy studied at Cairo's Cinema Institute and was assistant director of many Egyptian directors including Nasrallah. His first short film *Zephir* won the Jury Special Mention Prize in Dubai in 2010. His second short *The Aftermath of the Inauguration of the Public Toilet at Kilometer 375*, was the first Egyptian film in the Cannes Cinéfondation competition.

Ahmed Amer co-writer

Ahmed Amer lives between Cairo and New York. *Feathers of a Father* is his fourth feature as a screenwriter. He has recently finished shooting his first feature as a writer/director *Kiss Me Not*. Amer's script *Ali, The Goat and Ibrahim* premiered in Dubai 2016 and had theatrical release in France and all over the Middle East.

Juliette Lepoutre producer

Juliette Lepoutre produced over 10 films including Adrian Sitaru, Béla Tarr and Panos Koutras. Co-founded in 2015 with Pierre Menahem, Still Moving is in financing with El Zohairy and *The Fever* by Maya Da Rin, also selling Tunisia's Oscar entry *The Last of Us* by Ala Eddine Slim, multi-awarded *In the Last Days of the City* by Tamer El Said and its co-production *Pendular* by Julia Murat.



Natural Light

Dénes Nagy, Marcell Gerő

Hungary

A soldier takes part in a mass murder and has to face his inner powerlessness.

production notes

original title

Természetes Fény

production company

Campfilm
Károly krt. 3/c
H-1075 Budapest
Hungary
www.campfilm.eu
T +36 20 260 26 06
office@campfilm.eu

producers

Marcell Gerő, Sára László

co-producer

Novak Prod – Belgium

intention

This film talks about me. Me as a father, and as a Hungarian citizen. Ever since I was born I have been an optimist. I always used to believe that at the end of the day things get slowly better and better.

I now start to imagine a possibility that I might live in a time when things are slowly becoming worse and worse. The most difficult thing for me is to recognize that my strong belief of what is good and what is wrong is starting to evaporate. How should I deal with this image? What kind of survival strategies remain?

This is not a war film. No grenades and bombs. We watch the faces of soldiers during their daily routine as they slowly enter the unknown. The story is set almost entirely in the wilderness. The Russian landscape is infinite. Life-giving sunlight in the damp wetlands.

Can you exonerate yourself if you were never the cause of anything bad happening around you? How do you deal with shame? What happens if you hesitate too long and you lose the time when you still had the possibility to act? Has this moment passed?

budget, distribution & sales

Natural Light's story is based on the novel of one of the most definitive contemporary Hungarian authors, Pál Závada. The film will be shot at original locations in one of the Baltic states.

Our preliminary total production budget is € 2.240.615. We have received development support from Creative Europe, script development and pre-production support from the Hungarian National Film Fund. The film is eligible for the 25% Hungarian Tax Rebate. We are expecting € 1.493.995 domestic financing.

Our Belgian co-production partner, Novak Prod, is in charge of the post-production. Our financial gap is around € 237.000. We are currently in the process of finding the third co-production partner in one of the Baltic states. As soon as the co-production structure is solid, we will submit our application for Eurimages in 2018.

Natural Light is the first feature of an emerging Hungarian director who – through his two previous short films both premiered in Cannes – has already proven to have a strong cinematic vision. We are aiming for a strong festival run starting at a "category A" festival that creates the foundation of a successful cinema release followed by television distribution.



Dénes Nagy writer & director

Dénes Nagy's short fiction *Soft Rain* premiered at the Cannes Directors' Fortnight 2013, and later it had a successful run in the international festival circuit. The film was awarded at Angers, Odense, Vila do Conde among others.

His documentary *Another Hungary* premiered at International Film Festival Rotterdam, while his latest documentary *Harm* at the Documentary Competition in Sarajevo.

Marcell Gerő producer

After studying French and Film Theory & History, Marcell Gerő became a directing student at the University of Theatre and Film Arts Budapest in 2002.

After graduating as film director, he co-founded Campfilm with Sára László in 2007.

In 2014 he directed the feature length documentary *Cain's Children*, premiered in the New Directors competition in San Sebastián.



Pelican Blood

Katrin Gebbe, Verena Gräfe-Höft

Germany

A mother's desperate quest to bond with her adopted child leads to an extreme choice.

production notes

original title

Pelikanblut

production company

Junafilm
Behringstraße 16b
22765 Hamburg
Germany
www.junafilm.de
T +49 403 990 65 67
info@junafilm.de

co-producer

SWR/ARTE – Germany

intention

Pelican Blood explores the nightmare vision of parenthood. It deals with the dynamic between technocracy and mythology, and combines the genres of personal drama and mystery.

The title refers to the Christian image of the mother pelican that feeds her dead offspring with her own blood and as a result brings them back to life. It became a metaphor for unconditional love and faith. Our protagonist, an adoptive mother, will as well cut her own unique and sacrificial path in order to heal her emotionally numb child.

Like my first feature *Nothing Bad Can Happen*, this film is inspired by true events but is transformed into a more elevated story that should raise questions. How do we treat members of our society who do not behave according to our moral and behavioral standards? What are we willing to sacrifice in order to reach our ideals and dreams?

We long for transcendence and a free will – but what is real? And should we care at all?

budget, distribution & sales

The estimated budget is around € 2.000.000.

German TV co-production partner is SWR/ARTE. The script and development was funded by the Filmförderung Hamburg Schleswig-Holstein.

We are planning to co-produce with one or two East-European countries. Junafilm is currently taking meetings with German distributors and world sales agents.



Katrin Gebbe writer & director

Katrin Gebbe shot her first experimental films at the Academy of Visual Arts and Design (Netherlands), and the School of the Museum of Fine Arts (Boston, USA).

In 2006 she enrolled at the Hamburg Media School (Germany) where she directed award-winning short films. Her first feature *Nothing Bad Can Happen* premiered at Un Certain Regard 2013 and won the Award of the German Film Critique, the Bavarian Film Award, the New Auteurs Critics Award (AFI Fest), and was nominated for Best Director at the German Film Awards.

Verena Gräfe-Höft producer

Award-winning producer Verena Gräfe-Höft was a former journalist before starting her career in the film business.

In 2009 she founded Junafilm in Hamburg. Her films won over 20 national and international awards, and screened at Festivals around the world. *Nothing Bad Can Happen* by Katrin Gebbe was screened at Un Certain Regard 2013. It was shortlisted as German contribution for the Oscar submission.

In 2017 she was part of the Producers on the Move programme in Cannes.



Sole

Carlo Sironi, Giovanni Pompili

Italy/France/Poland

Where does parenthood really start?

synopsis

At 7 months pregnant, 20-year-old Rada moves from Eastern Europe to Italy to sell her unborn child. Ermanno is a young lowlife. He has to pretend to be the father in order to give the baby to his uncle Fabio. Faking an adoption between relatives is the only way for Fabio to buy the newborn that he and his wife Bianca cannot have.

For Ermanno and Rada money are the only thing that matters. They are cold and distant, but living side by side unveils their weakness and slowly they discover an unpredicted intimacy.

Sole is born pre-term and Rada must breastfeed her before she can go away with her money. She tries to deny the bond with her baby but Ermanno takes care of them as if he was the real father. Sole – rather than dividing them – unites them more than ever.

Fabio and Bianca are about to get what they always wanted, but Ermanno and Rada seem to have become what they were only pretending to be.

production notes

production company

Kino Produzioni
Via Giovanni Antonelli 49
00197 Rome
Italy
www.kinoproduzioni.com
M +39 329 007 66 49
giovanni@kinoproduzioni.it

co-producers

Lava Films – Poland
Méroé Films – France

intention

In my recent works I have tackled maternity and the difficult journey to parenthood. When I was younger I faced the chance of becoming a father, but we decided not to have the baby. It has been tough and since then I started to imagine how my life would be if I had become a father. Then I asked myself: what does parenthood really mean? Where does it really start? It does not have to do merely with biology but with a change of perspective in life. So I asked myself if I could become the father of a child who was not biologically mine. *Sole* is an attempt to answer this question.

In Italy surrogate motherhood is forbidden by law. I researched about cases of newborn trafficking and fake adoptions. I started from real facts, but I decided to go beyond reality. This story harshly faces how nowadays human beings are treated like merchandise and everything has a price. But what really moves me in writing this story is that two strangers have to pretend to be what they are not, while in an emotional journey they become what they were only pretending to be.

budget, distribution & sales

Italian independent cinema gets more and more attention every year thanks to a fresh new wave of emerging talents. Carlo Sironi belongs to this new generation of Italian directors: his short films have been premiered in A-list festivals such as Venice and Locarno, and with *Sole* he participated in the Berlinale Script Station, the Cinéfondation Residence and is now completing the development with TorinoFilmLab.

The film will be positioned as an author-driven drama that speaks to a sophisticated female audience, which still goes to the cinema. We want to work with distributors in Italy and in our co-production partners' territories early on in order to start the strategic outreach plan together and get them involved already in the first steps of promotion.

We have received development support from MiBACT and IDM Film Fund (Italy), the French CNC, and we have already been granted the national production support. Rai Cinema joined the project as associate and pre-buying Italian free TV rights.

The total budget of the film is € 1.327.500. We are still lacking € 517.500 which we intend to raise through our present or future partners in order to apply for Eurimages at the second round of 2018.



Carlo Sironi writer & director

Carlo Sironi was born in Rome, where he started working as camera assistant. His first short film, *Sofia*, has been in competition at Torino Film Festival. *Cargo* competed in Venice Film Festival's Orizzonti section and was awarded Best Italian Short Film at the David di Donatello Awards.

Valparaiso competed in Locarno's Leopards of Tomorrow where it won the Film und Video Untertitelung Prize. Carlo has been selected to develop his first feature *Sole* at the Cinéfondation Residence and the Berlinale Script Station.

Giovanni Pompili producer

At the end of 2011 Giovanni took the lead of Kino, changing the core business from TV service production to developing and producing cinematic stories with new directors.

His credits include *The Silence* by Ali Asgari and Farnoosh Samadi (Cannes Short Film Competition 2016), *Valparaiso* by Carlo Sironi (Locarno Leopards of Tomorrow 2016), *Quasi Eroi* by Giovanni Piperno (Italian Silver Ribbon for Best Short 2016) and Michele Vannucci's debut feature *The Biggest Dream* (Venice Orizzonti 2016). He is part of EAVE, Eurodoc, Berlinale Talents and Producers Network.



Tale of the Land

Loeloe Hendra, Siska Raharja

Indonesia

synopsis

Kalimantan, Indonesia. A conflict about indigenous lands a decade ago has left a long lasting trauma in a Dayak girl named May. At the time, she was saved from the slaughter by an old man named Tuha, a neighbour. Tuha took her with him to live in exile on the water. Since then, May lives in a floating house and has never returned to the land, not even to her homeland, which has become a mining site and a palm oil plantation.

Every time May sets her foot on firm ground, she falls unconscious. She thinks she is cursed. One day, May meets Lawa, a teenage boy who reignites her attraction towards reconnecting with the land. With Lawa's help, May makes several attempts to return, despite Tuha's warnings of the dark sides of the land.

