

TFL

TorinoFilmLab
Training Development Funding

Book of Projects 2015

Script&Pitch

AdaptLab

Story Editing

FrameWork

Audience Design

Biennale College - Cinema

TFL

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TorinoFilmLab

Thanks to the growing support from the Italian Ministero dei Beni e delle Attività Culturali e del Turismo and the local support – Regione Piemonte, Comune di Torino – TorinoFilmLab is now running its 8th edition, adding each year new collaborations with Institutions all over the globe, recognized as one of the most successful audio-visual multidisciplinary labs around the world. Creative Europe has confirmed its support not only for the various training activities, but will from 2015 also support TFL's World Production and Distribution Funds. Many countries have welcomed TFL's activities: France, Germany, Belgium, Poland, Croatia, Czech Republic, Switzerland, Netherlands – just to name those where a workshop has taken place.

It is not possible to list here all the projects that have become films in 2015 – a total of 15 – but as usual we do our best to bring many of these films in the TFL section of the Torino Film Festival (8), and to present many other upcoming ones (11) in the new special work-in-progress section *TFL Coming Soon* that will take place on the 27th of November, showcasing about 10 minutes of each. To mention just one – among the films that this year have been in competition in the various sections in Cannes, Locarno, Venice and San Sebastián – *Adama*, directed by Simon Rouby, the first animation film developed at TFL, now nominated for the European Film Awards.

The collaboration with the Biennale College - Cinema, an initiative of the Biennale di Venezia aimed at developing and producing micro-budget films within one year, continues just as the ones with the Critics' Week in Cannes launching the Next Step workshop, with Open Doors in Locarno and with the International Film Students Meeting in San Sebastián.

Further developments will be announced soon!

Alberto Barbera
Chairman of the Advisory Board and Jury

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Collaboration

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2015 FRESH

TFL Films 2015

3.000 Nights

Palestine / France / Jordan / Lebanon /
United Arab Emirates / Qatar



WRITER & DIRECTOR

Mai Masri

PRODUCERS

Mai Masri – Nour Productions (Lebanon), Charlotte Uzu – Les Films d'Ici (France), Sabine Sidawi – Orjouane Productions (Lebanon)

CO-PRODUCERS

Royal Film Commission (Jordan), Munib Masri Development Foundation (Palestine), Enjaaz – Dubai Film Market Initiative (United Arab Emirates)

SALES

Intramovies

PREMIERE

Toronto, Contemporary World Cinema 2015

TFL PROGRAMME

Interchange 2011

Adama

France



WRITERS & DIRECTOR

directed by Simon Rouby,
written by Simon Rouby & Julien Lilti

PRODUCER

Philippe Aigle – Naïa Productions (France)

CO-PRODUCERS

Pipangai (France), France 3 Cinéma (France), Orange Cinema Series (France), Albatros (France)

SALES

Naïa Productions

PREMIERE

Annecy, Competition 2015

TFL PROGRAMMES

Script&Pitch 2010, FrameWork 2011

Eva Doesn't Sleep

France / Argentina / Spain



WRITER & DIRECTOR

Pablo Agüero

PRODUCERS

Marianne Dumoulin, Jacques Bidou – JBA Production (France), Vanessa Ragone – Haddock Films (Argentina)

CO-PRODUCERS

Tornasol Films (Spain), Tita B Productions (France), Aleph Cine (Argentina)

SALES

Pyramide International

PREMIERES

Toronto, Wavelengths 2015; San Sebastián, Official Selection 2015

TFL PROGRAMME

Audience Design 2015

TFL WORLD DISTRIBUTION FUND 2015

Eva Nová

Slovakia / Czech Republic



WRITER & DIRECTOR

Marko Škop

PRODUCERS

Marko Škop, Jan Melis – Artileria (Slovakia)

CO-PRODUCER

Sirius Films (Czech Republic)

PREMIERE

Toronto, Discovery 2015

TFL PROGRAMME

FrameWork 2013

Family Film

Czech Republic / Germany / Slovenia / France / Slovakia



WRITERS & DIRECTOR

directed by Olmo Omerzu,
written by Olmo Omerzu and Nebojsa Pop-Tasic

PRODUCER

Jiri Konecny – Endorfilm (Czech Republic)

CO-PRODUCERS

42film (Germany), Ceska Televize (Czech Republic),
Arsmidia (Slovenia), Rouge International (France),
Punkchart films (Slovakia)

SALES

Cercamon World Sales

PREMIERE

San Sebastián, New Directors 2015

TFL PROGRAMME

FrameWork 2013

Go Home

France / Switzerland / Belgium



WRITER & DIRECTOR

Jihane Chouaib

PRODUCER

Nathalie Trafford – Paraiso Production (France)

CO-PRODUCERS

Dschoint Ventschr Filmproduktion (Switzerland),
Eklektik Productions (Belgium)

PREMIERE

Busan, New Currents 2015

TFL PROGRAMME

Interchange 2011

Interruption

Greece / France / Croatia



WRITER & DIRECTOR

Yorgos Zois

PRODUCER

Maria Drandaki – Pan Entertainment (Greece)

CO-PRODUCERS

EZ Films (France), JDP in association with Nukleus
Film (Croatia)

SALES

EZ Films

PREMIERE

Venice, Orizzonti 2015

TFL PROGRAMME

FrameWork 2012

TFL PRODUCTION AWARD

€ 80.000

Mountain

Israel / Denmark



WRITER & DIRECTOR

Yaelle Kayam

PRODUCERS

Eilon Ratzkovsky, Yochanan Kredo, Lisa and Yossi
Uzrad, Guy Jacoel – July August Productions (Israel)

CO-PRODUCER

Riina Spørring Zachariassen, Vibeke Windeløv –
Windelov/Lassen (Denmark)

SALES

Films Distribution

PREMIERE

Venice, Orizzonti 2015

TFL PROGRAMMES

Script&Pitch 2012, FrameWork 2013,
Audience Design 2015

TFL PRODUCTION AWARD

€ 65.000

TFL WORLD DISTRIBUTION FUND 2014

The Dog Show

Germany / Philippines



WRITER & DIRECTOR

Ralston Jover

PRODUCERS

Sven Schnell – san cinema (Germany), Bessie Badilla – Queen B Production (Philippines)

CO-PRODUCERS

Lyon Asiexpo, Ltd. (France), CMB Film Services (Philippines)

PREMIERE

Montréal World Film Festival, World Cinema 2015

TFL PROGRAMME

Script&Pitch 2012

The Garbage Helicopter

Sweden/Qatar



WRITER & DIRECTOR

Jonas Selberg Augustsén

PRODUCER

Andreas Emanuelsson – Bob Film (Sweden)

CO-PRODUCERS

Filmpool Nord (Sweden), Doha Film Institute (Qatar)

PREMIERE

BFI London Film Festival, Laugh 2015

TFL PROGRAMME

FrameWork 2012

AUDIENCE AWARD

€ 30.000

The Wait

Italy / France



WRITERS & DIRECTOR

directed by Piero Messina, written by Piero Messina, Giacomo Bendotti, Ilaria Macchia, Andrea Paolo Massara

PRODUCERS

Nicola Giuliano, Francesca Cima, Carlotta Calori – Indigo Film (Italy)

CO-PRODUCERS

Barbary Films (France); Pathé (France).

SALES

Pathé International

PREMIERE

Venice, Competition 2015

TFL PROGRAMME

Script&Pitch 2013

The Wakhan Front

France / Belgium



WRITER & DIRECTOR

Clément Cogitore

PRODUCER

Jean-Christophe Reymond – Kazak Productions (France)

CO-PRODUCER

Tarantula (Belgium)

SALES

Indie Sales (France)

PREMIERE

Cannes, Critics' Week 2015

TFL PROGRAMME

Script&Pitch 2012

Tikkun

Israel



WRITER & DIRECTOR

Avishai Sivan

PRODUCERS

Ronen Ben-Tal – Plan B Productions Ltd. (Israel),
Avishai Sivan – The Mouth Agape Production (Israel),
Moshe & Lion Edry – United King Films (Israel)

SALES

Bleiberg Entertainment

PREMIERES

Jerusalem FF, Competition;
Locarno, Competition 2015

TFL PROGRAMMES

Script&Pitch 2011, FrameWork 2012

TFL PRODUCTION AWARD

€ 60.000

Underground Fragrance

France / China



WRITER & DIRECTOR

Peng Fei Song

PRODUCER

Vincent Wang – House On Fire (France)

CO-PRODUCER

Mishka Production (China)

SALES

Urban Distribution Int.

PREMIERE

Venice, Venice Days 2015

TFL PROGRAMME

FrameWork 2011

TFL PRODUCTION AWARD

€ 140.000

Wednesday 04:45

Germany / Israel / Greece



WRITER & DIRECTOR

Alexis Alexiou

PRODUCER

Thanassis Karathanos – Twenty Twenty Vision
Filmproduktion GmbH (Germany)

CO-PRODUCERS

CL Productions (Greece); Pie Films (Israel)

SALES

Loco Films

PREMIERE

Tribeca, World Narrative Competition 2015

TFL PROGRAMME

Script&Pitch 2010

TFL Coming Soon



Aloys

Switzerland / France

WRITER & DIRECTOR
Tobias Nölle

PRODUCERS
Hugofilm Productions
(Switzerland),
Petit Film (France)

TFL PROGRAMMES
Script&Pitch 2009,
FrameWork 2010



The Happiest Day in the Life of Olli Mäki

Finland / Germany / Sweden

WRITERS & DIRECTOR
dir. by Juho Kuosmanen,
written by Juho Kuosmanen
& Mikko Myllylahti

CO-PRODUCERS
One Two Films (Germany),
Tre Vänner (Sweden),
Film I Väst (Sweden)

PRODUCER
Aamu Film Company
(Finland)

TFL PROGRAMME
Script&Pitch 2014



El Cristo Ciego

Chile / France

WRITER & DIRECTOR
Christopher Murray

PRODUCER
Jirafa (Chile)

CO-PRODUCER
Ciné-Sud Promotion
(France)

SALES
Film Factory (Spain)

TFL PROGRAMME
Script&Pitch 2012



Home

Belgium

WRITERS & DIRECTOR
directed by Fien Troch,
written by Fien Troch
& Nico Leunen

PRODUCER
Prime Time (Belgium)

CO-PRODUCER
Versus productions
(Belgium)

TFL PROGRAMME
Script&Pitch 2014



Dogs

France / Romania / Bulgaria

WRITER & DIRECTOR
Bogdan Mirica

PRODUCERS
EZ Films (France),
42KM Films (Romania),
Argo Films (Bulgaria)

SALES
Bac Films (France)

TFL PROGRAMME
Script&Pitch 2013



Jesus

Chile / France / Germany / Greece / Colombia

WRITER & DIRECTOR
Fernando Guzzoni

PRODUCERS
JBA Production (France),
Rampante Films (Chile)

CO-PRODUCERS
unafilm (Germany), Graal

Films (Greece), Burning
Blue (Colombia)

TFL PROGRAMMES
Script&Pitch 2012,
FrameWork 2013



Las Mimosas

Spain / Morocco / France

WRITERS & DIRECTOR
directed by Oliver Laxe,
written by Oliver Laxe
& Santiago Fillol

PRODUCER
Zeitun Films (Spain)

CO-PRODUCERS
La Prod (Morocco),
Rouge International
(France)

TFL PROGRAMME
Interchange 2011



The Polar Boy

Estonia

WRITER & DIRECTOR
Anu Aun

PRODUCER
Luxfilm (Estonia)

TFL PROGRAMME
Script&Pitch 2008



Rey

Chile / France / Netherlands / Germany

WRITER & DIRECTOR
Niles Atallah

PRODUCERS
Diluvio (Chile), Mômeade
(France)

CO-PRODUCERS
Circe Films (Netherlands),
unafilm (Germany)

TFL PROGRAMMES
Script&Pitch 2011,
FrameWork 2012



That Trip We Took With Dad

Germany / Romania / Hungary / Sweden

WRITER & DIRECTOR
Anca M. Lazarescu

PRODUCER
Filmallee (Germany)

CO-PRODUCERS
Strada Film (Romania),
Mirage Film Studio

(Hungary), Chimney
(Sweden), Bayerischer
Rundfunk (Germany),
BER Film (Germany)

TFL PROGRAMMES
Script&Pitch 2010,
FrameWork 2011



Together For Ever

Lithuania / Romania

WRITER & DIRECTOR
Lina Luzyte

PRODUCER
Just a moment (Lithuania)

CO-PRODUCER
Alien Film (Romania)

TFL PROGRAMME
Script&Pitch 2012

8th TFL Meeting Event & Awards

We want to celebrate not only the projects and films that have been developed and made, but each single member of our growing community, and its wonderful diversity. *More than a Lab. A Community.* This is TFL's mantra for 2015 and possibly the years to come.

Because this is our real strength, where TFL's energy comes from: people joining from 70 countries – spending a year working together in different capacities – very often resulting in collaborations that we hope will continue throughout their lives.

This Meeting Event is about all the writers, directors, producers, story editors, audience designers that are shaping our Community and are contributing to the bigger picture – the multifaceted audio-visual landscape.

Let me bring your attention to 3 TFL events that wish to enrich it further.

In July 2015 – TFL partnered with Medienboard Berlin-Brandenburg to produce the conference *Stories of Audience Engagement* in Berlin, exploring this theme in the different arts and media.

On the 25th of November, here in Torino, *A Taste of TFL* will bring together story editors, audience designers and writers on commission from the AdaptLab programme with 35 producers, knowing that soon they will all be joining forces to make their projects stronger.

The day before, always in Torino, 10 experts coming from different sides of the audio-visual spectrum will have 20 minutes each to present to the local industry what they believe is essential in their specific field – production, sales, adaptation, TV series, videogames, virtual reality.

Is it true that *Winter is Coming*?

Savina Neirotti
Director

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cineuropa

Jury

Paula Astorga

Mexico



Graduated from Centro de Capacitación Cinematográfica in México City, Paula works as a film producer and independent promoter. She founded and directed the Mexico City IFF FICCO (2004 -2008). Later, she became the Director of the National Cinematheque and Mexican Film Archive (2010-2013).

She teaches at CENTRO University and has been part of diverse international juries like BAFICI, and recently in the Directors' Fortnight in Cannes for Europa Cinemas special award.

Her last years' work has consisted in conforming an alternative network that promotes and encourages the exhibition of art cinema in Mexico. Paula is the Artistic Director of 6th Distrital Film Festival. As a producer she is currently working on *Inzomnía* (animation feature film) and on the second feature doc of Jimmy Cohen, *Omar y Gloria*.

Alberto Barbera

Italy



Born in 1950 (Biella, Italy). Graduated in Literature in Torino, where he worked in Aiace (Associazione Amici Cinema d'Essai), from 1977 to 1989 as President. From 1980 he was film critic for several daily and news magazines, TV and radio programmes. He curated several publishings including for example *François Truffaut* (La Nuova Italia, Firenze, 1976), *Leggere il cinema* (Mondadori, Milano, 1979), *Dennis Hopper* (with Davide Ferrario, Aiace, Torino, 1988), *Mohsen Makhmalbaf* (Lindau, Torino, 1996), *Kiarostami* (Electa, Milano, 2003), *Cabiria* (Il Castoro, Milano, 2006), and *Noi credevamo* (Il Castoro, Milano, 2011). From 1982 Barbera worked with Festival Internazionale Cinema Giovani (now Torino Film Festival), as General Secretary and Selection Committee member, from 1989 to 1998 as Director. From 1999 to 2001 he was Director of the Cinema Department in Biennale di Venezia. From July 2004, he is Director of Museo Nazionale del Cinema di Torino and since January 2012 he is Director of the Venice Film Festival.

Benjamin Domenech

Argentina



Benjamin Domenech (Buenos Aires, 1986) creates REI CINE in 2009 in order to provide a creative platform for groundbreaking filmmakers.

His credits as producer include *History of Fear* (2014 – Benjamin Naishtat), *Sand Dollars* (2014 – Laura Guzmán & Israel Cárdenas), *What Fire Brought to Me* (2013 – Adrián Villar Rojas), *Leones* (2012 – Jazmín López), *Thursday Till Sunday* (2012 – Dominga Sotomayor) and *Villegas* (2012 – Gonzalo Tobal), all premiered at festivals such as Cannes, Berlin, Venice, Toronto, Rotterdam, Locarno, and distributed worldwide.

His current slate of projects includes films by Lucrecia Martel, Gonzalo Tobal, Natalia Garagiola, Marcela Said and Gael Garcia Bernal.

Benjamin is a member of EAVE, CAIC and the National Film Academy.

Atiq Rahimi

Afghanistan



Born in Afghanistan in 1962, Atiq Rahimi fled to France in 1984 to escape the Soviet coup. There he has made a name as a writer, film and documentary maker. He directed the film adaptation of his first novel *Earth and Ashes*, which was released in 2005 to great acclaim.

He just directed another adaptation, namely of his novel from 2008, *The Patience Stone* (*Syngue Sabour*) that won the prestigious French literary prize, Prix Goncourt. The script was written in collaboration with Jean-Claude Carrière, and released in 2013. Rahimi has directed several documentaries, among them *(A)Afghanistan* (2002).

He has been heavily involved in Afghan cultural life. He lives in Paris.

Fien Troch

Belgium



After her graduation in 2000 at the Luca Art Academy in Brussels, Fien started writing her first feature film *Someone else's happiness*. Her debut was filmed in 2005, and started a beautiful career at several international festivals such as Toronto, San Sebastian, and Rotterdam and won several awards.

In 2007 Fien got selected for the Cinéfondation in Paris with her second feature film script *Unspoken*. One year later, in 2008, she shot the film, starring Emmanuele Devos and Bruno Todeschini. At Cinémart Rotterdam in 2011, Fien's third project *Kid* won the Eurimages Award for most promising project and was shot in 2012.

Currently Fien is editing her latest feature film *Home*, which she developed at Script&Pitch and was awarded with the ARTE International Award.

Stories of Audience Engagement

In July 2015 TorinoFilmLab joined forces with Medienboard Berlin-Brandenburg and Creative Europe Desk Berlin-Brandenburg in the organization of an international conference in Berlin: *Stories of Audience Engagement: A one-day conference on how to build, engage and keep an audience in the different arts & media.*

Gathering professionals from different fields like classical music, cinema and social impact research, the intense and sold out event guided the audience through a series of reflections on the new frontier of alternative approaches to audience engagement, aiming at giving some answers to questions like: what is it, who does it, and why should I care?

Presenting 8 international guests – coming from Canada, USA and Europe – the programme alternated between case studies (i.e. Vimeo, Berlin Philharmonic, Harmony Institute NY), a key note talk (FanBuilding), a panel (Event-cinema) and group-sessions with the speakers, sharing ideas and personal experiences with the audience at round table talks – moderated by the Audience Design participants and TFL staff.

During the day it became clear that *stories* are processes of content, rather than a product – they never end, yet they can disappear or be forgotten if not attended to. That the *audience*, as much as you need big data and metrics to understand their uses and preferences, is mainly a living community that filmmakers need to enter into dialogue with. An invitation to engage has to be sincere – audiences want to get involved, in varying degrees. So it's all about defining the right way, time, degree and place for each film to start this dialogue. Engaging audiences is therefore a meeting between creative content and metrics; to quote Debika Shome (Harmony Institute), it's Thelma & Louise, Thelma's gut and intuition with Louise's measurable information and planning.

To conclude, not everything can be counted, impact is mainly measurable after the fact, and not all that is counted counts! What does count, is that we become passionate about who will care about our films, what makes them relevant to someone, and where that person can be reached? The filmmaking

community can build on all the experiences that are out there, and the possibilities for innovative distribution strategies are expanding – the conference confirmed that it's done by many, that we'd better care and that it can be fun too!

Moderators



Savina Neirotti
Italy



Michel Reilhac
France

Speakers



Marc Allenby
United Kingdom



Duncan Connal
United Kingdom



Peter Gerard
USA



Peter Kasza
Germany



Kevin Markwick
United Kingdom



David Pope
United Kingdom



Debika Shome
USA



Catherine Warren
Canada



Robert Zimmermann
Germany

in partnership with



Creative Europe Desk
Berlin-Brandenburg
MEDIA

with the support of

medienboard
Berlin-Brandenburg GmbH

Alumni Meeting

More than a Lab. A Community says our new tagline. The Alumni Meeting, a privileged moment held annually for a couple of days during a major film festival, serves exactly that purpose: to build up a long-lasting community among the participants of our programmes.

We were happy to return to Karlovy Vary, which was celebrating its 50th edition, and with almost 60 TFL people present, the gathering was our largest since we established the tradition back in 2008 (with the Script&Pitch Alumni Meeting). Whereas the mood of the reunion was extremely joyful, recent troubling developments of the international film scene urged us to focus our meeting on the following topic: *Provocative cinema – Addressing taboos, dealing with censors, generating debate and acting for change.*

Alumnus director Edwin initiated the discussion by sharing his personal experiences of censorship making films in Indonesia. Azize Tan, director of Istanbul Film Festival, came back to the events that shook the last edition of the festival, when Turkish filmmakers pulled out their films over a censorship row. Audience Design Alumnus Nicolò Gallio furthered the debate, pinpointing how in recent years many supposedly *transgressive* films were in fact standardized products. Eventually, Slovak documentary filmmaker Peter Kerekes took an unconventional approach, disclosing elements of his upcoming film, *Censors*, which will look at the very last manual workers of repressive systems in an era of security softwares.



Sp

Book of Projects 2015

Script&Pitch

Script&Pitch

Welcome to the 10th edition of Script&Pitch!

Accompanying feature film projects at an early stage, nurturing their authors' visions, Script&Pitch puts writing at the core of its process, and aims at providing participants with a wider understanding of their project. With 11 projects only picked out of more than 200 applications, the programme emphasizes on excellence and international potential.

As all TorinoFilmLab's activities, the focus is here on emerging talents and that is why half of the participants are writers/directors on their way to their first features. Yet these are not unknown talents, as our team scouted and approached many of them a few years before they eventually joined the programme this year. May these films-in-being arouse your enthusiasm!

We would like to thank our dear partners for hosting Script&Pitch's first 2 workshops: the Flanders Audiovisual Fund and Le Groupe Ouest in Brittany. We also express our gratitude to ARTE and FOCAL resource, respectively assigning the ARTE International Prize and the Digital Production Challenge II Award.

Finally, we would like to thank our fantastic tutor Anita Voorham for her exceptional dedication and professionalism during the last 7 editions. Anita, it was a pleasure working together & see you very soon.