A girl is suffering from a peculiar syndrome: she faints every time she steps on the land.

production notes

production company

Elora Production
Jl. Rotowijayan 9
55132 Yogyakarta
Indonesia
www.eloraproduction.com
T +62 818 026 170 55
forelora@gmail.com

co-producer

Super 8mm Studio – Indonesia

in partnership with



project also workshopped at
FeatureLab - audience design

intention

I spent my childhood in Kalimantan filled with beautiful folktales and myths. When I returned there, those childhood memories seemed to disappear: land exploited for palm oil plantation and mining has made such a great impact in Kalimantan.

A story of a Dayak girl who cannot set her foot on the land is a folktale which I made up to respond to current events. This tale is an allegory of the Dayak tribe as Kalimantan's indigenous people who cannot live freely in their own land. An allegory that triggers an essential question: what if humans were unable to live on land?

This film is my representation of those who were marginalised. The entire film will be shot on a lake. The land becomes something that is foreign and forbidden. The visuals and the sounds in this film will present alienated and depressed psychological conditions, yet at the same time, fused with a strong curiosity for the land.

budget, distribution & sales

Tale of the Land uses a universal approach to combine several themes: land exploitation, indigenous people, human rights and family ties. Because of this, we target funding opportunities from both local and international NGOs that focus on similar issues. This project has been supported by Naladwipa Institute in terms of support on the research on Dayak indigenous people and has an on-going negotiation with the East Kalimantan provincial government, as well as several other national institutes.

This project is in the development stage with a total production budget of € 516.909. We are currently engaged with the Indonesian partner Super 8mm Studio; this project is also supported by Focused Equipment for camera equipment: the co-production is valued at € 106.000. Our current financial need is € 410.909. TorinoFilmLab is our foothold to prepare while still looking for international partners to realize this project.

Tale of the Land aims to be screened in various international film festivals and to reach a wide audience through various channels of distribution.



Loeloe Hendra writer & director

Loeloe has directed several short films including *Onomastika*, which won Best Short Film at Indonesian Film Festival (2014) and screened at Berlinale, Singapore International Film Festival and Short Shorts Film Festival & Asia.

He participated in the Southeast Asian Film Lab in 2014. He completed his latest short film, *Tigu*, in 2017.

Siska Raharja producer

Siska founded Elora Production, which produced nearly 100 profile documentaries on Indonesian visual artists for Indoartnow.

She produced three short films: *Lost Wonders* by Loeloe Hendra (2015), which competed at the Silverscreen Award Singapore International Film Festival; *Flowers In The Wall* (2016) by Eden Junjung, which competed at the Bogotá Short Film Festival 2016 and Busan International Short Film Festival 2017; and *Tigu* by Loeloe Hendra (2017).



Taste

Le Bao, Lai Weijie, Dong Thi Phuong Thao

Singapore/Vietnam

Bassley, an injured Nigerian illegal, seeks refuge in the working-class Vietnamese women he sleeps with.

synopsis

Bassley is a Nigerian footballer playing in Saigon to support his family back home. When he breaks his leg, his contract is terminated. With nowhere to go, Bassley finds work as a masseur for middle-aged Vietnamese women. Whatever money he makes, he stuffs into the plaster cast.

Seeking additional income, Bassley works as a prostitute. He finds four women from working class backgrounds that have never previously met. Together, they all arrive at one of the women's old family homes. They strip down and over the course of three days and two nights, they return to a primal state: they clean together, cook together, eat together, sleep together, and have sex multiple times.

Afterwards, Bassley attempts to enter their lives in more ordinary ways. They all seem to have moved on, but something has changed in Bassley.

It is dark, Bassley walks through a dense rainforest, walking in the opposite direction are two wild boar. Bassley stops to look at them, then continues walking into the darkness.

production notes

original title
Vi

production companies
E&W Films
3 Jalan Anak Bukit #26-06
588998 Singapore
Singapore
ewfilms.com.sg
M +65 913 750 18
weijie@ewfilms.com.sg

Le Bien Pictures
140-11-7 Phan Van Tri Str.
12 Ward, Binh Thanh Dist.
Ho Chi Minh City
Vietnam
thao.taste@gmail.com
M +84 9 36 32 61 07

intention

The idea for *Taste* first came to me when I was in high school, observing tired African men sitting at the back of the bus at the end of a long day. This image has stayed with me.

In Saigon, there are many Africans seeking employment and opportunities. They are often preyed upon and exploited and end up with no money. They have to find other means of survival on the streets of Saigon.

But I do not want to make a film that exploits the plight of an African man living in Vietnam. Bassley is in many ways a manifestation of my own private fears and questioning my identity within a community. It is an intimate sensory meditation into what it means to be human.

The film will be shot with minimal cutting. It is important to me to respect the spaces we film in as living entities that need to breathe, and to observe the emotions of the characters inhabiting that space unfold in an unobstructed way. Instead of using music, the environment and conversations will create the melody of the film.

budget, distribution & sales

Le Bao is a filmmaker with an incredible story. He was born homeless in the slums of Saigon, fell in love with cinema, and is driven by a desire to create through pure instinct and without judgement or agenda.

Taste is a film whose subject matter is grounded in a very real and relevant social issue – especially in our current climate – but approached in a way that is utterly distinct, philosophical, and related to the larger question of what it means to be human.

Our approach towards exposing the project will be quite careful and curated. *Taste* is a film that will require a delicate touch and patience in order to fulfill its potential. It will be positioned as a visionary niche project from an uncompromising new voice coming out of Southeast Asia.

From our time in the Cannes Atelier, we were privileged to have received interest from a number of potential European co-producers and international sales agents.

The production budget of *Taste* will not exceed € 450.000. We are confident that with strong understanding partners we will be able to receive funding from sources such as the Hubert Bals Fund, the French CNC, Sørfond, the Open SEA Fund, with the remaining financing coming through private investment.



Le Bao

writer & director

Le Bao Le is a self-trained cinephile born in the slums of Saigon. His short films include *Coal*, inspired by the relationship with his father, and *Scents*, which won the Golden Heart at Yxine Film Fest 2014 and competed at the 26th Singapore International Film Festival.

His debut feature film project *Taste* won the Most Promising Project at the Southeast Asian Film Lab 2016 and was selected at Cannes Film Festival Atelier.

Lai Weijie

producer

Lai Weijie's producing credits include the debut film by Kirsten Tan *Pop Aye* – winner of the World Cinema Dramatic Special Jury Award for Screenwriting at the Sundance Film Festival and the VPRO Big Screen Award at International Film Festival Rotterdam.

Dong Thi Phuong Thao

producer

Dong Thi Phuong Thao's first documentary, *Grandfather*, a personal record of her family member, was the first Vietnamese documentary to be selected for IDFA and was screened at numerous film festivals.

Her other works were screened in museums and festivals around Southeast Asia.



The Defendant

Franco Lolli, Virginie Legeay, Christophe Barral
Colombia/France

Silvia quits her job as a lawyer only to take on her biggest case yet: how to become a mother.

synopsis

42-year-old Silvia is a strong, independent, but unhappy woman. A single mother by choice, she has little free time for Antón, her 4-year-old son, given her work as a lawyer, the corruption charges she is facing, and the time she spends with her cancer-stricken mother.

Desperate for a change in her life, she resigns from her job, starts a relationship with Abel (a left-wing reporter who once publicly accused her) and does not hesitate to move cross-country with him, taking Antón with her. There, she works to defend an indigenous community embattled in a lawsuit against a mining company, and, above all, she looks for ways to sustain the newly contrived family her son refuses to accept.

Forced to return to Bogotá, Silvia must face her mother's final decline with no other male company than Antón. As she realises that one truly becomes a mother only after burying one's parents, Silvia starts to find her way at last, along a path that will free her from guilt.

production notes

original title
Litigante

production company
Les Films du Worso
38 Boulevard Raspail
75007 Paris
France
www.lesfilmsduworso.com
T +33 1 45 44 07 70
cbarral@worso.com

co-producer
Evidencia Films – Colombia

intention

"With motherly love, life makes you a promise at dawn that is never fulfilled." Romain Gary

All my films have featured a single mother struggling with motherhood. Always my mother, and yet, never enough. *The Defendant* is my attempt to finally draw her portrait in all her complexity and, at the same time, depict my country, Colombia, where the rule of law is not yet a reality.

Although extremely personal, it is also, of all my projects, the one that opens the most doors to fiction, imagination, and lyricism for me. I want to make a film deliberately impure, that transitions from the most direct realism to the most obvious sublimation.

I want the audience to feel and dream along with Silvia, as if walking through an Impressionist painting, discovering her dysfunctional family, the public entities she deals with daily, and the rural environment abandoned by the state to which she tries to escape, as she transitions from being a daughter to being a mother, while always remaining a woman.

budget, distribution & sales

The Defendant is scheduled to begin shooting in Colombia in the summer of 2018. Like *Gente de Bien*, Franco Lolli's first film, it is also a French-Colombian co-production. The film costs € 1.071.000, of which € 601.000 have already been secured through contributions from the production companies and a production grant from Colombia's FDC Fund.

The remaining financing is currently being sought, mainly in France (where *Gente de Bien* drew nearly 70.000 spectators), in the form of grants, pre-sales and/or co-production with a TV channel, and the participation of a distributor and a sales agent.

The Defendant tells the universal story of a woman's struggle in a masculine society and shows off a diverse country that includes everything from the urban yet mountainous landscapes of Bogotá to the solitary deserts of La Guajira. Without falling into clichés, it explores a number of themes, from the desire to change society to the possibility of transforming one's own destiny. But its power derives, above all, from its subject matter, which is something simple we all share: family. It is a work about transmission, reconciliation and relief, which should resonate deeply with audiences.



Franco Lolli writer & director

Franco Lolli directed the short films *Como Todo el Mundo* (Clermont-Ferrand Short Film Festival Grand Prize 2008) and *Rodri* (Cannes Directors' Fortnight 2012) before his first feature film *Gente de Bien* was unveiled at the Cannes Critics' Week 2014. The film was later selected for more than 70 festivals, winning awards in San Sebastián, Lima and Ghent, among others.

Virginie Legeay co-writer

Virginie Legeay has written with directors such as Karim Moussaoui, Emmanuel Salinger, Nicolas Mesdom and Keren Ben Rafael. She teaches scriptwriting at La Fémis, L'Écal and l'EnsAD, and has starred in several films including *The Girl from Nowhere* by Jean Claude Brisseau (Locarno Golden Leopard 2012).

Christophe Barral producer

After producing more than 15 internationally acclaimed short films, in 2016 Christophe Barral received the César for Best Short for *Vers la Tendresse*, and produced the feature films *Le Petit Locataire* and *La Vie de Château*. He produces *The Defendant* with Sylvie Pialat, who has made more than 30 feature films, and was twice awarded French Producer of the Year.



Whether the Weather Is Fine

Carlo Francisco Manatad, Armi Rae Cacanindin

Philippines/France/Singapore

After a savage typhoon, a man must choose: stay in a distorted home or leave to find freedom.

synopsis

In the aftermath of Typhoon Haiyan, religious fanatics, desperados, criminals and fleeing animals are loose in the city. Miguel, an escaped prisoner, roams the ruins in search of the two women in his life: his girlfriend Andrea and his mother, Norma.

As soon as he finds them, the reason for Miguel's incarceration – and his sacrifice – becomes clear. He tries to convince them to leave the city with him before he is arrested. However, Norma is fixated on waiting for her estranged husband Luis. Andrea, however, is entangled in rebellious acts paving the way for her to commit the unspeakable. As Miguel's temporary release expires, his freedom and even his life are jeopardized.