Tutors 2015



Antoine Le Bos
France



Franz Rodenkirchen
Germany



Anita Voorham
Netherlands

Trainer 2015



Marten Rabarts
Netherlands

with the support of



in partnership with



HoGent





Go Youth!

Carlos Armella
Mexico

intention

Go Youth! is a dark coming-of-age comedy of teenagers in an overpowering society.

Nowadays, the Mexican Government is paving the ground for a dim, polarized and unequal future, and young generations seem unaware (or uninterested) of what kind of country they will inherit: a country of the powerful vs the powerless, of the filthy-rich vs the dirt-poor, ruled by a system that forbids any shifts in the status quo.

Kids today are taught to obey without questioning, whether it is an authority, or mass media. I am concerned about their conformism and about them losing the ability to dream. Because as we grow old, we adapt into a society that is sleeping, but never dreaming. I want to focus on four intimate lives within that context. Martin, Daniel, Dulce and Pedro are dreamers trying to break free and claim their place in the world by rebelling against authority.

Like my characters, I consider myself a dreamer; but even as an adult, I still struggle to find my own voice. I believe taking risks in creative ways will lead to a great outcome, and I want that to be the motivation behind *Go Youth!* to make a fun and cathartic film that endures in the minds of those who keep their teen spirit alive.

The absurd and unbearable lives of four teenagers who are not the world's future, but a threat to its present.

synopsis

Martin is a young vandal in love with a girl that is completely unaware of his existence. He wants to scream his heart out to the world, but the world will try to quiet him down.

Daniel is a musician who became a taxi-driver after getting his teenage girlfriend pregnant. The day he decides to become a responsible adult will be one of the unluckiest days of his life.

Dulce is a tough bully at school who actually sees herself as a nice girl deserving to be loved. She is ready to give her virginity to anyone who wants to take it.

Pedro is a kid, whose disappointed view of the world has made him stop speaking like a normal person and starts his own, personal language.

The four of them are kids with dreams, passions and desires, but afraid to become adults in modern-day Mexico City. But they all have one common and annoying obstacle against them: adults. A dark comedy about the absurdities and pains of growing up in a world that has no more sympathy for youth.



Carlos Armella
writer & director

Born in Mexico City to a family of film-haters. He wrote bad poetry since age 13 before turning to scriptwriting. He entered the London Film School until he was released in 2002.

His short film *Land and Bread* (2008) won over 15 international awards, including the Golden Lion at the Venice Film Festival, where he has also been selected with two other shorts: *Poem* (2003) and *The Clean Hands* (2012), all shot with borrowed cameras, dear friends and no money.

He co-directed the documentary *Black Bull* (2005), award winner at San Sebastián and Havana, among other festivals. Since 2007, he has directed numerous TV ads and documentaries in order to afford rent and milk, including *Gold* (2013), perhaps the most viewed Mexican sports documentary in history, or perhaps not; and episodes for the Netflix series *Club de Cuervos* (2015).

His feature *The Land of Silence* (2014), premiered at Rotterdam Film Festival, has won awards and mentions at festivals in Mexico, Brazil, Italy and the US.

production notes

original title
¡Ánimo Juventud!

director
Carlos Armella

production company
B Positivo Producciones
Av. Centenario 2702
Col. Bosques de Tarango
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Mexico

producers
Yadira Aedo

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production status
in development

contact information

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Sp



A Ciambra
Jonas Carpignano
Italy

intention

I intend to create a faithful portrait of a community that I have come to love and admire in recent years. The protagonist, Pio Amato, is the perfect entry point into this community because he embodies everything that is special about it: he defies expectations, he is determined and he is loyal to his friends and family.

A Ciambra is a film where the characters' interactions and the effect of events on Pio will be more significant than the plot itself. This is because the film will explore the ties within the Romani community while also showing how they fit into the larger social fabric of Gioia Tauro. Pio's engagement with a wide network of people and events will reveal some of the darker undertones of life in Southern Italy: illegal African immigrant laborers, Eastern European sex workers, and the 'Ndrangheta who impose a strict order on all of the workings of the region.

Through Pio we will get a glimpse of all facets of life in this town, but without condemnation or judgment. The goal is to present these extraordinary lives in an ordinary fashion, and to show how and why Pio grows up to become the man he is by the end of the film.

Pio is a young Romani boy living in southern Italy who must decide how far he is willing to go to repay his brother's debt and keep his family together.

synopsis

Pio is in a hurry to grow up. At the tender age of 11 he already drinks, smokes and follows his brother Cosimo, 18, everywhere. Through Cosimo, Pio learns how to hustle, but also the importance of taking care of the other Zingari (the Italian name for Romani) who live in the Ciambra. After Cosimo's ability to provide for the family is compromised, Pio tries his best to fill his brother's shoes and starts running with Ayiva, a Burkinabe man his brother used to work with.

As pressure mounts and the family's debts grow, it becomes increasingly hard to pay the local tax imposed by the 'Ndrangheta.

With their backs against the wall, Pio's family contemplates leaving the Ciambra and moving to another territory. Ultimately, Pio must decide how far he is willing to go to protect their home and keep his family together.



Jonas Carpignano
writer & director

Jonas Carpignano is an award winning writer/director who spent his childhood between Rome and New York City. His work has been shown in prestigious film festivals including Cannes Film Festival, Venice International Film Festival and the New York Film Festival.

His short films *A Chjàna* and *A Ciambra* have been honored with the Controcampo Award at the Venice Film Festival in 2011; the Discovery Prize at the Cannes Critics' Week in 2014; a Special Mention from the Italian National Syndicate of Film Journalists and the Grand Jury Prize at the Miami International Film Festival.

His first feature film, *Mediterranea*, had its world premiere at the Cannes Critics' Week in 2015, where it garnered rave reviews. The script won the Sundance/Mahindra Global Filmmaking Award, and in 2012 Filmmaker Magazine named Jonas one of the 25 New Faces in Independent Film. *Mediterranea* was released in France by Haut et Court and in the US by Sundance Selects/ IFC Films and was bought for distribution in many other countries, as well. Currently, *Mediterranea* is a finalist for the LUX Prize.

production notes

original title
A Ciambra

director
Jonas Carpignano

production company
Stayblack Productions
Lungotevere Testaccio, 9
00153 Rome
Italy

producers
Paolo Carpignano
Jon Coplon
Gwyn Sannia
Ryan Zacarias

co-producers
Christoph Daniel
Marc Schmidheiny

production status
in development

total production budget
€ 1.125.000

contact information

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Sp



Cargo

Gilles Coulier, Tom Dupont
Belgium / Netherlands / France

intention

What does it mean, being a brother? Brotherhood and family are two themes that have always fascinated me. Growing up with two brothers has been a huge inspiration for this script.

Cargo became a very personal story about how three brothers react to the individual freedom that was created by the sudden absence of their father. It had to be a story true to life. I wanted to show real characters.

Recognizable, bearded characters that are not afraid of conflict but never talk about their emotions. All these ingredients put in a rough universe: the world of fishermen. Using this hopeless situation without future I want to show how desperation can drive people into crime. In this case, human smuggling. Sadly, a very actual topic.

Drama with a taste of crime. *Cargo* stays in essence a film situated in a hopeless universe that shows the difficulties between three grown up men trying desperately to find something that is already lost: their brotherhood.

The struggle of
three brothers
trying to define
brotherhood after
the suicide attempt
of their father.

synopsis

Three brothers have to decide what to do with the family fishing company, when their widowed father, Leon, commits suicide at sea by jumping off the vessel into the freezing water. His oldest son Jean, who saw his father jump, wants to stop and sell the boat as he is deeply disappointed in his father's action. Youngest brother William works as a courier in illegal circuits to refund his gambling problems.

Leon gave William a lot of money over the course of years and now it seems that Leon jumped because he lacked money to adjust the boat to new regulations. William feels guilty and wants to pay his debts towards the family, but is not welcome. Jean is enraged and accuses his brother of the death of their father, while William fights to convince his big brother to keep on fishing. Third brother Francis has other things on his mind. He feels liberated because without his father he can finally accept his homosexuality. He starts a secret relationship with refugee Saïd.

production notes

director
Gilles Coulier

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producer
Gilles De Schryver
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co-producers
Jeremy Forni
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Gijs Kerbosch
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production status
financed, in pre- production,
shooting starting in February
2016; looking for sales
agents and international
distributors

total production budget
€ 2.600.000

contact information

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Gilles Coulier
writer & director

Gilles Coulier is a Belgian director, writer and co-founder of the production company De Wereldvrede. Gilles graduated as a Bachelor in the Audiovisual Arts from LUCA School of Arts in Brussels in 2009 with the short *Iceland*. This short was awarded a Wildcard of The Flemish Film Fund, the most prestigious award for students in Belgium. It started the international career with nominations at the Cannes Film Festival and Abu Dhabi Film Festival. Gilles obtained his Master Degree with the short *Paroles* in 2010, and realized his third and last short in 2013, *Mont Blanc*. This short got him nominated for the second time at the Cannes Film Festival and for numerous festivals all over the world. In 2014 Gilles completed directing the fiction TV series *Bevergem* for Canvas, Flemish Television.

Tom Dupont
co-writer

Tom Dupont is a Belgian theatre director and scriptwriter. He graduated at the RITS School of Arts in Brussels. Tom co-wrote the feature film *Offline*. He currently works on different theatre productions as a director and writer and co-writes together with Gilles Coulier the feature film *Cargo*.



Sp

The Fever

Maya Da-Rin
Brazil

intention

Over the last decades many indigenous people left their native homeland, deep in the Amazon rainforest, headed for a not always voluntary exile: a consequence of the complex and tense relationship between indigenous cultures and Western civilization, which has marked Brazilian history since colonial times.

In the wake of Justino's footsteps in a grey and harsh city – which over the last 50 years has attracted more than 1.5 million immigrants searching for work in its factories and industrial hubs – the film accompanies the unsettling path of a man split between two worlds. Stuck between his origins – to which he can no longer return – and the city – where he never quite fits in – Justino moves through a labyrinth of events that range from factual to fantastic, and where what we usually call reality varies according to one's perspective of the world.

The plot is inspired by an actual event in which an indigenous man, having fallen ill, killed two people he mistook for animals and after coming to his senses again, saw that they were people and was very distraught. The film is spoken in Portuguese and Ticuna, its main characters will be played by Indians from Manaus.

*The forest may
be a mysterious
place for some.
The city, a
mysterious place
for others.*

synopsis

Justino, a 40 year-old Indian, left his homeland to make a life for himself in Manaus, a city surrounded by the Amazon rainforest. Today, he works as a security guard at a cargo port. After the death of his wife and the marriage of his eldest son he has been living with his daughter Vanessa. But New Year's Eve is drawing closer, and with it, the delicate family equilibrium collapses.

Vanessa was raised in the city and has different ambitions for her life. With the announcement of her departure to study medicine in Brasília, Justino is faced with a solitary life and breaks down. During the night, while he sleeps, his spirit doubles and goes to seek adventures in the forest. During the day, exhausted by his restless nights, he is unable to perform his duties at work well. As time goes by he develops a high fever.

Meanwhile, a wild animal is seen prowling around the neighborhood and quickly makes the news. Justino believes he is being followed, but he is not sure whether it is by an animal or by a man.

production notes

original title
A Febre

total production budget
€ 530.000

director
Maya Da-Rin

current financial need
€ 500.000

co-writers
Miguel Seabra Lopes
Pedro Cesarino

production company
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Maya Da-Rin
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producers
Leonardo Mecchi
Julia Murat

production status
in development, financing,
searching for co-production.



Maya Da-Rin
writer & director

Born in Rio de Janeiro, Maya Da-Rin studied Design and Philosophy of Art at the Pontifical Catholic University of Rio de Janeiro, as well as she attended film workshops at the Cuban Film School.

In 2010 she moved to France to take part in the Le Fresnoy – National Studio of Contemporary Arts, where she graduated with honours, and in 2013 she has been an artist in residence at the LABORal Art Center, in Spain.

Her films and video installations have been shown and awarded at film festivals and art institutions such as Locarno, DokLeipzig, Toulouse, Guadalajara, São Paulo Art Biennial, MoMA, New Museum of Contemporary Art and the Contemporary Art Centre of Vilnius.

She is currently completing a master degree in Film and Art History at Sorbonne Nouvelle and preparing her first feature film, *The Fever*, selected by the Cinéfondation Residence and awarded by the Hubert Bals Fund for script and development.



Sweet Monster

Laurie Lassalle

France

intention

What do I do with my own desire, my inner monster?

That is the first question I asked myself when I lost my mother at 17. This event has at first eradicated all possibilities to act: the world has literally exploded.

Then I started looking for a way to represent that visceral sensation, paradoxically building a living strength, a devouring desire.

So here is Céli and Sasha, the double face of a monster.

I want to show this desire through the prism of Sasha's animal mutation. As a counterpoint, Céli avoids confrontation with her body, finding in her anger a path to poetry. *Sweet Monster* is my way to explore female desire as I have never seen it in cinema: in an organic way.

I want to mix documentary and fantasy. In an imaginary topography where the city will give the sensation of being surrounded by the wild, both ready to explode. Setting my story in a suburb of Paris, between disrepair and reconstruction, will throw us into an uncertain future. I already made a short at the Grande Borne suburb. I noticed a hopeless resignation to the current situation that some inhabitants still take with humour. A situation, which, through fiction, I push to its extreme. What would happen if...?

Céli is fascinated
by her friend
Sasha, who is
turning into
a cat-bird chimera.

synopsis

Céli (16) and Sasha (18) met in a shelter for minors: they are like sisters. When Sasha's mother dies, they settle in her apartment, in a dilapidated suburb, surrounded by volcanoes. They start a new life, with their own rules.

While Céli continues her woodworking apprenticeship, the two girls meet Louis (18), gogo dancer, and Maastok (12), toilet cleaner and wannabe poet. The boy communicates with Céli through virtual poetic texts messages.

But since her mother's funeral, Sasha undergoes some strange mutations, between a cat and a bird, linked to her strong emotions. Controlling less and less her monstrous desire, Sasha starts devouring men. While Céli falls in love with Louis, Sasha turns definitely into a chimera. One day she disappears, while in the city the riot is bursting.

Céli decides to chase Sasha into the wild landscapes surrounding the suburb in flames. The two friends stalk each other dangerously, up to the volcano's summit.

production notes

director

Laurie Lassalle

co-writer

Lucille Dupré

production status

in development,
seeking production

contact information

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Laurie Lassalle writer & director

Laurie Lassalle is a filmmaker, editor and musician born in Paris in 1984. She graduated in Literature and Cinema at the Sorbonne University. She started by making music videos for artists such as Melody's Echo Chamber, Judah Warsky, La Féline, as well as for her former band. She went on working on documentaries and she is also a film editor.

In 2014, she directed her first mid-length film produced by Haïku Films, *I Made My Own Course Down the Passive Rivers*, a fiction selected at Cannes Critics' Week in 2014, FIFAM, European Medium-Length Film Meetings, and awarded for the Best Cinematography at the 3rd Mumbai Shorts International Film Festival in 2014.

At the first Next Step programme she won a residency at Le Moulin d'Andé-Céci in 2015. She is currently working on her feature-length screenplay, *Sweet Monster* and a short creative documentary, *Gong*, in collaboration with the organization Mille Visages.

Her work is informed by a desire to establish a feminine and sensual gaze that is both visual and poetic.

Sp



The Hunter's Son

Ricky Rijneke

Netherlands

intention

To me cinema is an expression of emotions, it has not only to grab you in a poetic, beautiful and gentle way, but also conveys violence, aggression and frustrations. I start with an emotion, the state of mind of a character, a complicated life.

This film focuses on a father and son and their emotional journey. They live in an area that has become a cross-border zone, the film, however, is not a social plea but a personal drama that addresses the refugee issue indirectly.

I want to reflect on our perpetual tolerance of violence in various forms and ask the questions what is guilt and when is someone guilty? We all know the commandment "thou shalt not kill", but violence is lying just below the surface in all of us.

The viewer is invited to immerse into the protagonists' life, in their harsh world, a twilight zone between reality and fantasy.

To visualize the world of the main characters, we will develop a world in which grim brutality and poetry co-exist and sometimes use an almost documentary approach. The meaning is not only to be found in the plot but also in the atmosphere. An intimate film about memories of childhood, adolescence and dreams of life.

A world of image and imagination.

A terrible and unexpected act forces a boy and his family to face a crossroads of their lives.

synopsis

A 12-year-old boy known as Rabbit grows up in a marginalised world. His violent father is working at the border patrol. Rabbit looks up to his friend and partner in crime who is a migrant trying to cross the border in search of a better life. When the boy disappears without a trace, Rabbit envies him, he feels abandoned.

In winter Rabbit goes on a hunting trip with his family. In the wild isolated landscape, "their territory", they feel at home. When a stranger looms up in the distance, fate strikes unexpectedly, tragedy erupts, shattering lives irrevocably.

Delusions become a driving force in their lives, creating great inner tension and distress. Eventually Rabbit will be caught. Confused in an ultimate attempt to overcome the violent event the father decides to flee his familiar surroundings by crossing his own boundaries: he becomes a stranger himself.

The Hunter's Son is an atmospheric and thrilling film about guilt and innocence, alienation, displacement and detachment from society.

production notes

director

Ricky Rijneke

total production budget

€ 1.800.000

production companies

Rotterdam Films
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production status

in development, looking for co-producers, sales agents, financiers

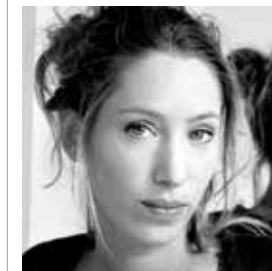
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Les Films de l'Après-Midi
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producers

Mildred van Leeuwen
Dirk Rijneke
François d'Artemare



Ricky Rijneke writer & director

Ricky Rijneke graduated as Master of Arts in European Media with honours and is a film director who also works as scriptwriter and editor. In September 2015 she was invited to Toronto Talent Lab for 10 emerging talents, mentored by Wim Wenders, Jim Stark and Matgorzata Szumowska.

Her first short *Wing, the Fish that Talked Back* premiered at the Locarno Film Festival and was nominated for the Golden Leopards for young talent. This award winning film gained international acclaim at more than 50 international film festivals, such as Ghent (competition Prix UIP), San Francisco (Golden Gate Award competition), Hamburg, Denver, Bilbao and Toronto.

Ricky's first feature film *Silent Ones* premiered in competition at the International Film Festival Rotterdam and was nominated for the Tiger Award.

The film was selected for many major and independent film festivals, such as Sarajevo, Moscow, Mostra de São Paulo, T-Mobile New Horizons, Films de Femmes de Créteil, Toronto, Berlin, New York, and many others. *Silent Ones* won 11 awards out of 15 nominations.

Sp

Pig
Dragomir Sholev, Martin Iliev
Bulgaria

intention

Pig is a study of an outsider. The story takes place in a day of Stoyan's life – a boy with a massive body – but somehow transparent to his classmates. Pig is a symptomatic nickname bearing heavy charges and directly expressing a certain kind of attitude. A classic conflict clarifies: the person against society. The lonesome guy against the group. The day Pig dares to exist, he needs to be punished.

Why do the rest treat Pig in this way? Can it change? We will not answer these questions and we avoid any didactics. How Pig is treated is linked with a study of a certain bestiality in how nowadays Bulgaria grows, where power and authorities are being taken by "beasts". In order to survive in modern society, Pig needs to become a bit animal to become more human. In the forest he reinvents himself, stepping into visibility as a victim, facing his bullies for the first time. It is a story about finding identity in a violent environment.

We want to tell this story, because we know the protagonist and the situations. We are familiar with the world of this kind of relationship and we feel engaged with the theme. We are personally attached to the boy that everybody hates without a reason.

The mind
transformations
of a boy pushed
to his limits
by society.

synopsis

A boy is chased and beaten up by a group of kids. This is Stoyan, but everyone calls him Pig – 13 year-old outsider who lives with his grandmother and her ill sister. His parents are immigrant workers and their presence in his life is only on the screen of his phone. A head taller than the others and overweight, he could not fit into the world of his classmates.

He is bullied everyday, but never responds. Until one day, when a boy tries to steal his phone – the only connection with his parents – Pig instinctively fights back and hits the boy, almost deadly. Convinced that he is a killer, Pig runs away and hides in a nearby forest. But the boy is not hurt and the kids want revenge.

Pig spends a night full of hardships and tests – chase, hunger, fear, animals. In the woods he reinvents his powers that no one gave him and rebuilds his ability to shout. His adventure ends with Pig confronting his bullies for the first time in a fight with blood and mud on a kids' playground in the park.

production notes

director
Dragomir Sholev

production company
Gorilla Films, 49
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Bulgaria
gorillafilmsproductions@gmail.com
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producer
Elena Mosholova

production status
in development

total production budget
€ 210.000

current financial need
€ 175.000

contact information

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Dragomir Sholev
writer & director

Dragomir Sholev was born in Russe, Bulgaria. He graduated from the National Academy of Theatre and Film Arts (Animation & Film Directing). He worked as assistant director in several films and has directed over 150 commercials and music videos. After the success of his shorts *Family*, *Habanera*, *Before Life*, *After Death* and *The Go-Between*, in 2009 he filmed the documentary *Now and Forever* about a legendary concert of Bulgarian groups Control, Revue and Hipodil.

In 2011 Dragomir directed his first feature *Shelter*, co-written with Razvan Radulescu and Melissa de Raaf. *Shelter* premiered at San Sebastián IFF and up to now has received 21 awards for its appearance at over 70 festivals around the world.

Martin Iliev
co-writer

Martin Iliev graduated from the National Academy of Theatre and Film Arts (Film Directing & Producing). After the success of his short *Stereo Love*, Martin took part in the 8th Talents Sarajevo in 2014 with his short film project *Maybe Tomorrow*. Currently, he is co-writing the script of the feature film *Pig* and is developing his debut feature *Beetle*.



Sp

The Staffroom

Sonja Tarokić

Croatia

intention

To me, the staffroom is a symbol of community, representing both alliance and hierarchy.

I feel that when dealing with a system, we are actually dealing with people who are all trying to preserve their sense of identity. And the unsettling feeling that your identity can be created by others scares people and makes them defensive, turning them into something else against their better judgement. My wish to make this film may stem from my fear of falling into the same pattern.

I see this claustrophobic arena of competing personal priorities as a very verbal film, a constant dialogue that seems like background noise, but then slowly reveals hidden reasons for the turn of events. A flurry of glances and reactions, and a fast-paced rhythm should be based on an elaborate "mise-en-scène" and build the story through everyday actions like a jigsaw puzzle.