He must decide whether to stay on to persuade his loved ones or to leave town on his own before the next disastrous storm devours him and the only home he knows.

production notes

original title

Kun Maupay Man It Panahon

co-writer

Giancarlo Abrahan

production company

Plan C
7768 Saint Paul Street,
San Antonio Village
1203 Makati City
Philippines
T +63 240 383 78
armi.cacanindin@gmail.com

co-producers

Cinematografica – Philippines
Quantum Films – Philippines
Globe Studios – Philippines
House on Fire – France
AAND – Singapore

intention

A terrible loss suffered by my city melded with my personal demons. *Whether the Weather Is Fine* is a fable narrating the absurdity of my own past and my hometown's loss after Typhoon Haiyan through the story of a son and his mother. A community that loses itself, forgetting their humanity as they seek survival.

As the city and the characters attempt to live, they inescapably lose their sense of justice after the senselessness of having lost so much to nature – with no one to blame. An exodus harking back to Noah's Ark: the absurdity of religion and belief in myths and luck, and how these play a big part on how the characters act and respond.

The most vital virtue of the film, perhaps, is its examination of hope and faith. Miguel functions despite his brokenness and Norma does not leave the dilapidated arcade because of her faith that her love will return.

Whether the Weather Is Fine immerses in Miguel and Norma's struggle for survival, sustained by the hope that they carry, and what is lost and gained.

budget, distribution & sales

Whether the Weather Is Fine (formerly *A Wrong Season*) has been awarded Busan's Asian Cinema Fund for development and Talents Tokyo Next Masters Support Fund. It participated in Ties That Bind, Hanoi Project Market and La Fabrique des Cinémas du Monde.

Locally, it is being supported by Quantum Films, with a small development fund and post-production facilities. It is also partly financed by Globe Studios, owned by the Philippines' biggest telecommunications network. These, plus the service contribution of AAND (Singapore) make the project 25% financed. The total budget is € 800,000.

Through House on Fire (France), we will be applying for the CNC – Aide aux cinémas du monde. We will also be applying for the Asian Pacific Screen Academy film grant, Hubert Bals Fund, Sørfond and World Cinema Fund.

Due to the support of various film festivals during its development, we expect the film to premiere in top international film festivals before its local release. Philippine distribution will be handled by Quantum Films. Globe Studios will handle promotions, with their very wide social media reach and telecommunication resources.

It is in development and financing stage, and the shoot is estimated for the fourth quarter of 2018.



Carlo Francisco Manatad writer & director

Carlo Francisco Manatad is a director and editor from Tacloban City.

His directing credits include *Jodilerks dela Cruz*, *Employee of the Month* (Cannes Critics' Week, TIFF 2017), *Fatima Marie Torres and the Invasion of Space Shuttle Pinas 25* (Best Comedy, Aspen Shortsfest 2017) and *Junilyn Has* (Locarno Leopards of Tomorrow 2015).

He is also an award-winning editor of over fifty feature films.

Armi Rae Cacanindin producer

Armi Rae Cacanindin is a producer based in Manila.

In 2007 she started to work for Cinematografica, the company that produced *Now Showing* (Cannes Directors' Fortnight 2008) and *Independencia* (Un Certain Regard 2009).

Her producing credits include *How To Disappear Completely* (Locarno Signs of Life 2013) and *Jodilerks dela Cruz*, *Employee of the Month* (Cannes Critics' Week 2017).



Wildland

Jeanette Nordahl, Ingeborg Topsøe,
Eva Jakobsen
Denmark

You can only teach
your children what
you know. That is
the evil joke of it all.

synopsis

Winter. The Danish countryside around an old industrialized farming town. A flat and windswept landscape. Frosty fields, naked trees and open sky. Everything seems far away. Authorities. Opportunities. Help. This town is abandoned, businesses are closing and houses are left empty. Out here, you are on your own.

Following a car accident, which kills her mother, 17-year-old Ida moves in with her estranged aunt and her aunt's grown sons. The home is filled with physical tenderness and love, but outside of the home, the family leads a violent and criminal life.

When an unforeseen murder pressures the family and their loyalty to each other, tension builds as love and violence become impossible to separate. Ida is faced with the same question her mother faced before her: what are you willing to sacrifice for your family?

production notes

original title
Vildnis

production company
Snowglobe
Refshalevej 157A, Stuen
1432 Copenhagen
Denmark
www.snowglobefilm.com
T +45 61 30 80 66
eva@snowglobefilm.com

producers
Eva Jakobsen, Katrin Pors

intention

Whether we call it original sin or social heritage, breaking free from the path your family has set out for you is an enormous, if not impossible, task.

Wildland is a story about the destructive power of family love. It is a female-driven film with mafia elements, where both the head of the family and the protagonist are women. The film plays with all the expectations, devices and notions of the genre, while realizing that the pressure and forces within a family are very real and extremely powerful.

The characters are not fighting against outside enemies or even each other. They are fighting themselves and what they pass on. This gives the film a claustrophobic, unsettling feeling and challenges our perception of where the real danger lies.

We are excited to give our take on this violent genre making a mother's caress more intrusive than a car-crash and childbirth more violent than a murder, as we portray the cyclical continuation of social heritage and the loss of control.

budget, distribution & sales

Snowglobe is a Danish production company established by producers Katrin Pors, Mikkel Jersin and Eva Jakobsen. We are producing and co-producing director-driven films worldwide with acclaimed and emerging talent. Credits include Amat Escalante's *The Untamed* (Silver Lion, Venice Film Festival 2016), Ralitza Petrova's multiple award-winning *Godless* (Golden Leopard, Locarno 2016) and Joachim Trier's *Thelma* (Toronto International Film Festival, Special Presentations 2017).

Wildland is an original story. With a bold take on the mafia genre, this Danish female-driven debut feature shatters our view of a nation perceived as the happiest people on earth.

We will be focusing our marketing strategies both in national and international audiences striving for an international A-festival premiere in 2019 and subsequent theatrical release on Danish turf. Principal photography is initially scheduled for fall 2018.

Our estimated total budget is € 1.600.000-1.700.000. Development funding is secured by the Danish Film Institute. We are currently in advanced development: casting, location scouting.

We aim to secure about 80% of the financing, looking for the remaining 20% outside of Denmark. We wish to meet potential partners such as sales agents, distributors, broadcasters and co-producers.



Jeanette Nordahl director

Jeanette Nordahl graduated from the independent film school Super16 in 2012, and her thesis film *Waiting for Phil* was nominated for the Danish Academy Award in 2013. Her debut short *Nylon* premiered as a Nordic Short Film Favorite at Gothenburg Film Festival in 2016. *Wildland* is Jeanette's feature debut.

Ingeborg Topsøe scriptwriter

Ingeborg Topsøe earned an MA in screenwriting from the NFTS. Her graduation film *Volume* competed for the Short Film Grand Jury Prize at Sundance Film Festival 2013. Her short *Nylon* premiered at Gothenburg Film Festival 2016. Ingeborg's first feature film *The Charmer* premiered at San Sebastián Film Festival 2017 as the opening film of the New Directors competition.

Eva Jakobsen producer

Eva Jakobsen earned a BA in Film and Media Studies. She won the Danish Academy Award twice for her first and second feature film. She was Producer on the Move in 2014. In 2015 she was selected for Producers Lab Toronto, taken in as member of ACE 25 and she co-founded the Copenhagen-based production company Snowglobe.



audience design



Ilaria Gomasca
Italy/France

Following a Master's degree in Cinema, Literature and Arts in Milan, Ilaria began her career in Paris at the Louvre Museum with a 6-month research project focused on new media. In 2009 she took her first steps in the cinema industry as Festivals Manager for Wide, a Paris-based international sales agent, then becoming Head of the Festivals Department in 2011.

In 2013 Ilaria joined Pyramide International's team as Festivals and Markets manager, handling relations with major festivals worldwide, cinemathèques and cultural institutions in France and abroad. For Pyramide International, Ilaria is in charge of festival strategy and manages launch campaigns for new films on the international film circuit.

In 2015 she co-founded a cultural association called Cinema Espresso, which aims to promote Italian cinema abroad, specifically in Paris.

contact

ilaria.gomasca@gmail.com
M +33 646 33 67 47

One image to change
your audience;
an audience to
change your image.



Paul Rieth
Germany

While studying Media, Communication and Sociology, Paul specialized in Film and New Media, organized film festivals, worked as a film journalist, and produced several short films with his production company. After his graduation he continued his research on innovative tools for the film industry with his publication *Dok & Crowd*: the first handbook on Crowdfunding, VOD and Social Media Marketing for documentaries in the German market.

Throughout the last years he consulted and supervised Marketing and Crowdfunding campaigns and developed individual strategies to bring films and audiences together. He also produces video content (pitch videos, corporate content and documentaries) for different clients. Paul regularly lectures and gives workshops on Film, Marketing and Crowdfunding for universities, film festivals and companies in Europe and abroad.

contact

info@paulrieth.de
M +49 157 717 52 396
skype: paulrieth
www.paulrieth.de

In a disruptive
media landscape,
it is important for
films to connect
to their audiences.
Let's do it!



Gisela Ritzén

Sweden

With a degree in Film Science and in International Cultural Management, Gisela has previously worked as a camerawoman for short documentaries and TV. Since 2016 she works as a coordinator for the project Mid Nordic Film Export, where she helps local filmmakers to navigate the latest trends in global distribution, supporting them in their outreach strategies. The goal of the project is to find a bigger audience for films produced in the Mid Nordic region.

Gisela believes there is an audience for every film, as there is a film for every audience – the challenge is for them to find each other. Films are often a mirror of the times we live in and it is therefore of great importance that different stories, told by a diversity of people, become visible. The audience designer can be a key link in building a more diverse film industry, working to make stories reach wider audiences – stories that will remain “untold” if their audience cannot discover them.

contact

gisela.ritzen@gmail.com
M +46 730 29 27 46

*If you want a film
to change the world,
make sure to have
a strong strategy to
engage the audience.*



Clara Miranda Scherffig

Italy/Germany

Clara is a writer and media professional. She began her career in Milan, working at VICE Italy and covering international film festivals for the Italian press. She is a Locarno Critics Academy alumna under the mentoring of the Lincoln Film Center and IndieWire, and has written for outlets including Film Comment, Fandor, Little White Lies, Il Sole 24 Ore, and Rivista Studio. Since 2011 she lives in Berlin, where she managed the independent art publisher Archive Books and obtained an MA in Visual & Media Anthropology at the Freie University. She has freelanced as a film critic, researcher for start-ups and business developer, before becoming a festivals strategist at FilmFestivalLife, designing pre-release plans for hand-picked short films and scouting upcoming talents. As an on-line media expert seeking to make art-house films accessible to a broader audience, she curated the Berlinale’s social media and recently joined the marketing department of Coproduction Office.

contact

clara.mirandascherffig@gmail.com
M +49 151 52 36 06 81
www.cmirffig.com

*It is crucial
to consider
the audience from
the earliest stage
of development
to truly unlock
the power of film.*

TFL Coming Soon

TFL Coming Soon

Welcome to the third 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, to a selected industry audience of sales agents, distributors, and festival representatives.

We specifically would like to thank the filmmakers for entrusting us with showing excerpts of their films at an often-fragile moment. Following feedbacks from our guests, our selection process has prioritized films that have no sales agent attached yet, and no festival premiere secured.