And the inevitable change of seasons, depicted through use of national folk music and imagery (schools as guardians of national heritage), should represent equally constant repetition of a school year cycle.

For the newly arrived school counselor Anamarija the struggle is to fit in, or do the right thing...

synopsis

Despite her lack of experience, Anamarija (32) starts her first year as a primary school counselor with much enthusiasm, trying to adapt to a close circle of teachers bound together by years of complex relationships and divided in power groups.

Confronted with the restrictions of the school system and surrounded by discouragement, she will wage her own war against the concrete problem of the middle-aged history teacher whose egocentric and paranoid behaviour in class worries the parents. However, not one move she does counts only for itself, and she is soon forced to continuously justify her actions and fight for her own position now.

Through bureaucratic assignments, stressful confrontations and constant chit-chat, she will realise that in the staffroom, having a strong character means mirroring the community she is trying to resist. And she will find herself fighting the toughest battle of all: accepting that she is not as strong as she thought.

production notes

original title
Zbornica

director
Sonja Tarokić

production company
Kinorama
Štoosova 25
10000 Zagreb
Croatia
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producer
Ankica Jurić-Tilić

production status
seeking co-producers

total production budget
€ 1.000.000

current financial need
€ 900.000

contact information

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Sonja Tarokić
writer & director

Sonja Tarokić (Zagreb, 1988) has an MA degree in Film Directing, and a BA degree in Literature. She is the author of several short films. *On Shaky Ground* (2014), a dissection of a Mediterranean family that goes through the breakdown of its "pater familias", was screened at Rotterdam IFF and awarded the Best Croatian Short at Zagreb Film Festival, while her other films (*You Bitch!, I'm a Self Made Woman, Smart Girls, Red*) were screened and awarded at numerous international festivals, such as Sarajevo FF, Vila do Conde, Angers Premiers Plans, NEXT Bucharest FF, Brief Encounters FF.

She participated at respected workshops such as CPH:LAB and Sarajevo Talent Campus, and made a short film produced by the Croatian National Television. She works in advertising, runs several film workshops in Zagreb, writes film reviews, and was a longtime member of a puppetry studio. *The Staffroom* is her first feature film.

Sp



Paperclip

Ioana Uricaru

Romania / Germany

intention

This fictional story is based on historical events, especially Operation Paperclip, the US military's secret programme of recruiting German scientists. I have a personal investment in stories about historical uncertainty, when things are changing but nobody has the whole picture of what is really happening, when panic and confusion reign and yet people find a way to live fragments of normal life.

The atmosphere of Germany at the end of World War II is similar to the hallucinatory moments of December 1989 in Romania. It reminds me of people waiting in line to buy detergent in my hometown, while others were being shot just a few yards away.

Paperclip addresses questions that still haunt the 21st century: is there any acceptable reason for damaging another person's body? Will there ever be true justice for the victims? Does the greater good justify everything? Can we trust those who decide what is the greater good? I would like the audience to be unsettled, because you cannot point to the moment in the story where things went wrong, and yet at the end you clearly feel that something is not right.

A war
hiding a transaction
hiding a betrayal.

synopsis

Germany, 1st May 1945. A mansion in the countryside, caught between the Soviet and British troops advancing from different directions. Inside, housekeeper Dorothea is preparing dinner while owners Helga and Hubertus von Gellert are preparing suicide to avoid capture and ruin. They are interrupted by American Intelligence officer Rutherford and British sergeant Lander.

Rutherford questions Hubertus about his medical research, and Dorothea is terrified to find out that Soviets will be taking over the area after midnight. When Lander discovers disturbing information about experiments on humans in Hubertus' notes, his superior becomes very interested in it. To Lander's dismay, Rutherford sees the value of Hubertus' research for the American military and considers offering him safe passage to the American side. Hubertus' and Helga's reactions reflect their different ideas about what makes life worth living. A Soviet patrol shows up much earlier than expected, forcing major decisions.

production notes

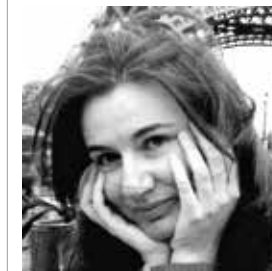
director
Ioana Uricaru

production status
seeking production

total production budget
€ 1.000.000

contact information

ioana.uricaru@gmail.com



Ioana Uricaru
writer & director

Ioana was born and raised in Romania, where she lived through her country's totalitarian regime, the anti-dictatorship popular uprising and the traumatic socio-economical transition that followed.

Her short films have been selected in several international festivals, including AFI Fest and Sundance. She is one of the five Romanian directors who collaborated on the omnibus feature *Tales From The Golden Age* (Cannes Film Festival, Official Selection 2009).

Ioana's feature project *Lemonade*, started during the Cannes Cinéfondation Residence, went on to participate in the Sundance Screenwriters and Directors Labs and is currently in development as a Romanian/German/Canadian co-production.

Paperclip, a recipient of the Sundance Sloan Commissioning Grant, brings together Ioana's passion for science and history and reflects her interest in ethics, morality and how people experience the traumas of history.



Sp

The Princess Spring

Çağla Zencirci, Guillaume Giovanetti
Turkey / France

intention

As a Turkish/French duo, after two features in Pakistan and Japan, we had to focus on Turkey, at a crucial moment in its history.

With the current political change in the background, we chose to portray a woman who must fight in order not to drown. Bahar belongs to a social class scarcely represented in Turkish Cinema, the "White Turks", born to the 68ers, mostly over-educated, apolitical, atheist, rich, but lost and frustrated.

Our film is a quest for identity, a journey to redemption. It is a character-driven story that breaks all ties in order to act freely: Bahar must find her own way to be a woman. Indeed in Turkey, women, targeted by a schizophrenic society, lose their balance: they should be strong and independent, but still bow to expanding conservatism and deny their femininity.

But in Istanbul, we have met Dilek, a transsexual who turned out to be a very balanced and self-confident individual. This is why we want Bahar to get to know her: from the relationship they will build with each other, we would like to bring to light the struggle people must go through in Turkey to define their identities. And we hope that *The Princess Spring's* audience will join their quest, whatever their gender or country is.

Bahar gives up everything to find herself back. She ends up being helped by Dilek, a transsexual...

synopsis

Istanbul. Bahar ("Spring", 35) has formed a brilliant duo of architects with her husband Alper. But the children arrived sooner than she thought and, despite her own expectations, she could not cope with career and motherhood. So, encouraged by Alper, she withdrew, for the children's sake, yet with frustration.

But when she realises that Alper somehow planned the children and her withdrawal, she feels deeply betrayed and goes crazy: she decides to divorce and to refuse the children's custody, to find back her identity as a woman.

She first lets herself go at a bachelorette party, where princess-dressed women get wild, drink and do drugs, and which leads her to meet Dilek (35), a transsexual. She accepts to pretend to be Dilek's wife to help her obtaining her dying father's heritage, in a village in South-East Turkey.

They both embark on a journey that will help Bahar to look for the strength to conceive her own way of being a woman and a mother.

production notes

original title
Prenses Baharı

directors
Çağla Zencirci,
Guillaume Giovanetti

production company
for development
İİ FILM, Remzi Oğuz Arık
Mahallesi, Defne Sk. 18/2,
Çankaya, 06550 Ankara
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T +90 532 472 7666

production status
in development, seeking
producers and co-producers

total production budget
€ 1.000.000

contact information

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Guillaume Giovanetti
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Çağla Zencirci Guillaume Giovanetti writers & directors

Çağla Zencirci and Guillaume Giovanetti directed several shorts between 2004 and 2010 (selected for more than 200 Festivals: Berlinale, Locarno, Rotterdam, Clermont-Ferrand, Tampere, etc., and awarded 40 times); before, they completed their first feature film *Noor* (2012), shot in Pakistan, thanks to the support of Moulin d'Andé-Céci, and MEDIA. The film, a portrait of a transgender who wants to become a man again, premiered at Cannes ACID 2012, was then selected for more than 80 Festivals, awarded 15 Prizes, and had a successful theatrical release in France in April 2014.

The duo has then completed their second feature film in Japan, *Ningen* (2013), developed at the prestigious Villa Kujoyama Residence in Kyoto. The film premiered at Toronto IFF 2013, and after many invitations to worldwide Festivals, it has been released in theatres in France in April 2015, and will be released in Japan in autumn 2015.



Sp

La Vita Nuova
Carlo Zoratti, Cosimo Bizzarri
 Italy

intention

This story is a celebration of life in its tragicomic fullness. It is a story of humans looking for a way to be happy in dire circumstances. It is a tale about finding belief in a wasteland.

We decided to use a spiritual movement as the microcosm of the film. Cult members are by nature unsatisfied people who are looking for new answers. They also have to make a huge act of faith in order to believe in something that is considered nonsensical by the world outside. Working with them allowed us to explore two important themes: faith and power.

We then juxtaposed the big, existential claims of the spiritual movement with the trivial day-to-day life of an Italian village, in which everybody knows each other.

We populated it with three fragile and profoundly human characters: a door-to-door salesman that wants to be a guru, a nurse who joins the movement to solve her love problems, an cynical man who criticizes the spiritual movement but deep down wishes he could believe in it.

The story followed naturally, showing us that life can be wrong and deceiving, but will never cease to amaze us and make us smile.

A provincial cult spins out of control when its fabled prophet suddenly shows up.

synopsis

La Vita Nuova is a spiritual movement set in a village in Northern Italy.

Its self appointed leader Franco runs weekly sessions in which the members are subjected to a confused repertoire of New Age techniques that he claims were taught to him long ago by a fabled prophet called Dr. Yoni.

Among La Vita Nuova members, the most assertive believer is Pia, a nurse who hopes to find love and catharsis by following Franco's preachings.

Pia's best friend is Onelio, a cynical man who comes to the hospital to get his weekly dialysis treatment. Onelio believes Franco is an impostor and tries to talk Pia out of La Vita Nuova.

The situation could keep going on like this forever, until one day Dr. Yoni suddenly shows up in town. As the prophet turns out to be quite different from how Franco had described him, everyone is forced to question their own beliefs and fight for what ultimately matters.

production notes

director
 Carlo Zoratti

production company
 DETAILFILM
 www.detailfilm.de
 info@detailfilm.de

production status
 seeking co-production

total production budget
 € 1.200.000

current financial need
 € 1.100.000

contact information

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Carlo Zoratti
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Carlo Zoratti
 writer & director

Carlo is a writer-director who works on projects spacing from documentary to interactive multimedia. Invited in 2014 to take part in CPH:LAB, he's currently working on a fiction short titled *Calvario* with director Daniel Borgman. Parallel to his work in cinema, he has worked on non-linear storytelling projects and interactive pieces, such as Italian web tv *Pronti al peggio* and the live shows of Italian pop star Jovanotti.

Cosimo Bizzarri
 co-writer

Cosimo is a writer who works across different media for projects standing on the edge between documentary and fiction. He combines his activity as a scriptwriter with a career in journalism: he worked as the Executive Editor of *COLORS Magazine* and wrote non-fiction stories and videos for *The Guardian*, *Wired*, *The Atlantic*, among others.

Carlo Zoratti and Cosimo Bizzarri co-authored *The Special Need*, a feature documentary that premiered at the Locarno Film Festival in 2013 and obtained a few international awards, including an audience award at 2014 SXSW Festival and a Golden Dove at 2014 DOK Leipzig.