We are very happy about the eclecticism of our line-up...

There are four eagerly expected debuts from directors who already demonstrated very distinctive voices with their shorts, such as Gabriel Abrantes or Marcelo Martinessi.

There are as many sophomore films, which notably shall confirm the vitality of new Italian cinema, with Giorgio Cugno's *Alien Food*, entirely shot in Piemonte, and Duccio Chiarini's new comedy *The Guest*.

Last but not least, Hungarian maverick György Pálfi's sci-fi *The Voice*, loosely based on Stanisław Lem's novel, shall certainly surprise many.

TFL Coming Soon



Alien Food

Italy/Denmark

synopsis

After many years in a psychiatric community, Alberto (40), moves to a new outside home, meeting Vicky (12) and her parents. Here he is supported by "Shared Lives" carers (in Italy, IESA: an organization providing accommodation, care and support for vulnerable adults).

Alberto is silently trying to escape the pharmacological therapy when Vicky discovers him throwing his medication away. Vicky is a science fiction-loving girl, very different from her peers. She lives in a world of her own, where alien and distant planets fill her imagination. Vicky's friendship supports Alberto in his quiet revolt, leading him to confront ghosts that were buried by his chemical numbness for so many years.

written & directed by
Giorgio Cugno

in co-production with
Nordic Factory Cph – Denmark

produced by
Alice Mazzara
Ganglio Film – Italy
www.gangliofilm.com
M +39 338 700 86 22
info@gangliofilm.com

TFL Coming Soon



Coureur

Belgium/Italy

synopsis

Felix grows up as an inside-spectator of a veterans' cycling league: a violent, drug-infused world where his father dominates both pedals and fists. Felix tries to follow in his father's footsteps and even surpasses his talent.

Once he is grown he signs up for an Italian semi-pro team and, although he is close to becoming a professional rider, Felix discovers that his body does not respond to the widespread miracle drug: EPO. He ends up drained by the brutal training and has no choice left but to accept blood transfusions from his father. Now nothing can stop them, not even the threat of cancer. After all, what is cancer compared to winning the race of your dreams?

written & directed by
Kenneth Mercken

co-written by
Monica Stan

produced by
Eurydice Gysel
Czar Film – Belgium
www.czar.be
M +32 241 307 70
eurydice@czar.be

in co-production with
Kino Produzioni – Italy
Climax – Belgium

Diamantino

Portugal/France/Brazil

synopsis

Diamantino, a world league soccer star, loses his special touch, ending his career in disgrace and setting off on a delirious odyssey.

Neo-fascism, the refugee crisis, genetic modification and the hunt for the source of genius collide in this delirious romantic comedy.

written & directed by
Gabriel Abrantes & Daniel Schmidt

produced by
Justin Taurand
Les Films du Belier – France
www.lesfilmsdubelier.fr
T +33 1 44 90 99 83
contact@lesfilmsdubelier.fr

in co-production with
Maria & Mayer – Portugal
Syndrome Films – Brazil

TFL Coming Soon



His Master's Voice

Hungary/Canada

synopsis

Péter is in his late thirties when he thinks he recognizes his father in a documentary about a mysterious accident. His father has deserted from Communist Hungary in the '70s – a criminal offense under that regime – and has not been heard of since. Péter travels to America and, after an eventful investigation, finds his father and his new family. The reunion brings plenty of experiences and teaches several lessons to both son and father. Also, as a consequence, the world is informed that the mute universe has spoken and that we are not alone.

directed by
György Pálfi

in co-production with
Quiet Revolution Pictures – Canada

written by
György Pálfi, Zsófia Ruttkay
& Gergő Nagy V.

produced by
Ferenc Pusztai
KMH Film – Hungary
www.kmhfilm.com
M +36 30 933 52 71
pusztai@kmh.hu

History of Love

Slovenia/Italy/Norway

synopsis

While Iva is mourning the loss of her mother who died in an accident, she discovers her mother's secret affair with a co-worker, an opera conductor named Erik. Her image of the family starts to fall apart; she feels disappointed and betrayed.

But as she becomes close to the man, while distancing herself from her father and siblings, and as she realizes Erik is someone she can share her loss with, Iva's brother takes the anger and the revenge onto himself.

written & directed by
Sonja Prosenc

produced by
Rok Sečen
Monoo – Slovenia
www.monoo.si
T +386 41 865 751
rok@monoo.si

in co-production with
Nefertiti Film – Italy
Incitus Films – Norway

TFL Coming Soon



Pig

Bulgaria/Romania

synopsis

Pig, a 13-year-old boy, is bullied by his classmates every day. An outsider, lonely and introvert, he never responds to the insults and the mockery. Until one day, pushed to his limits, he instinctively hits back with a single, but probably fatal strike.

Pig believes he has killed the boy and runs away, finding a secure place in a nearby forest. He tries to turn himself in to the police, but he cannot do it. Pig is discovered and beaten by his classmates, but is saved by a doctor, who, for the first time, shows Pig empathy.

written & directed by

Dragomir Sholev

co-written by

Martin Iliev

produced by

Elena Mosholova

Gorilla Films – Bulgaria

M +359 898 390 713

gorillafilmsproductions@gmail.com

in co-production with

Nu Boyana Film Studios – Bulgaria

B2Y – Bulgaria

N-GRAPHIX – Romania



The Guest

Italy/Switzerland/France

synopsis

The life of the researcher Guido is shaken one night when the condom he is using with his girlfriend Chiara accidentally breaks. On their way to buy a morning-after pill, Guido suggests that she should not do it. This proposal forces Chiara to confess her recent doubts about their relationship and to ask for some time to think things through. So Guido, offended and hurt, ends up sleeping on friends' couches. As he tries to win Chiara back he starts witnessing other people's lives wondering about relationship aspects that he never noticed before. This will help Guido to look at his own life in a different way and accept the idea that in any ending there is hope for different beginnings.

written & directed by

Duccio Chiarini

co-written by

Davide Lantieri,

Roan Johnson & Marco Pettenello

produced by

Tommaso Arrighi

Mood Film – Italy

www.moodfilm.com

M +39 338 405 60 78

tommaso.arrighi@moodfilm.com

in co-production with

Cinédoxxé – Switzerland

House on Fire – France

world sales

Urban Distribution

International – France

M +33 672 729 193

delphyne@urbangroup.biz

TFL Coming Soon



The Heiresses

Paraguay/Germany/Uruguay/Brazil/Norway

synopsis

Asunción, Paraguay. Chela and Chiquita have been together for more than 30 years. With the passage of time and their difficult economic situation, the love between them has deteriorated and turned into a succession of uncomfortable silences.

Born into very conservative and wealthy families, they still own furniture and antiques that Chiquita starts to sell, while Chela has chosen to hide herself from the world. Their debts turn into a charge of "fraud" and Chiquita is sent to prison. Suddenly, Chela is forced to face reality: a new job and a younger woman she encounters prompt an internal revolution.

written & directed by
Marcelo Martinessi

produced by
Sebastián Peña Escobar &
Marcelo Martinessi
La Babosa Cine – Paraguay
www.lababosacine.com
T +595 981 955117
T +595 971 150500
lababosacine@gmail.com

in co-production with
Pandora Film Produktion –
Germany
Mutante Cine – Uruguay
Esquina Filmes – Brazil
Norsk Filmproduksjon – Norway

Touch Me Not

Romania/Germany/Czech Republic/Bulgaria/France

synopsis

Touch Me Not is a film-research about intimacy, which questions our preconceived ideas about it. A film on how human beings can *touch* each other in the most unexpected ways.

Searching beyond taboos, it is a hybrid work, involving a mix of reality and fiction, following the emotional journeys of several characters in their search of intimacy.

written & directed by
Adina Pintilie

produced by
Bianca Oana
Manekino Film – Romania
www.manekinofilm.ro
T +40 733 947 910
bianca.oana@manekinofilm.ro

in co-production with
Rohfilm – Germany
Pink Productions – Czech Republic
Agitprop – Bulgaria
Les Films de l'Étranger – France

2017 Film Festival

TFL Films 2017



A Ciambra

Italy/USA/Germany/France/Sweden

WRITTEN & DIRECTED BY
Jonas Carpignano

PRODUCED BY
Stayblack Productions – Italy
www.stayblackproductions.com
stayblackprod@gmail.com

SALES AGENT
Luxbox – France
www.luxboxfilms.com
M +33 664 46 10 11
hedi@luxboxfilms.com

PREMIERE
Cannes, Directors' Fortnight 2017 / Europa
Cinemas Label



Barrage

Luxembourg/Belgium/France

WRITTEN & DIRECTED BY
Laura Schroeder

CO-WRITTEN BY
Marie Nimier

PRODUCED BY
Red Lion – Luxembourg
www.redlionlux.com
T +352 26 36 16 07
v.quenault@redlionlux.com

SALES AGENT
Luxbox – France
www.luxboxfilms.com
M +33 6 64 46 10 11
hedi@luxboxfilms.com

PREMIERE
Berlinale, Forum 2017

Watch it at the
35TFF



Beast

United Kingdom

WRITTEN & DIRECTED BY
Michael Pearce

PRODUCED BY
Agile Films – United Kingdom
www.agilefilms.com
T +44 7786 435 646
kristian@thisisveryfine.com

Stray Bear Productions – United Kingdom
www.straybearfilms.com
ivana@straybearfilms.co.uk

SALES AGENT
Protagonist Pictures – United Kingdom
www.protagonistpictures.com
T +44 20 7734 9000
info@protagonistpictures.com

PREMIERE
Toronto International Film Festival, Platform 2017

Watch it at the
35TFF



Cargo

Belgium/Netherlands/France

WRITTEN & DIRECTED BY
Gilles Coulier

CO-WRITTEN BY
Tom Dupont

PRODUCED BY
De Wereldvrede – Belgium
www.dewereldvrede.be
T +32 9 378 08 02
post@dewereldvrede.be

SALES AGENT
Wide Management – France
www.widemanagement.com
T +33 153 95 04 64
infos@widemanagement.com

PREMIERE
San Sebastián International Film Festival,
New Directors 2017

Watch it at the
35TFF



Félicité

France/Germany/Belgium/Senegal/Lebanon

WRITTEN & DIRECTED BY
Alain Gomis

CO-WRITTEN BY
Delphine Zingg & Olivier Loustau

PRODUCED BY
Andolfi – France
www.andolfi.fr
T +33 950 65 23 05
info@andolfi.fr

Granit Films – France
www.granitfilms.com
T +33 660 23 86 49
khelifa.anouk@free.fr

SALES AGENT
jour2fête – France
www.jour2fete.com
T +33 140 22 92 15
contact@jour2fete.com

PREMIERE
Berlinale, Competition 2017 / Silver Bear
Grand Jury Prize



Hunting Season

Argentina/USA/Germany/France/Qatar

WRITTEN & DIRECTED BY
Natalia Garagiola

PRODUCED BY
Rei Cine – Argentina
www.reicine.com.ar
T +54 114 555 10 77
info@reicine.com.ar

SALES AGENT
Alpha Violet – France
www.alphaviolet.com
T +33 147 97 39 84
info@alphaviolet.com

PREMIERE
Venice, International Film Critics' Week 2017 / SIAE
Audience Award



Messi and Maud

Netherlands/Germany

DIRECTED BY
Marleen Jonkman

WRITTEN BY
Daan Gielis & Marleen Jonkman

PRODUCED BY
Smarthouse Films – Netherlands
www.smarthousefilms.nl
T +31 202 337 957
info@smarthousefilms.nl

SALES AGENT
Visit Films – USA
www.visitfilms.com
T + 171 831 282 10
info@visitfilms.com

PREMIERE
Toronto International Film Festival, Discovery 2017

Watch it at the
35TFF



Pop Aye

Singapore/Thailand

WRITTEN & DIRECTED BY
Kirsten Tan

PRODUCED BY
Giraffe Pictures – Singapore
www.giraffepictures.asia
T +65 91 37 50 18
weijie@giraffepictures.asia

E&W Films – Singapore
www.ewfilms.com.sg
weijie@ewfilms.com.sg

SALES AGENT
Cercamon – United Arab Emirates
www.cercamon.biz
T +33 621 71 39 11
sebastien@cercamon.biz

PREMIERE
Sundance Film Festival, World Dramatic Competition
2017 / Special Jury Award for Screenwriting

Watch it at the
35TFF



Rey

Chile/France/Netherlands/Germany/Qatar

WRITTEN & DIRECTED BY

Niles Atallah

PRODUCED BY

Diluvio – Chile
www.diluvio.cl
nilesatallah@gmail.com

Mômerade – France

www.momerade.fr
T +33 6 09 09 32 31
lucie@momerade.fr

PREMIERE

International Film Festival Rotterdam,
Hivos Tiger Competition 2017 / Special Jury Award

Watch it at the
35TFF



The Wound

South Africa/Germany/Netherlands/France

WRITTEN & DIRECTED BY

John Trengove

CO-WRITTEN BY

Thando Mggolozana & Malusi Bengu

PRODUCED BY

Urucu Media – South Africa
www.urucumedia.com
T +27 212 013 835
er@urucumedia.com

SALES AGENT

Pyramide Films – France
www.pyramidefilms.com
T +33 142 96 02 20
sales@pyramidefilms.com

PREMIERE

Sundance Film Festival,
World Dramatic Competition 2017



Thick Lashes of Lauri Mäntyvaara

Finland

WRITTEN & DIRECTED BY

Hannaleena Hauru

PRODUCED BY

Aamu Film Company – Finland
www.aamufilmcompany.fi
T +35 84 07 35 59 77
rantamaki@aamufilmcompany.fi

SALES AGENT

Premium Films – France
www.premium-films.com
M +33 6 58 54 48 85
leslie.saussereau@premium-films.com

PREMIERE

Theatrically released in Finland

Watch it at the
35TFF

TFL Up & Coming

Biennale College – Cinema

Organized by the Venice Biennale, Biennale College – Cinema is an advanced training programme for the development and production of micro-budget audiovisual works, open to teams of directors and producers from all around the world. It looks for feature-length audiovisual concepts within € 150.000 of budget that can be developed, produced and edited in less than a year. The screenings of the films at the Venice International Film Festival give them much needed visibility – the lack of which is one of the major problems of today's independent cinema.



James Ashcroft

New Zealand

producer & director

As an independent producer, James produced the documentary *Little Criminals* (2015), an adaptation of the non-fiction book by David Cohen for Prime Television.

In 2016 he attended the 5th edition of the Biennale College – Cinema as a producer for the feature film *Killer?*, one of the twelve films selected from all around the world to be developed under the auspices of the Venice Film Festival. The film has been fully funded by the NZ Film Commission, it is currently in pre-production and it will shoot in early 2018.

The Rule of Jenny Pen will be produced in partnership with Mike Minogue (*The Water Cooler*) and the executive producer Catherine Fitzgerald (*One Thousand Ropes, The Orator*).

contact information

James Ashcroft
james.ashcroft78@gmail.com
M +64 21 2677 204
skype: light.in.the.dark productions

The Rule of Jenny Pen

DEBUT FEATURE

SYNOPSIS

When Judge Mortensen suffers a near fatal stroke, he is placed in rest-home care where he recovers in self-imposed isolation.

Former janitor Dave Crealy has long enjoyed covertly abusing his fellow residents; Mortensen initially turns a blind eye to the bullying, but when Crealy sets his sights on breaking Mortensen, the Judge is forced into a sadistic game of wills involving a demented puppet.

Soon residents begin suffering fatal accidents, and with his health rapidly declining the former lawman must resolve how far he is willing to go to put an end to Crealy's rule.

DIRECTOR

James Ashcroft

Brasil CineMundi

Brasil CineMundi – International Coproduction Meeting is a forum that connects Brazilian and foreign professionals, being a facilitator in the dialogue with the international industry through productive partnerships, business meetings and exchange of information and actions. Focused on independent production, the programme is also a tool for professional training on trends in contemporary cinema and insertion in the international market.



Antônio Junior

Brazil

producer

Antônio produced films that have received more than 150 awards in international festivals and were shown on broadcasters such as Canal+ (France), NBC (Italy) and AXN (USA). He produced films like *The Factory*, *Custodians*, *Circular*, *Tarantula* and *To My Beloved*, which ran for the Oscars and were screened in Venice, Cannes, San Sebastián, Montreal, Brasília, Rio, São Paulo and Gramado, among others.

Now he is working on the post-production of *Rust*, he is developing the films *Horizon* and *The Same Side Of A Man*, and he is co-producing *Black Dog* and *AvóDezanove e o Segredo do Soviético*.

Antônio is the Founder, the General Director and Programming Director of the Olhar de Cinema – International Festival of Curitiba.

contact information

Antônio Junior
antonio@grafoaudiovisual.com
M +55 41 992 464 474

Horizon

DEBUT FEATURE

SYNOPSIS

In *Horizon* we look at the twilight of adolescence, which carries in itself the dawning of adult life.

Who leads our gaze is Neto who, from the tobacconist of a roadside station, observes the road and glimpses the paths he would like to follow.

DIRECTOR

Jessica Candal

BrLab

BrLab is an audiovisual project development lab in Brazil that became an international referent for project development. It fosters selected projects from Latin America and the Iberian Peninsula by providing training for professionals from different countries and Brazilian regions through different activities led by internationally renowned consultants. BrLab has a growing track record of successful cases of projects becoming films, screened at the most important festivals worldwide.



Nayra Ilic

Chile

producer & director

Nayra studied Film Directing and later she specialized as a scriptwriter at the EICTV – International School of Film and TV, Cuba.

Her debut feature *Square Meter*, which was written, directed and co-produced by herself, won several awards (Work in Progress Award at the Valdivia International Film Festival 2009, Special Mention at the Santiago International Film Festival – Latin American Work in Progress 2009, which premiered in New Voices/New Visions at the Palm Springs International Film Festival).

Nayra founded Radio LaCENTRAL and Trébol Film, a Santiago-based independent production company focused on empowering the gaze and artistic principles of its filmmakers. Currently, she is developing *Another Lake* by Francisca Silva and her own second feature film *Basics of Astronomy*.

contact information

Nayra Ilic
trebolfilm@gmail.com

Cinemateca Distrital de Bogotá

Cinemateca de Bogotá was founded in 1971 and it is the audiovisual arts bureau of the Instituto Distrital de las Artes for the audiovisual development of Bogotá. Its activities and programmes include exhibitions, training for filmmakers, specialised publications, creation and research grants, film and media archive and the Bogotá Film Commission, among others.



Another Lake

SYNOPSIS

Two sisters, Laura (16) and Valeria (17), are living their wild teenage years in a lake house in the South of Chile, while their parents are going through a marital crisis.

Laura has an unstable personality and a fantastic understanding of nature. Her parents, doubting about her, make Laura go through psychiatric treatment.

Amongst the luscious nature, Laura will protect her identity until the end.

DIRECTOR

Francisca Silva



David Herrera

Colombia

producer & director

David Herrera was born in 1986. He was granted a scholarship by the Colombian National Film Fund for a Master in Producing Film and TV at the Royal Holloway University of London. He directed and produced different media projects, and his last short film *Prelude to Madness* was nominated as Best Short Film in the New Creators section of the Cartagena International Film Festival, as well as in various international festivals.

As Creative Director for Fahrenheit Films, David developed his first fiction feature *The False Prophet* (BAM Prize at the Cartagena International Film Festival 2017, Guadalajara Film Market 2017, SANFIC Script Lab 2017, Cannes' Producers Workshop Premium 2017, IFFR's Rotterdam Lab 2016, Best Latin American Fiction Film Project at the Panama Film Lab 2016, winner of the National Film Fund development support at the University of Santiago de Cali 2016), and previously directed the feature documentaries *Invisible Birds* and *A Story That Never Ends*.

David also works for NBCUniversal & Focus Features London as a script consultant for Latin America.

contact information

David Herrera
davidherrera@fahrenheit.com.co
M +57 311 451 3087

The False Prophet

DEBUT FEATURE

SYNOPSIS

In a dystopian world, a Latin journalist of Palestinian descent develops a Messiah complex after using his hefty influence in the media to convince people that the government needs to be overthrown.

Using a populist speech, he aims to provoke an unprecedented social uprising, while the country falls into a trap where the cure becomes worse than the illness.

DIRECTOR

David Herrera

Doha Film Institute

Doha Film Institute is an independent, not-for-profit cultural organisation established in 2010. It organically supports the growth of the local film community by enhancing industry knowledge, cultivating film appreciation and contributing to the development of sustainable creative industries in Qatar. Doha Film Institute's platforms include funding and production of local, regional and international films, educational programmes, film screenings, the Ajyal Youth Film Festival and Qumra, an international film industry platform that seeks to provide mentorship, nurturing, and hands-on development for filmmakers from Qatar and all around the world.



Jana Wehbe
Lebanon
producer

Jana Wehbe studied Filmmaking at the IESAV of Saint Joseph University of Beirut, and Oriental Modern Singing at the Lebanese National High Music Conservatory. Her name got connected to renowned directors such as Maryam Keshavarez, Nadine Labaki, Joana Hadjithomas and Khalil Greige, as well as Wissam Charaf, with the production of fiction films, documentaries and TV commercials in Lebanon.

Along with like-minded artists, she co-founded The Attic Productions boutique company in 2009, and since then she produced the feature films *This Little Father Obsession* (2016), *Revoltango* (2014), *2½* (FIPRESCI Prize at the Dubai International Film Festival 2012), and she line-produced *Heaven Sent* (2016), *Tannoura Maxi* (2012), *The Lebanese Rocket Society* (2012), and the documentary *Taste of Cement* (2017), among others.

In 2011, she joined the team of the Doha Film Institute, working for their annual festivals. While being currently the Arab Film Institute's representative in Lebanon, Jana is producing several film projects such as *Beirut Terminus* and *The Maiden's Pond*.

contact information

Jana Wehbe
jana@theatticproductions.com
M +961 70 963 855

مؤسسة الدوحة للأفلام DOHA FILM INSTITUTE

The Maiden's Pond

DEBUT FEATURE

SYNOPSIS

Salma survived the difficulties of her past by letting go of any attachments, including those to her daughter.

But the past did not let go of Salma, and it has returned her daughter to her – defeated, divorced and pregnant.

The Maiden's Pond tells the story of two women trying to maintain and negotiate their lives with and against each other.