AdaptLab

Book of Projects 2015

AdaptLab

AdaptLab

In 2012 we had the idea of creating a specific branch dedicated to adaptation, in association with IBF and Initiative Film, and now we have a new partner on board – the SCELFF (the Civil Society of the french-language publishers) – and some more international events have been set up, confirming the relevance of the initial approach. AdaptLab evolves according to the trends and aims to offer a more and more precise frame on the base of this demand.

The initial idea which led to the creation of this branch of TFL remained unchanged and hangs on two major hinges:

- The possibility of being an incubator for adaptation projects, carried by a director or a producer who can come to AdaptLab with a co-writer.
- The possibility for a writer who wants to acquire skills in terms of adaptation, and to work on projects that will be adaptations of novels pre-selected by TFL, allowing the writer the freedom to explore the adaptation process and develop their craft.

AdaptLab aims at selecting books with potential and with free rights when presented in Torino, and wants to shine a light on European screenwriters who can work on stories coming from other media and develop them into original screenplays.

This year, the first 2 workshops took place in Locarno, Switzerland and in Volendam, the Netherlands. We wish to thank all authors, publishers, producers, our young translators, who made the books available in English in record time, our supporters in the partner countries, and guest trainers and experts, who shared their passion with us, as well as Agata who watches over us.

The high number of one-to-one meetings with AdaptLab projects requested by decision makers during the last editions of the TFL Meeting Event, confirmed the strong interest of the international film industry towards adaptation, which proves to be a growing trend.

Please welcome the 14 scriptwriters who have worked through 3 intensive workshops under the guidance of the 3 tutors to bring you what has now become "their" stories as well.

Tutors 2015



Isabelle Fauvel
France



Răzvan Rădulescu
Romania



Eva Svenstedt Ward
Sweden

Trainers 2015



Ido Abram
Netherlands



Pierre-Emmanuel Mouthuy
Belgium



Marten Rabarts
Netherlands

a project by



with the support of



in collaboration with



Projects based on pre-selected novels

Back to the Coast

(Terug naar de kust)

Maria has money problems, two children from a failed marriage and a depressive boyfriend. When she gets pregnant she decides not to keep the baby and then the letters start to arrive. Threatening letters, from pro-life activists she thinks at first, but then she begins to suspect others, eventually her own boyfriend.

She flees to her family home where her sister now lives. Isolated, set in the dunes of the Dutch coast, redolent with memories of a childhood she does not want to revisit. As the death threats follow her to her hiding place, Maria begins to fear not only for her life but her own sanity. This is relentless suspense writing: a description of Maria's hellish descent into a world of induced paranoia which ends with a narrow escape from a carefully planned murder

by Saskia Noort

Ambo|Anthos Uitgevers (2003, Amsterdam, NL)

genre: thriller

translations

England – Bitter Lemon Press Ltd, 2009

France – Edition Denoel, 2007

Germany – Rowohlt Verlag, 2005

Russia – Zakharov Publishers, 2005

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See the project
on page 74



Saskia Noort

author

Saskia Noort (1967) is a novelist and columnist. She studied journalism and dramaturgy in Utrecht. She published her first book in 2003, the literary thriller *Back to the Coast* (*Terug naar de kust*), followed by *The Dinner Club* (*De eetclub*) in 2004, *New Neighbours* (*Nieuwe burenen*) in 2006 and *The Renovation* (*De verbouwing*) in 2009. *Back to the Coast* and *The Dinner Club* were both nominated for the Golden Noose, the prize for the best thriller in Dutch. A total of more than 2.5 million copies of her books have been sold and her work has been published in more than fifteen countries. In February 2010, Noort won the Prix SNCF du Polar, an important French readers' prize, for *Petits meurtres entre voisins* (*The Dinner Club*). Several of Saskia's books have been filmed, *Back to the Coast* in 2009, *The Dinner Club* in 2010, *The Renovation* in 2012 and *New Neighbours* as a TV-series in 2014.

From the District File

(Extraits des archives du district)

In this haunting narration from a postmillennial urban zero zone, the central character gains hope, strength, and renewed energy from conducting a nearly invisible campaign of microsabotage against a surrounding but amorphous bureaucratic terror.

A skeptical new conscript to the burial clubs of the aged, the protagonist performs small but cunning acts of resistance. He recreates whimsical conversations with his son, now co-opted by the same forces that have lately grown aware of him. He inserts mistakes in the club's reports to the district, thereby defiantly remaking history in small ways. By slow degrees his acts put him in contact with what appears to be an organization of resistance. Then the forces of closure and constrictio, quick to snuff out the merest hint of individuality, surround him with violence and images of death.

His only recourse, other than capitulation, dissimulation, or death, is flight, but only to a wasteland on the edge of civilization. Living in an abandoned but mysteriously furnished garbage truck, he finds solace in the mongrels that roam the area, broods like a fisher king upon the rubble as winter impends, and plots the "burial" of his narration deep within the district file.

From the District File is a finely tuned dramatic novel that re-invents the underground man for the nineties and in so doing gives us a story that is muted but powerful and oddly transcendent.

by Kenneth Bernard

Le Tripode (2014, Paris, FR)

genre: mystery, sci-fi

translations

France – Le Tripode, 2010

Spain – Errata Naturare, 2012

USA – University of Alabama Press, 1992

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See the project
on page 72



Kenneth Bernard

author

Kenneth Bernard is a playwright and the author of two previous works of fiction, *The Maldive Chronicles* and *Two Stories*.

His fiction has appeared in dozens of journals and magazines, and he has been awarded a Guggenheim fellowship for drama and an NEA fellowship for fiction, among other awards.

The mentioned synopsis and author's biography are properties the University of Alabama Press (www.uapress.ua.edu).

Good Luck!

(Buona Fortuna)

Margot is a 38-year-old journalist who writes about culture and society for a local newspaper in Genoa (Italy) under a temporary contract. To eke out her small income, she occasionally contributes feature articles to a local weekly magazine. She has an ironic, sarcastic, often desecrating style, and her view of the world and people's hypocrisy allows her to find original interpretations of reality, in both her job and day-to-day life. Recently she's only had problems: for three years she's been in a turbulent relationship with a problematic partner, aka Tormento. Diesel, the cuddly cat she has shared her life with for the last fifteen years, gets cancer and needs to be put to sleep...

But, suddenly, something changes. 83-year-old Caterina runs a small betting shop in the centre of Genoa. The elderly lady lives alone in a huge house, she has two cats – Jack and Pot – and keeps working to feel she is still part of the world. Fate will make the two women meet and become friends. But how?

Something terrible happens to Caterina and Margot becomes a sheet anchor for her elderly friend, with the help of some colleagues and Sergeant Tommaso Crocetta, she will find out who is behind the events that are devastating Caterina's life. For living and solving the problems that life puts on your path, you need to be clever, brave, auto-critic... but also a bit lucky!

by **Barbara Fiorio**

Arnoldo Mondadori Editore (2013, Milan, IT)
genre: **drama**

translations

Spain – Suma Editores, 2014

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Arnoldo Mondadori Editore
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www.librimondadori.it

See the project
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Barbara Fiorio
author

After her Humanistic Studies, a Degree in Graphic Design and a Master in Marketing Communication, Barbara Fiorio has worked for more than 10 years in Theatre Promotion and has been working for more than 10 years for the President of Genoa City.

Two passions in her life, since she was a child: writing and reading.

She published an ironical essay on classic folktales *C'era una svolta* (Eumeswil, 2009) and the novel *Chanel non fa scarpette di cristallo* (Castelvecchi, 2011). *Buona Fortuna* is her first novel, published by Mondadori (2013). For more information, please visit www.barbarafiorio.com

The Annwyn's Secret

(Il Segreto degli Annwyn)

See the project
on page 78

Year 2222: humans have to rebuild on the ruins of a world ravaged by natural disasters. The young Chrysalis finds a strange object, which is not of human nature. She is an "annwyn" provided with great capabilities, to which not even the Experimental Team of the new born Unified Power can oppose.

The focus is given to the REM, the paradoxical sleep. Dreams are the key to open the Mystical Gate which allows the entry to other dimensions. But there are obscure forces working, and the Unified Power is aware that only an annwyn could operate a Vibratory Matrix. Chrysalis may discover more mysteries related to the people living next to her since some of them are hiding further secrets.

Chrysalis' past lives and the search on the Collective Memory play a determinant role. She shall choose between accepting herself as she is or becoming an instrument of power which may also damage other human beings.

But actually the Vibratory Matrix could be, in the wrong hands, another terrible instrument of destruction.

by **Claudine Giovannoni**

Edizioni Ulivo (2013, Balerna, CH)
genre: **realistic fiction – myth**

translations

English – Austin&Macauley – London (to be published next fall)
Portuguese – sent for appraisal

rightholder's contacts

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Claudine Giovannoni
author

Claudine Giovannoni was born in 1959 in Locarno (Switzerland). Since youth, she was enthralled by learning foreign languages and cultures. She lived and studied in the USA and in the Dominican Republic.

She is as well deeply interested in philosophy and theology. All these topics mixed together brought her to travel around the world. She takes inspirations from real life experiences and subconscious ones, transcribing her happenings' into novels or poems. *The Annwyn's Secret* is her fourth novel now translated into English and Portuguese.

The Listener

(Ti ascolto)

Diego Tribeca has a secret: he listens to the phone conversations of four of his neighbours and spends his days spying on them. His eavesdropping starts as a voyeuristic curiosity but in the solitude of his apartment it develops into an obsession and he slowly insinuates himself into their lives.

He meets Marta, a woman who is fighting breast cancer but does not want anyone to know about her illness, Stefano, a man who seduces women through internet scrabble, Agnese, a 40-year-old woman who has just broken her boyfriend's nose and The Heron, an anorexic teenager who is slowly disappearing without anyone realising. Diego listens to all of them and hears what they are not saying.

All four of them are trapped in their fears, they conceal their problems behind a facade of perfection, they create an image of themselves that does not correspond to who they really are. Their lives are shrouded in a white lie they cannot seem to dispel. Ultimately Diego's involvement in their problems will bring him face to face with a secret from his own past which will change his life forever.

by **Federica de Paolis**
Bompiani (2011, Milan, IT)
genre: drama

translations
France – Grasset, 2012
Germany – Knaus, 2012
Spain – Te Escucho, 2012
UK – Troubador, 2014

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publisher's info
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Federica De Paolis author

Federica De Paolis (Rome, 1971) graduated cum laude at La Sapienza University in Rome in 1995. As a cinema dialogist she was nominated for the Agave award for Best Dialogues in 2004. She held screenwriting and creative writing classes at the IED.

In 2005 she realized a documentary about Robert Guediguian with Angelo Bozzolini – *De la famille et d'un amour immoder* – which was selected in the non-competitive section at the 2005 Torino Film Festival.

Her short stories have been published by Nuovi Argomenti, la Repubblica and other literary anthologies. De Paolis' bibliography includes: *Lasciamo andare* (Fazi, 2006), *Via di qui* (Fazi, 2008), *The Listener (Ti ascolto)*, Bompiani 2011, Pavoncella Prize), *Rewind* (Bompiani, 2014).

The Saga of Gösta Berling

(Gösta Berling Saga)

The hero, Gösta Berling, is a deposed minister, who has been saved by the Mistress of Ekeby from freezing to death and thereupon becomes one of her pensioners in the manor at Ekeby. As the pensioners finally get power in their own hands, they manage the property as they themselves see fit, and their lives are filled with many wild adventures, Gösta Berling is the leading spirit, the poet, the charming personality among a band of revelers. But before the story ends, Gösta Berling is redeemed, and even the old Mistress of Ekeby is permitted to come to her old home to die.