DIRECTOR

Bassem Breiche

Independent Filmmaker Project

Independent Filmmaker Project's IFP Week is the place where filmmakers cross paths with people who help move their projects forward by getting funding, advice, and opportunities, and where Industry insiders get to discover new talent and ideas. Presenting a curated selection of 150 works-in-progress each year, IFP Week played a vital role in the careers of now-established directors including Robert Eggers, Ciro Guerra, Andrew Haigh, Barry Jenkins, David Lowery, Laura Poitras, Dee Rees, Denis Villeneuve, and Behn Zeitlin.



Brendan McHugh
USA
producer

Brendan McHugh recently produced Kevin McMullin's *Low Tide*, an adventure film starring Jaeden Lieberher and Shea Whigham, now in post-production, and Noah Pritzker's short film *Approaching a Breakthrough*, which premiered at Tribeca Film Festival in the section "Shorts: New York – Group Therapy" and was selected for a Vimeo Staff Pick.

Brendan previously worked as co-producer on Josh and Benny Safdie's Cannes Competition entry *Good Time*, released by A24 in 2017, as line producer on Antonio Campos' *Christine* (Sundance Film Festival, US Dramatic Competition 2016), and as associate producer on Noah Baumbach's *Mistress America* (Sundance Film Festival, Out of Competition 2015).

Brendan lives and works in Brooklyn, New York.

contact information

Brendan McHugh
brendanmcq@gmail.com
M +1 610 733 21 99

After Birth

DEBUT FEATURE

SYNOPSIS

A newly married gay couple travel to upstate New York with their baby for a reunion with estranged friends.

Their friends, heirs to an illustrious fortune, departed the city a year prior to privately treat their own infant's serious illness.

The baby recovered but the friendships have not.

Amidst social pleasantries and veiled threats, disturbing secrets surface about both parents and their children.

DIRECTOR

Ben Nabors

Morelia Sundance Lab

Since its creation in 2003, the Morelia International Film Festival (FICM) has become one of the most important spaces for the promotion of new Mexican film talent. The professional enrichment of young filmmakers, working in different fields within the industry, is one of the festival's fundamental goals. In partnership with the Sundance Institute, the Festival hosts a workshop focused on feature film screenplays: the Morelia Sundance Screenwriters Lab, which brings together Mexican writers, directors and producers.



Nicolás Celis Lopez

Mexico
producer

Nicolás Celis Lopez is a Mexican producer who has gained a reputation for working on original projects of high artistic content and powerful impact. His production company, Pimienta Films, was named one of the three best production houses in Mexico by the magazine Variety.

Among his early projects there is *We Are What We Are*, which competed at Cannes Directors' Fortnight 2010. Two shorts by Elisa Miller, *Watching It Rain* (Golden Palm for Best Short Film 2007) and *Roma* (2008), also participated at the Cannes Film Festival. Among Nicolás' recent projects there is Jonás Cuarón's *Desierto*, which won the FIPRESCI Prize at the Toronto International Film Festival 2015.

In 2016, *Soy Nero*, by Rafi Pitts, had its premiere in the Berlinale Competition alongside Tatiana Huezo's *Tempestad*. Additionally, the new film by Amat Escalante, *The Untamed*, premiered in the Venice Film Festival Competition 2016, winning the Silver Lion for Best Director.

Currently, Nicolás is in post-production for Alfonso Cuarón's new film, *Roma*.

contact information

Nicolás Celis Lopez
nicolas@pimientafilms.com
M +52 555 615 39 25



Noche de Fuego

SYNOPSIS

On a mountain, where corn and poppies grow, girls have boyish haircuts and each of them has a hiding place underground, like a tomb. Their mothers train them to flee death, to escape those who turn them into slaves or ghosts.

8-year-old Ana grows up with her best friends, Paula and María. They kill snakes, take over the houses of those who have fled and dress up as women. They create their own impenetrable world amidst growing violence.

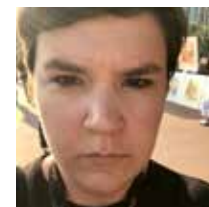
But one day, one of the girls does not make it to her hiding place.

DIRECTOR

Tatiana Huezo

Next Step

Since 2014 the Cannes Critics' Week has been supporting the filmmakers selected as part of its shorts competition in their transition to feature film through its training programme Next Step. This 5-day workshop organized in collaboration with the TorinoFilmLab takes place in December in Moulin d'Andé and Paris. Next Step gives 10 filmmakers the opportunity to discuss their projects with international experts and tutors, in order for them to receive advice on their scripts and define an appropriate development strategy.



Dora Amorim

Brazil
producer

Dora Amorim was born in Recife, Brazil, in 1990.

In 2015 she created the Ponte Produções with Thais Vidal, producing the work of young Brazilian filmmakers such as Nathalia Tereza, Milena Times, Fellipe Fernandes, André Antonio, Fábio Leal, Rodrigo Almeida and Quentin Delaroche. Some of the company's films screened at the most important Brazilian festivals (Brasília, Rio) and international festivals (Cannes, Chicago, Cinélatino, Winterthur).

Dora is the Production Director of the Janela Internacional de Cinema do Recife – one of the most prestigious film festivals in Brazil. She also collaborates with Emilie Lesclaux and Kleber Mendonça Filho at the production company Cinemascópio, where she worked as the executive producer of *Aquarius* by Kleber Mendonça Filho (Cannes Film Festival, Competition 2016).

She is currently developing Fellipe Fernandes' *The Last Backyard*, their second project together after the short film *Delusion Is Redemption to Those in Distress*, which premiered at the Cannes Critics' Week in 2016.

contact information

Dora Amorim
doraa.amorim@gmail.com
M +55 81 979 01 77 00



NEXT STEP
SEMAINE DE LA CRITIQUE
CANNES

The Last Backyard

DEBUT FEATURE

SYNOPSIS

After the death of their father, an important playwright, Laura, Helena and Catarina occupy the old family house. While they have to face some domestic memories and deal with a lot of unwanted heritage, they discover that their father had an illegitimate daughter.

In the outskirts of the city, Ana is a lower middle class worker and a recent mother going through a process of separation. She falls into an identity crisis when she learns that she was born from an unknown man instead of her foster father.

The four sisters try to get closer. But the differences of their social background raise like a trench between them.

DIRECTOR

Fellipe Fernandes

Open Doors

Since 2016 Locarno Festival's Open Doors focuses on talents from 8 South-Asian countries – Afghanistan, Bangladesh, Bhutan, Maldives, Myanmar, Nepal, Pakistan, Sri Lanka – through two professional activities.

The Open Doors Lab selects 8 emerging producers-filmmakers/producers every year from those regions for a 5-day training workshop, and at the co-production platform Open Doors Hub, 8 project-holders connect to potential international partners in Locarno during one-to-one meetings.



Jami Mahmood

Pakistan

producer & director

Jami studied Film at the Art Center College of Design in Pasadena (USA). He returned to Pakistan in 1998 with the dream of reviving the local film industry and he founded Azadfilm to make meaningful, thought-provoking movies.

His directorial debut *Pal do Pal* changed the landscape for music videos in Pakistan, launching his series of award-winning, critically acclaimed music clips.

Jami ventured into commercials in 2002; with these revenues, he produced and directed feature films such as *Moor*, which premiered at the Busan International Film Festival 2015, it was screened internationally and was well received in Pakistan, also becoming the national entry for the Oscars 2015.

contact information

Jami Mahmood
azadfilm1@me.com
M +92 321 218 77 77



Locarno Festival Open Doors

Drone

SYNOPSIS

The lives of Jonathan, a drone pilot, and Zia, an old Afghan man on the path of revenge, become inseparably intertwined.

After his family is killed by a drone strike in Kandahar, Zia sets out to avenge them.

Jonathan, pilot of the drone that killed Zia's family, studies the footage of the attack and becomes a silent but willing observer of Zia's quest.

As the war machine keeps turning in perpetuity, our story is told through the observations of Belinda, an aging psychologist for the US Army who is monitoring the psychological and emotional well-being of US drone pilots, including Jonathan.

DIRECTOR

Jami Mahmood

WRITERS

Jami Mahmood, Faisal Rafi

Ouaga Film Lab

Ouaga Film Lab is a platform for the development and co-production of West-African film projects, fostering numerous meetings between leading cinema figures and young talent from the continent, as well as encouraging their networking with professional and international platforms from all over the world. 10 selected directors and 15 producers will receive personalised coaching and training sessions in scriptwriting, production and pitching techniques with internationally recognised experts.



Azaratou Ouédraogo Bancé

Burkina Faso

producer

Azaratou Ouédraogo Bancé was born in Abidjan, Ivory Coast. In 1999 she returned to her home country, Burkina Faso, to continue her studies at the University of Ouagadougou, where she held a Bachelor's Degree in English (2003) and a Master's Degree in Cultural Management and Administration (2008).

After various professional occupations, she joined Les Films du Dromadaire of the prolific director Boubakar Diallo, and became its Production Director in 2011. In this role she supervised the production of several films including the series *Fabiola* (2015, 2016 and 2017) and *The Purse* (2013), plus feature films as *What a Family* (2016), *The Perfect Couple* (2015), *The Fugitive* (2014), *The Red House* (2013), *Leave Of Marriage* (2012) and *The Black Scarf* (2011).

Azaratou Ouédraogo Bancé is also an excellent actress with more than twenty major roles in cinema.

contact information

Azaratou Ouédraogo Bancé
azarabance@yahoo.fr
M +226 66 20 49 49
M +226 78 09 77 88

The Moriba's Case

DEBUT FEATURE

SYNOPSIS

The death of Judge Moriba upset the country. Was it an accident or a murder?

The conclusions of the forensic experts create some doubts especially when a counter-autopsy contradicts them.

The widow, Astan Moriba, decides to investigate. Would the magistrate have disturbed powerful interests at the top of the state?

Astan is convinced of that, especially when the Attorney tries to corrupt her. From false tracks to true manipulation, keeping her tenacity begins to be difficult for her.

Will Astan have the courage to continue and leave the battle unharmed? Her status of woman and widow will not be helpful.

DIRECTOR

Boubakar Diallo

REALNESS

REALNESS is a pan-African initiative that discovers and cultivates promising talent. Run from the Cradle of Humankind in South Africa, it provides space and time to write in a nurturing environment under the mentorship of industry experts. REALNESS aids its residents in navigating the market, facilitating the introduction of talents and their projects to the global film industry. Through partnership with other talent development programmes, REALNESS aims to get its residents closer to realising their films, fostering a new wave of authentic and world-class African cinematic voices.



Paula Agostinho

Angola
producer

Born in Luanda in 1985, Paula has been very interested in music, photography and cinema since childhood. She graduated in Performing Arts in 2007, in Lisbon, while taking private piano and voice classes to pursue her music studies. Paula attended the professional music course at Espaço Evoé and the jazz course at the Luiz Villas-Boas jazz school in Lisbon.

Returning to Luanda in 2013 she became a producer at Geração 80, producing commercials (for brands such as Unitel and Fidelidade), music videos (visual music albums alongside the director Mario Bastos) and corporate and institutional videos (for companies like Chevron, BP, Total, the European Union and UNICEF).

In 2017 she was the Assistant Director to Marta Dias for the play *Toda a Cidade Ardida* at Teatro Aberto, Lisbon.

She is currently producing two feature films: a dance documentary, *Inverted Stage (Palco Invertido)*; and *The Kingdom of Casuarinas (O Reino das Casuarinas)*.

contact information

Paula Agostinho
pagostinho@geracao-80.com
M +244 928 065 967
skype: G80PAGOSTINHO



The Kingdom of Casuarinas

DEBUT FEATURE

SYNOPSIS

It is 1987. Nkuku, an economist and former Angolan war veteran, reencounters Primitivo, his fellow comrade who disappeared in the coup attempt of May 1977.

Primitivo, with a mental disorder and no memory, has created an egalitarian community – “The Kingdom of Casuarinas” – along with six other people. Trying to understand what happened to Primitivo, Nkuku himself becomes a member of the Kingdom, exploring his own violent memories.

In the end, Nkuku discovers Primitivo and all the other inhabitants of the Kingdom murdered by one of its members, leaving Nkuku’s hopes, memories and sanity shattered.

DIRECTOR
Fradique

SEAFIC

SEAFIC (Southeast Asia Fiction Film Lab) is a pioneering script lab created for South-East Asian filmmakers in order to strengthen the quality of feature-length fiction films from the region. Each year SEAFIC invites filmmakers at their first, second and third feature film to work with a script consultant and international experts for 8 months to develop their projects. A parallel producers’ lab, SEAFICxPAS, is run jointly with Festival des 3 Continents’ Produire au Sud.



Jeremy Chua

Singapore
producer

Jeremy Chua is a Singaporean producer/writer based in Singapore and Paris. In 2014 he started his own company, Potocol, which has co-produced *A Lullaby to the Sorrowful Mystery* by Lav Diaz (Silver Bear Alfred Bauer Prize in the Berlinale Competition 2016), *A Yellow Bird* by K. Rajagopal (Cannes Critics’ Week 2016) and *Brotherhood* by Pepe Diokno (Karlovy Vary International Film Festival 2016).

Potocol is also developing *Tomorrow Is a Long Time* by Jow Zhi Wei (Jerusalem Film Lab 2016), *You Are There* by Nicole Midori Woodford (SEAFIC 2017), *I See Waves* by Abdullah Mohammad Saad (ACF Script Development Fund) and it is in post-production for *Family Events* by Ying Liang.

In 2017, Jeremy was selected as one of the Berlinale Talents and was a finalist for the VFF Talent Highlight Award. He is also programming for the Pingyao International Film Festival.

contact information

Jeremy Chua
jeremy@potocol.co
M +65 812 812 14



SOUTHEAST ASIA
FICTION FILM LAB

You Are There

DEBUT FEATURE

SYNOPSIS

13-year-old Ami struggles to cope with the chasm left behind by her mother, Satomi, who returned to Japan years ago. Ami has an uncanny ability to communicate with spirits.

When Ami sees a premonition of disaster befalling Satomi’s coastal hometown, she journeys to warn her mother.

Ami finally meets her uncle Isamu for the first time, an eccentric taxi driver. Both estranged from Satomi, together they begin a tumultuous road trip to find her.

Upon reaching the coast still devastated by a past tsunami, Ami delves into the afterlife in order to face the bleak truth of her mother’s departure.

DIRECTOR
Nicole Midori Woodford

Film Commission Torino Piemonte

Operating since September 2000, Film Commission Torino Piemonte has set as its main goal the promotion of Piemonte and its capital city, Torino, as an excellent film location and working place for film and TV productions, thus attracting them to the Italian area while supporting the local film and TV industry, creating therefore new working opportunities for professionals involved in this sector.



Adriano Bassi

Italy
producer

Adriano Bassi was born in Turin, where he began to work in cinema and advertising since 1994. For 20 years he worked throughout Italy and other countries, initially as a location manager and later as a production manager and line producer, meeting many directors worth mentioning, namely Peter Greenaway, Paolo Sorrentino, Michael Apted and Gabriele Salvatores.

In 2014 he returned to Turin and founded his own production company, Lume, focusing mainly on international co-productions and Italian executive production for foreign projects. In 2015 he was the executive producer of Alessandro Comodin's second feature *Happy Times Will Come Soon* (Italy/France), which premiered at the Cannes Critics' Week 2016.

Currently, Adriano is developing several works for Lume as executive producer or co-producer with international teams. *Once Upon a Time Lulù* is the first film he will present as main producer in co-production with Les Films d'ici (France).

contact information

Adriano Bassi
adriano@lumeprod.it
M +39 347 9248539

Once Upon a Time Lulù

DEBUT FEATURE

SYNOPSIS

Luis Chabas, nicknamed Lulù, is a young French partisan. In the Piemonte valleys he acts alone or with his squad concluding dangerous but effective actions.

He is hailed enthusiastically by the population for his braveries, loved by women for his courage and charm, contested by the other partisan groups for his independent and dangerous operations, and hated by the Nazis because of his success and uncatchability.

In a short time Lulù confronts war, love, friendship, and each aspect of life using only his instinct.

DIRECTOR

Daniel Daquino



Mattia Temponi

Italy
producer & director

Born in 1984, Mattia Temponi started his career directing and producing short movies and videoclips. After being the author of several documentary films, he directed *The Last Night* (2013), a short film project funded by the Italian Ministry of Education and shot inside Turin's jailhouse, with a crew formed by real inmates.

In parallel with running his own independent production company, he worked as an editor and director for corporate videos and as an executive producer for short films and TV programs. Recently, he worked as a screenwriter for the Mediaset crime show *Il Terzo Indizio*.

contact information

Mattia Temponi
mattia@cinefonie.it
M +39 339 780 41 54
skype: mattia.temponi

Moonrace

DEBUT FEATURE

SYNOPSIS

In a remote future, the air is toxic and the Earth is dying. The only escape is to Moon colonies, where a giant corporation has built new cities in the Sea of Tranquillity. But, in order to reach them, one must earn it.

The Moonrace selection programme is the only way out: a long series of daily tasks, conceived in order to select only the smartest, the healthiest, the most socially inclined. Every earthling survivor wants to leave and struggles to succeed. But not everyone will eventually take off.

The future – a better and more enlightened humanity – belongs only to those able to deserve it.

DIRECTOR

Mattia Temponi

Alumni Meeting

TorinoFilmLab is about more than supporting emerging international filmmakers through training, development and funding activities: we work with passion to build a dynamic community of film professionals comprising our former participants, trainers, guests and partners. In this spirit, we annually organize the TFL Alumni Meeting, a networking event conceived to exchange experiences and share ideas with former participants from all TFL programmes.

Once again, we would like to thank the Karlovy Vary International Film Festival for their amazing hospitality and support in making the 6th edition of this gathering possible, allowing our Alumni to re-join with fellow trainees and tutors as well as to meet new, exciting people.

This year's event was structured with a fresh, enhanced format, aimed at being even more interactive and at encouraging relevant discussions on hot topics of today's audiovisual sector, through round tables on subjects such as development & co-productions in Europe, TV series, and new ways of distribution & audience engagement.

We also offered attendees a brand new service: the possibility to benefit from individual project consultations with TFL Alumni and tutors. And we invited our trainers and participants to share their experiences and visions of the state of the industry with the fellow members of the TFL Community.

As usual we were very pleased to attend screenings of TFL-supported films like *Quit Staring at My Plate* by Hana Jušič and *A Ciambra* by Jonas Carpignano – who spoke about the genesis and process of making the film in a dedicated "case study"/Q&A session. Maybe the TFL Alumni Meeting brings good luck, as both films were later nominated as national Oscar 2018 candidates in their respective countries!



partner festival



**Karlovy Vary
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Talent Advisors

Tutors / Trainers / Talent Advisors



Peter Albrechtsen - Denmark
sound designer & music supervisor

Peter Albrechtsen is a Danish sound designer and music supervisor based in Copenhagen. His feature credits include the Danish smash hit *Darkland*, Finnish Cannes winner *The Happiest Day in the Life of Olli Mäki*, and sound effects recording for Christopher Nolan's *Dunkirk*. Along with his sound work, Peter has worked as a music supervisor with globally acclaimed musicians, has written about music and movies for Danish and international magazines, and has lectured about sound design around the world. This year, he was invited to become a member of the Academy of Motion Picture Arts and Sciences.



Thanos Anastopoulos - Greece
scriptwriter, director & producer

Thanos studied Philosophy in Greece and Paris. His first feature film, *All the Weight of the World*, premiered at the IFFR in 2004, and his second film *Correction* at the Berlinale Forum in 2008. He co-produced the debut features *Homeland* by Syllas Tzoumerkas (Venice International Film Critics' Week, 2010), and *Amnesty* by Bujar Alimani (Berlinale Forum, 2011). In 2013 he directed his third feature film *The Daughter* (Berlinale Forum and TIFF). In 2016 his latest film *The Last Resort* (co-directed with Davide Del Degan) had its world premiere in the Cannes Official Selection.



Marko Brdar - Slovenia
cinematographer

Marko was born in Ljubljana, Slovenia. He majored in Philosophy in Ljubljana and in Film Cinematography at the Academy of Dramatic Arts in Zagreb. He is a member of the Slovene Society of Cinematographers (ZFS) and of the European Film Academy. The films he lensed screened in numerous film festivals around the world and have won several awards and recognitions (Cannes, Venice, Rotterdam, etc.).



Didar Domehri - France
producer

Didar Domehri is a French producer, former Head of Sales at Films Distribution and founder of Makeki Films and the label Full House. She has been a producer trainer for Cannes Critics' Week – Next Step, TorinoFilmLab, and a member of the selection committee for the Cinéfondation Residence. Currently, she is group leader for EAVE and member of the selection committee of CNC – Aide aux cinémas du monde. She was chosen to represent France by UniFrance and EFP (European Film Promotion) at Cannes 2017's Producers on the Move.



Giacomo Durzi - Italy
scriptwriter & story editor

Giacomo Durzi has mostly been working as a scriptwriter for several production companies and for television networks (Rai, Mediaset, Sky). As an editorial consultant he has worked for Fox Italy, Endemol and Tandem Communications. He directed several documentaries, and currently he is working as a story editor for Sky Italy, consulting on the development of original productions. He teaches screenwriting at Scuola Holden and other film schools and works as a script consultant for different film training programmes like Biennale College – Cinema and TorinoFilmLab.



Isabelle Fauvel - France
development advisor & story editor

After gathering experience as a producer, Isabelle created Initiative Film in 1993, a company dedicated to film development. She gives lectures in forefront international events, works as a consultant for Creative Europe – MEDIA programmes and collaborates with many film schools. She also facilitates book adaptations through initiatives such as Shoot the Book!, and scouts talents for the Jerusalem Film International Lab. Isabelle co-ideated TFL AdaptLab programme and is now in charge of ScriptLab - match point.



Joanna Gallardo - France
managing director at the Paris Region Film Commission

Joanna is Managing Director at the Paris Region Film Commission. She is also in charge of co-production meetings at Ecoprod, a collective project promoting green filmmaking and sustainable development in the audiovisual sector. After film and cultural management studies, she worked for different organisations promoting film internationally (French Cinémathèque among others), and as a project and finance manager for the young film European network NISI MASA, while being an advisor for audiovisual projects in search of European funding.



Marietta von Hauswolff von Baumgarten - Sweden
scriptwriter & story editor

Script advisor at TorinoFilmLab since 2007, she worked with filmmakers from 47 countries (in Russia, China, Egypt, etc) and worked at Sundance Labs, Hezaya (Doha Film Institute), Feature Expanded, Biennale College – Cinema, Binger FilmLab, CineLink Drama, TIFF Talent Lab, etc. She wrote and co-produced *Call Girl* (FIPRESCI Prize at TIFF 2012, Lincoln Center NYC, BAFICI). After Tisch, NYC, she worked 7 years as writer/script editor for TV drama. Minister of Persuasion for the Kingdoms of Elgaland-Vargaland, she is also a Member of Swedish Drama Union and European Film Academy.