The author's biographical note and the above synopsis are from Wikipedia. The Translation used for the purpose of this adaptation is the Penguin Classics Paperback edition (UK, 2011).

See the project
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Selma Lagerlöf author

Selma Ottilia Lovisa Lagerlöf (1858 –1940) was a Swedish author. She was the first female writer to win the Nobel Prize in Literature, and most widely known for her children's book *The Wonderful Adventures of Nils (Nils Holgerssons underbara resa genom Sverige)*.

Published in 1891, *The Saga of Gösta Berling* is her debut novel. It was made into a 1924 silent film directed by Mauritz Stiller starring Greta Garbo, Lars Hanson and Gerda Lundequist

A1

Becoming Margot

Geoff Bellhouse

United Kingdom

synopsis

Margot is a bright, beautiful and intelligent woman. At 38 years old, having sacrificed a promising career in journalism to take care of her late parents, she has become resigned to a life without work, a hellish boyfriend nicknamed Tormento and a dying cat called Diesel.

Set during the summer in her provincial hometown by the coast, her only escapes are the weekly coffees with her best friend Lucia and the time spent with her outspoken and free spirited 82-year-old Auntie Caterina.

But circumstances around Margot are changing. A chance encounter with an enigmatic woman, who is later found dead under suspicious circumstances, forces Margot to look inwards and at the world around her. She decides to investigate the life of this woman and discovers some truths of self-control, luck and good fortune.

As Diesel becomes increasingly unwell she senses her own boredom with her current existence. Tormento is suspiciously spending more and more time away. As the weeks progress Margot is forced to make adjustments in her life, some upsetting, and some life affirming. But with change comes hope and a new life for Margot.



based on the book:
Good Luck!
by Barbara Florio

Can you fall out
of love with someone
only to fall in love
with yourself again?

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scriptwriter's vision

I like to imagine that everyone, however successful, at some point in their lives has questioned their own ability to achieve their goals. Whether it is because of pressures from family or friends, dictated by tradition and society or merely the circumstances people find themselves in, I believe that people simply can get caught up.

I discovered my story by reading a certain review of *Good Luck! (Buona Fortuna)*. Very quickly I began to picture the life of the woman who had written it. Her writing is sad but clearly the book has given her an escape from the mundane world she exists in. She talks about laughing and crying like an idiot, reflecting on her own past life and her grandmother. I imagined that the life she lives is perhaps not the one she would have chosen.

In *Good Luck!* Margot is independent and free. She is representative of modern women who have chosen a career against old-fashioned and traditional views of domestic roles at home. But I think the lady who wrote this review is somehow caught in-between. Someone who maybe once had a dream of independence but for whatever reason has been swept up by the exact conventional views that she talks about, and is now left only finding freedom in other peoples words.

I wondered if Margot might have fallen into this trap had circumstances been different. Maybe one wrong decision and she would not have become the woman that she appears in the book.

I would like to create the story of a woman who has lost her way, who through her own will and external circumstances changes herself to become more like the free Margot that we know in the book. In a way it is taking the lady I imagined writing the review and moulding her into *Becoming Margot*.

I hope it is going to be a story that is uplifting, a portrait of a woman at a particular junction in her life. I want it to be a light-hearted, comedic yet sensitive film, but not one where someone falls in love with another person. I want to build a narrative where someone falls out of love only to fall in love with themself again.



Geoff Bellhouse

Born in London in 1984, Geoff began his film career at the Septima Ars Film School in Madrid, Spain. He studied Direction for a year, before returning to the UK to complete a Masters in Filmmaking at The London Film School. He graduated in 2010 having worked on several award winning independent shorts and documentaries.

In 2012 Geoff was selected to participate in the European Short Pitch Scheme hosted by NISI MASA. He was also an Alumnus of the 10th Berlinale Talent Campus, which runs alongside the Berlin International Film Festival.

So far Geoff's works have been screened and exhibited at festivals across Europe, including a BIFA nomination. In 2012 his short film *Roots* premiered at the 56th BFI London Film Festival. His last short film *Anita*, supported by Film London, has screened at the 57th BFI London Film Festival as well as Encounters 2014.

Currently working as a freelance director and screenwriter for documentaries and fiction, he is in development of his first feature script.

AI



The Listener

Nathalie Biancheri
Italy

based on the book:
The Listener
by Federica de Paolis

synopsis

In the sweltering heat of mid-August, 37-year-old Diego Tribeca, a disillusioned travel writer, returns home to Rome after ten years of incessant travelling.

He needs an operation on his retina, which has become detached, confining him to a state of semi blindness. Diego despairs over his limited mobility until he discovers the battered old house phone is intercepting his neighbours' calls. Soon he is addicted to the conversations of three women: Marta, who has cancer but has not told anyone, Agnese, who is pregnant with the child of her married lover and Giuli, who is battling anorexia and her mother. Though their provincial existences are everything Diego has tried to escape from, listening to their problems sparks his curiosity. Despite himself he becomes involved in their lives.

Diego finds ways to meet them, he starts meddling in their affairs and becomes particularly attached to Marta. But when he realises that Marta is falling for him everything changes, as his fear of responsibility and commitment once again take hold of him.

*A lonely writer
obsesses over the
lives of three women
as he listens to their
calls through his
broken phone.*

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producer
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scriptwriter's vision

The Listener is a small, human story: a man's journey through the conversations of others that will ultimately challenge his own perception of freedom. Through Diego's spying and meddling we explore the lives of three women in Ostia, the impoverished seaside suburb of Rome. These characters all have a "flaw" or illness they hide from the world in an attempt to maintain a façade of happiness and normality. Their secret struggle to appear perfect makes them all terribly alone.

What I loved about the book, and have enhanced in my script, is the tone of dark humour and underlying absurdity of life that counterbalance the heaviness of the characters' problems. These comical aspects are mostly a consequence of Diego's actions. At the very beginning of the story, Diego needs to protect his damaged eye from the light and starts wearing an old superhero mask he finds in the house. It is just a way to keep his eye patch in place but the mask naturally attracts astounded stares from the locals. Diego so hates the provincial neighbourhood in which he grew up that he revels in their indignation and wears the mask like a statement, an open provocation. However, as he becomes addicted to the phone conversations he also unconsciously immerses himself in the role of the hero and begins meddling in the lives of the three women, initially unbeknownst to them. Yet this half-blind masked man needs to learn how to help himself before he can hope to save anyone else.



Nathalie Biancheri

Nathalie graduated from Kings College in Comparative Literature and Classics and began her career at the BBC soon after.

She has worked as a Researcher, Associate Producer and Self-shooting Director across Arts, History and Science documentaries. She has developed and worked on a number of landmark BBC films and magazine shows such as *Jungle Atlantis*, *The History of the World in Three Cities* and *The Culture Show*.

Nathalie continues to write and direct fiction and her short film *The Crossing*, an adaptation of a short story, was nominated for Best Short Film at Edinburgh International Film Festival in 2015. It won a number of awards internationally including Best Short Film at Santa Monica Film Festival.

Nathalie's last short film, *Gibberish*, won a € 5,000 script grant through the ICI for "most original short film concept" and is currently in post-production.

Nathalie is currently developing *The Listener* with the Italian production company Masi Film and works as a freelance director.

AI

From the District File

Maxim Cirlan

Moldova/Romania

synopsis

In a digital dystopia, handwriting is punishable by law. For the sake of safety, written communication is allowed only through computers always connected to the internet. Citizens are organized into grimy districts where garbage trucks patrol instead of police cars. The elderly – deemed unproductive and belonging to the old system – are thrown into “Burial Clubs” to be sedated with medication and erotic chats.

John – a 66-year-old widowed father and a man with radical ideas – is trying to fight the system from inside. He works as a secretary at one of these Clubs, performing acts of micro sabotage. Years ago he lost contact with his sole son, Jiri, who became the initiator of the panoptic policies and the head of State monitoring affairs. Since then they have been avoiding to meet. John, afraid to face his tyrant son directly, keeps a secret handwritten diary intended for Jiri, expressing his true thoughts on the absurdity of the new created world to which Jiri has contributed. He hopes that the lost son will read it one day and it can enlighten him. In an ambush organized by the district security John saves Doris, another freedom fighter. They fall in love, but when Doris realizes John’s blood ties to the figurehead Jiri, she abandons him. As the authorities discover John’s subversive activities, he has to flee to the outer limits of his district. He finds refuge in a mysterious abandoned garbage truck filled with blood-spattered diaries until Jiri tracks him down. The much expected moment has come when John has to embrace his son or fight a lifelong enemy.

based on the book:
From the District File
by Kenneth Bernard

Handwriting
is outlawed.
A father writes
a diary for his
estranged son,
the initiator
of this policy.

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scriptwriter’s vision

“Our thoughts, feelings, desires and actions are being robotized; ‘life’ is coming to mean feeding apparatuses and being fed by them. In short: everything is becoming absurd. So where is there room for human freedom?” This quote from Vilem Flusser’s *Towards a Philosophy of Photography* represents perfectly the issue at stake in my proposal for the adaptation of the absurdist/dystopian novel *From the District File*, by the similarly dystopian author Kenneth Bernard. From the book I have kept the atmosphere and the main characters, changing their role when needed. John’s diary is composed of untouched chunks of the book which have impressed me in particular and are related to the topic. Although the subject is quite heavy, the narration, the world of the district and the often absurd characters make it witty and humorous. (Re)creating the world of the district offers a lot of space for the imagination.

The background of the story is a society where handwriting is forbidden for the sake of the security and the well-being of the district. The rest of communication is monitored through internet. Orally people have nothing critical to say about their lives because they are busy with work, shopping, consuming money, images and internet.

The protagonist of the film, John, is one of the few that still fight for human freedom. Why? Because freedom is not valid anymore when it is monitored as in the district. However there is an interesting paradox. Jiri, John’s son is the one that introduced the policy of handwriting prohibition. John feels responsible for that. The feeling of guilt makes him write down for his son his swan song: a diary where he expresses the absurdity of the life in the district, questioning where does the controlling power come from? It comes from the soulless machines.

How strong are the blood bonds against the greed for power nicely packed in an illusion of a great vision? How free are we when we let ourselves be monitored for the sake of our own safety? How do we know that it will not turn against us? How can small changes today, make big changes in the future? For example, Finland is one of the first countries to stop making cursive handwriting classes compulsory, as keyboard skills are seen as more useful. My ambition is to create a dystopian film that will make the audience ponder these questions.

My personal connection to the story is the appreciation I have for the author and the feeling that I start noticing in our world phenomena common to the world of the district.

I do not want to live in a world where all my actions and words will be recorded. That is something I am not eager to support or live under. This is my strongest link to this story.



Maxim Cirlan

Maxim Cirlan was born in Moldova in 1987. He finished school in the UK, where he excelled in foreign languages ending up speaking 7 languages fluently. He moved to Greece where he studied Classics and afterwards studied Directing and Scriptwriting in Prague. In 2013 he took part in the workshops of the Cannes Short Film Corner where he screened his diploma film *Now You Know*, which travelled to more than 40 festivals.

He is co-writing with the Romanian director Nora Agapi, the feature documentary film *Timebox*, which participated at the Sarajevo FF after having won at the pitching session of the OneWorldRomania 2014. Maxim has been enrolled as observer at the Balkan Documentary Center Discoveries 2015.