Pierre Hodgson - United Kingdom

scriptwriter & story editor

After Oxford, Pierre Hodgson worked on Olivier Assayas' first feature and was first AD to Raúl Ruiz on *Treasure Island*. He worked as a TV producer in London and wrote three features in Lisbon for João Canijo, two of which went to Un Certain Regard. He made political documentaries while writing Philippe Grandrieux' *Sombre*, Randa Chahal's *Les Infidèles*, and three films by Jérôme de Missolz, including *Kids of Today* (Cannes Directors' Fortnight). He wrote Hany Abu Asad's *Paradise Now* and Jean-Gabriel Périot's *A German Youth*. Currently he tutors for Le Groupe Ouest.



Pierre-Emmanuel Mouthuy - Belgium

lawyer

Founder of Mouthuy Avocats – a Brussels-based leading law firm in the entertainment industry – Pierre-Emmanuel Mouthuy has been involved in more than 150 cinematographic and TV feature film productions or co-productions, out of which several have been presented to the most prestigious film festivals (Cannes, Berlinale, Venice, Toronto). He is also participating as legal expert in several European training initiatives in the entertainment industry.



Ewa Puszczynska - Poland

producer

Since 1995 Ewa has been working for Opus Film as producer and Head of Development. She is also developing and producing films through her own company Extreme Emotions. Ewa was a speaker at the Film School in Łódź and Andrzej Wajda Film School in Warsaw. Currently she tutors for MAIA and SOFA workshops, and she is a member of PFA and an EFA board member. She produced *Ida* by Pawel Pawlikowski, and is now developing Pawlikowski's new film *Cold War* and financing Jack Faber's *AA* through Extreme Emotions.



Răzvan Rădulescu - Romania

scriptwriter & film director

Răzvan Rădulescu is a Romanian scriptwriter, novelist and film director. He studied Philology at the University of Bucharest and Opera Directing at the Music Academy of Bucharest. He debuted in literature in 1985 and has written two novels. As a scriptwriter, he has collaborated with numerous directors such as Cristi Puiu (*Stuff and Dough*, *The Death of Mr. Lazarescu*), Radu Muntean (*The Paper Will Be Blue*, *Tuesday After Christmas*), Cristian Mungiu (*4 Months, 3 Weeks, 2 Days*) and Calin Netzer (*Child's Pose*).



Eilon Ratzkovsky - Israel

producer

Eilon served as chief producer and CEO of July August Productions since its creation in 2004 until 2017, when he joined TorinoFilmLab staff as Head of TFL Extended and also created QUIDDITY, a content company. He has produced over 20 feature films including *The Band's Visit* by Eran Kolirin, *Mountain* by Yaelle Kayam, *Zero Motivation* by Talya Lavie, and *Beyond the Mountains and Hills* by Eran Kolirin among others. His TV productions include *Yellow Peppers* by Karen Margalit, *Mermaids* by Shachar Magen and Adam Sanderson, *Milk & Honey* by Dani Rosenberg and Tom Shoval, and many more.



Niko Remus - Germany

post-production supervisor

Niko worked in film editing and is now a freelance post-production supervisor and consultant for international projects. His credits include *Honey* by Semih Kaplanoglu, *Hannah Arendt* by Margarethe von Trotta, *Only Lovers Left Alive* by Jim Jarmusch, *A Pigeon Sat on a Branch Reflecting on Existence* by Roy Andersson and *55 Steps* by Bille August. He also works as a content manager at the EP2C workshop, as a trainer at TorinoFilmLab, Berlinale Talents and Rotterdam Lab, and gives lectures in several film schools.



Riema Reybrouck - Belgium

publicist & marketing strategist

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. The aim is to work closely with the creative film team to start audience engagement and press awareness early on in the development phase straight up to the release. Besides managing Post Bills she is also an Audience Design consultant at TorinoFilmLab.



Valeria Richter - Denmark

creative producer & writer

Valeria is Head Tutor for TFL Audience Design and started the programme in 2011. She took part in shaping TorinoFilmLab and the initial FrameWork in 2008, being Head of Studies until 2013. She set up the Story Editor training, the previous Writers' Room, and has participated as cross-media trainer for AdaptLab. Valeria works in her own company, Nordic Factory Cph, developing TV series and feature projects. She was project manager for Nordic Genre Boost (2015-2017) and works as a script consultant.



Franz Rodenkirchen - Germany

story editor

Franz is a Berlin-based, internationally working script consultant and tutor. Apart from individual script consultations, he works with TorinoFilmLab's ScriptLab and FeatureLab, the Script Station of Berlinale Talents, Cinelink Sarajevo, SEAFIC, DFFB Berlin, among others. With Françoise von Roy he runs Script Circle, a bi-monthly script development workshop in Berlin. In the past 18 years, he has worked on many independent film projects from all over the world.



Katriel Schory - Israel

producer & executive director of the Israeli Film Fund

Katriel studied at the NYU Film School. In 1973 he joined Kastel Films – at that time the leading production house in Israel – as Head of Productions. In 1983 he was the Associate Producer and Line Producer of the award-winning feature film *Beyond the Walls*. In 1984 he formed Belfilms which produced over 250 films including award-winning feature films, docs, TV dramas and international co-productions. Since 1999 he is Executive Director of the Israeli Film Fund, which supports, encourages and promotes Israeli Feature Films.



Joanna Solecka - Poland

film marketing strategist

Joanna Solecka is a marketing strategist who works as creative producer for shorts and documentaries, and collaborates as a trainer in Audience Design at TorinoFilmLab. She works for Alphapanda, a film marketing agency based in London, Berlin and Warsaw, where she handles the Eastern European market. Before that, Joanna worked for 12 years as the Head of PR, Festivals and Sales at Wajda Studio and Wajda School in Warsaw. She was in charge of two Oscar campaigns: *Rabbit à la Berlin* (Oscar 2009 nominee) and *Joanna* (Oscar 2015 nominee).



Ada Solomon - Romania

producer

Since setting up Hi Film, Ada Solomon has produced films screened and awarded in the most prestigious festivals such as the Berlinale, Cannes, Venice and Sundance. Her latest achievement is the Silver Bear for Best Director for *Aferim!* by Radu Jude. Ada has co-produced with numerous European countries and has released her films in over 40 territories. She has served as a line producer for foreign international projects such as Franco Zeffirelli's *Callas Forever* and Maren Ade's *Toni Erdmann*.



Eva Svenstedt Ward - Sweden

story editor

Eva studied production at National Theatre School of Canada, scriptwriting at Binger FilmLab and has an MSc from INSEAD, France. Fiction producer for Swedish Television from 1993, she moved to development in 2000, becoming Head of Development in 2004. Among the myriad projects, she script-edited Stieg Larsson's *Millenium Trilogy* for SVT. Eva was Creative Producer at Swedish Film on children series *The Roofers* and recently Executive Script Editor on *Yellow Bird's* 6 feature film adaptations of Liza Marklund's books.



Stefano Tealdi - Italy

producer & director

Born in South Africa in 1955, he graduated in Architecture and was Head of Audiovisual Production at the Politecnico of Turin in Italy. In 1985 he established Stefilm, where he develops, produces and directs documentary features and series, including *Citizen Berlusconi, Char... The No-Man's Island* (Berlinale Forum 2013) and *The Queen of Silence* (best doc at Krakow FF 2015). EAVE graduate, he chairs the annual Italian workshop "Documentary in Europe", and tutors for Biennale College – Cinema, EDN, Esodoc, Med Film Factory, Marché du Film Cannes, Scuola Holden, Festival des 3 Continents, among others.



Lena Thiele - Germany

creative director

Creative Director Lena Thiele designs and produces digital media formats in the fields of film, games and transmedia since 2003. In 2012 she joined Miiqo Studios, where she focuses on creating meaningful experiences through innovation in storytelling, technology and design. Her production *Netwars/Out of CTRL* webseries received numerous awards like the SXSW Innovation Award or Grimme Online Award. In addition she works as trainer and consultant for the international media industry.



Tatiana Vialle - France

casting director & acting coach

Tatiana Vialle is a French casting director, actor's coach and theater director. Since 1991 she has worked on more than 60 feature films as a casting director. She has always had a taste for directing actors and began work as an actor's coach in 2007. Since 2007, she also teaches at the actors workshop for Emergence's programme. In 2010 she adapted and directed *A Woman in Berlin* for the Théâtre du Rond-Point, in Paris. She is the President of the French casting director's association, ARDA.



Hédi Zardi - France

sales agent

Hédi began to work for UniFrance, promoting French talents worldwide. In 2008 he joined the Acquisitions Department of Fortissimo Films, and in 2009 he worked with the internationally acclaimed producer Claudie Ossard on the release of *Coco Chanel & Igor Stravinsky*. He acted as associate producer on Franco's *After Lucia* (Grand Jury Prize, Un Certain Regard 2012) and on Ripstein's *600 Miles* (Best First Feature Film, Berlinale 2015). In 2015 he launched with Fiorella Moretti their Paris-based sales company, Luxbox.

Staff



Savina Neirotti
Executive Director
Italy



Letizia Caspani
Project Manager TFL
Audience Design Fund,
Hospitality Office
Italy



Francesco Gaii Via
Scout & Trainer
Italy



Matthieu Darras
Artistic Director
France



Angelica Cantisani
Project Manager TFL
Up & Coming,
1:1 Meetings Coordinator
Italy



Annalisa Prandi
Jury Coordinator
Italy



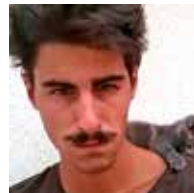
Mercedes Fernandez Alonso
Managing Director
Spain



Juliette Fournier
Project Manager TFL Alumni
Meeting, Hospitality Office
France



Agata Czerner
Head of Operations,
Project Manager ScriptLab
Poland



Andrea Gatti
Communication & Social
Media
Italy



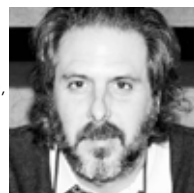
Olga Lamontanara
Head of Communication
Italy



Daniele Segre
Production & Distribution
Italy



Greta Fornari
Project Manager FeatureLab,
Hospitality Office
Italy



Eilon Ratzkovsky
Head of TFL Extended
Israel

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In 2016, Le Groupe Ouest created LIM | Less is More, with the support of Creative Europe, and in partnership with Romania (Control N & TIFF), Flanders (VAF) and Poland (Krakow Festival Office — KBF).

In 2017, LIM's experience started with sixteen very promising filmmakers selected from Europe and beyond. After this first year, the results are beyond our expectations, and one thing seems pretty clear: **the creative boost generated by limitations is huge, pushing filmmakers (and all of us) into a rare type of intensity during the development process.**

Next steps: selecting the sixteen feature projects for LIM 2018. And in June 2018, in Cluj-Napoca (TIFF, in Transylvania), our second LIM Meeting Event will gather LIM projects looking for producers and coproducers, as well as the new partners, countries and funds teaming up with us.



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TorinoFilmLab
via Cagliari 42
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T +39 011 2379221
info@torinofilm lab.it
www.torinofilm lab.it

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www.torinofilmlab.it