So far Maxim has written and directed 5 short films with one more in pre-production.

He is currently co-writing with the Greek Academy awarded scriptwriter Panagiotis Evangelidis his feature film debut *Living Berlin*. Maxim lives and works in Berlin.



Back to the Coast

Philip Kelly

Ireland

based on the book:
Back to the Coast
by Saskia Noort

synopsis

Maria is content with her life in Belfast. She sings in a covers band, making enough money to support her and her two children. However she still aims for her big break in the music industry. With that in mind she makes the difficult decision to end an unplanned pregnancy.

Attending Northern Ireland's only legal abortion clinic forces Maria through an abusive gauntlet of pro-life campaigners. She pushes through but is clearly shaken by the experience. Soon after she receives an anonymous letter. *You murdered your child. You don't deserve to have children. You don't deserve to have a life.*

The threats continue and escalate but with no help from the police Maria struggles to find someone she can trust. Feeling she can no longer protect her children in their own home, they flee to the holiday town of Portstewart, seeking refuge with her sister, Anne, at their family run guesthouse.

Portstewart does not offer the safety she hoped for. The stalker continues his attacks and returning to her hometown forces Maria to face a past she had tried to leave behind. Starting to see visions of her schizophrenic mother, Maria starts to question her own sanity and if her stalker is real or imagined.

How well do you
know your family?
How well do you
know yourself?

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scriptwriter's vision

My ambition with this adaptation is to create a compelling thriller with themes of motherhood and the thin line between sanity and insanity.

The original book is a crime novel, but touches on some interesting themes concerning family history, motherhood and the moral issues surrounding abortion. For the film adaptation I wanted to focus on these themes and accentuate them. As a result I feel the film has moved into the realm of psychological thriller and in some aspects straight horror.

Quite early in the adaptation process I decided to move the story's location from Holland to Northern Ireland. This has not only allowed me to write about a location that was more familiar to me, but also allowed more scope for the topic of abortion to be explored. The Marie Stopes Clinic in Belfast has been laid siege to by anti-abortion campaigners since the day it opened. The experience of having to attend this clinic pushes Maria to further question her difficult decision, the consequences of which make her question her sanity, and if she is following in the footsteps of her mother's psychosis.

As in the book, Maria will be the central character and the story of the film will be portrayed from her point of view. As the story progresses and Maria starts to question her own sanity it is important for me that the film plays with the concept of the unreliable narrator. In the novel the reader is pretty assured that Maria is not succumbing to the same psychosis her mother did, but in my adaptation I would like to plunge the audience further into the story and mind of Maria, so they are as unsure as she is.

Finding the balance between a thrilling plot and the complex themes will be important. Maria will strive to protect her children throughout the story while the entire time questioning if she is doing the right thing. Wondering if you are making the right decisions for your family is something all parents will be familiar with. I would aim for audiences to feel conflicted about some of the decisions Maria has to make, but all the time empathizing with her role as single mother.

Set against the harsh and beautiful landscape of the Northern Ireland coast I feel an exciting, scary and thought provoking story can be told. Do we really know our family and ourselves? What makes us who we are? What lengths will people go to for what they believe is right?



Philip Kelly

Philip Kelly is an Irish writer/director currently living in London. He started his career as an editor and has written and directed short films and music videos while also creating some more experimental work for the stage.

The Galway Film Centre and RTE in Ireland funded his most recent short film, *Scratch*. The film went on to be screened at festivals around the world including the Jameson Dublin International Film Festival, the London Short Film Festival and the Tribeca Film Festival where it was nominated for Best Narrative Short. The film was described as "... somewhere between *Clerks* and the dark comedies of Martin McDonagh".

Early in 2015 he co-wrote and directed his first play (*Locked*) which debuted at Collaborations festival in Dublin. In March 2015 he joined Time Inc. UK as an in house video producer, creating video content for several of their magazine brands.

He aims to create more work for the stage and has several feature film treatments in development.

AI

The Saga of Margareta

Ivan Knežević

Serbia

based on the book:
The Saga of Gösta Berling
by Selma Lagerlöf

A violent neo-romantic western set in the wintry landscapes of 19th century Europe.

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synopsis

Margareta, a stern, beautiful woman in her mid-forties, manages a sprawling metalworks estate with an iron hand. She is stuck in a marriage with the Major, a timid and passive man she does not love, and she is struggling to establish a relationship with her daughter Elisabeth.

After a chance encounter, a stranger walks into Margareta's life. Berling, a drifter and war veteran in his forties, comes to her aid during an ambush on the road. Margareta invites him to stay in a separate wing of the estate where she, to the dismay of the estate workers, houses traumatized and destitute war veterans.

Over time, the quiet, reserved Berling reveals a well-read and charming man. He endears himself to the entire household, especially the clearly smitten Elisabeth.

Berling, however, has his eye on Margareta. When turned down, he reveals a different side to his person. Manipulating the Major, Elisabeth and the other war veterans, he turns the entire household against her, culminating one winter evening when she is thrown out of her home.

Left alone, Margareta resorts to extreme measures to reclaim her estate and her dignity, but most importantly, save her daughter from the increasingly unhinged Berling.

scriptwriter's vision

Despite their differences, all of the shorts and features I have written have had women as protagonists. And simply thinking about what I love about *The Saga of Gösta Berling* kept bringing me back to the story of a strong woman cast out of society for loving and never forgetting the wrong man. By introducing a kind of a role reversal, I wrote a story of the kind I love very personally, of redemption, revenge and horrible psychological and physical violence.

The Saga of Gösta Berling became a western set in a non-specific time and place. A wide, snowy landscape, with frozen lakes and dense forests roaming with packs of wolves. Distant fires glistening in the bloodied snow.

One of my favorite films being *Aliens*, I kept imagining Margareta as an Ellen Ripley-like character, strong and determined, but not without moments of doubt, anger, fear and desperation. And still, with an underlying kindness which is, after all, a fatal flaw in a harsh world like this. During the course of the story, she undertakes a difficult journey to take back her home, but more importantly, save the only person she cares about: her daughter.

On the other side is Berling, an expert manipulator, sweet-talker and narcissist, who – during the course of the film – degrades more and more into a force of nature, a jaded and rejected man with a grudge of his own, only for being rejected by Margareta.

The Saga of Margareta is an epic tale of love, revenge and redemption. Violent and emotional, and as harsh as a northern European winter.



Ivan Knežević

Born 1984 in Novi Sad, Serbia. He graduated from Film Editing at the University of Novi Sad Academy of Arts. Ivan works as an editor and writer, he edited the features *Autumn in My Street*, screened at the Sarajevo Film Festival's main competition in 2009, and *Withering*, screened at the Karlovy Vary International Film Festival in 2013.

He participated in the writers' programme of the Sarajevo Talent Campus in 2011, and the Script Station programme of the Berlinale Talent Campus in 2012 with the feature screenplay *Working Class Heroes*.

He wrote and directed the short film *Tamara*, which has been awarded Best Short Screenplay at the National Screenplay Festival of Serbia, and has been picked up for worldwide distribution by Eurochannel Inc. The short film *Tourist*, written alongside and directed by Ariel Shaban had its premiere at the Sarajevo Film Festival in 2014, and has been shown at numerous festivals.

AI

The Annwyn's Secret

Manuela Piemonte
Italy

synopsis

Ireland, in the future. Climate change is consuming planet Earth and driving people insane. As worldwide protests rage against governments, 30-year-old Chrysa longs for a normal life. She works as a nurse in a clinic that helps some of the thousands of people who can no longer sleep without nightmares. Since the death of her parents, she lives with her younger brother Joshua on a boat beached on grassland. Chrysa has a secret she has kept since birth: she can hear people's thoughts, get inside their dreams and interact with them. This is a power she has rejected as a curse, preventing her from having close and intimate relationships. Even with Joshua, who knows nothing of her special powers.

One day Joshua suffers serious head injuries during riots protesting the inaction of the European governments. He ends up in a coma: Chrysa decides to go inside his mind to try to bring him back. While violent storms force people to desperate measures in the real world, in the dream world something else is at stake: in order to save her brother, Chrysa has to face her own demons. Joshua's dream world quickly turns to nightmares, nightmares which are so real they could literally kill her...

based on the book:
The Annwyn's Secret
by Claudine Giovannoni

Sometimes the most
terrible nightmares
happen while chasing
the sweetest dream.

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scriptwriter's vision

The Annwyn's Secret is a fantasy/dystopian novel with an environmentalist message.

It is set in three countries, with a story spanning two hundred years. Its adaptation has been quite a challenge. The main plot line in the book has a structure very different from the typical three acts of a script, and it could not work on screen as well as it does in the book. So I decided to keep the characters and parts of the world that I liked, and aimed at simplifying the story to its core elements: the difficult relationship between two siblings and the struggle of the main character to accept her true identity.

In the book there is one long, first scene with Chrysa falling asleep and travelling in the dream dimension, running at night under the rain along a dark street and ending up in a forest. I really like this beginning, so I decided to exploit this side of the character and to use it as the main plot. I focused the story as a heroine's journey taking place between two dimensions: the real world and the dream world. What if we had her powers? Would it make our lives better or worse? Chrysa could have anything in the world if she wanted to, but she is not interested.

Her dreams are simple: she dreams about a picnic with friends on a Sunday morning, she dreams about waking up in a real house of her own, not a boat, she dreams about silence and peace of mind, and most of all she dreams of a loving relationship with the only family she has, her brother.

As the Annwyn's myth on which the book is based is an Irish myth, I decided to set the story in Ireland, but due to the universality of its theme I could easily picture the same characters living near a lake, just as in the book, in a country where myths about nature and its magic are as old and strong.

We all struggle between our dreams and our reality, just like Chrysa. Siblings all over the world confront the complexity of their relationships throughout their lives. We do not choose siblings and it can take a lifetime to understand each other, just like Joshua and Chrysa.

I believe this story would make a touching, delicate movie about appreciating the details of everyday life and about facing reality instead of chasing rainbows.



Manuela Piemonte

Manuela is an Italian scriptwriter, writer and playwright. After a degree in Hispanoamerican Literature at the La Sapienza University of Rome and a diploma in Screenwriting at the Milano Civica Cinema School, she trained in workshops at the Locarno Film Festival, Trentino Film Commission and Kino-Scuola Holden. She is a Biennale College – Theatre Alumna.

Manuela gained wide experience in publishing, working as a translator and copy editor. She has written the script-to-book adaptation of many popular animation movies. Driven by a keen interest for contemporary history, she also worked as a researcher and filmmaker for the anti-mafia association Cuntrastamu.

Her first novel *Garden* was published in Italy (Mondadori, 2013) and Spain (Anaya, 2014) under the pseudonym Emma Romero. In 2015 her first co-authored play *Chinese Shadows* (*Ombre Cinesi*) opened in theater and she worked on her TV series *#LOVE* with minimum fax media.

She is currently involved in the development of a web series, a feature film and a play.

Own adaptation projects



The Untamed Memories

Uri Bar-on

Israel

based on the novel:
Killing the Second Dog
 by Marek Htasko

synopsis

Marek Htasko was propelled into international fame as a young intellectual rebel in the beginning of his twenties. Having the first film he wrote in Cannes in 1958, Marek gave many interviews against the Communists, and was promptly exiled from Poland.

Since he cannot go back to Poland, in a bout of vodka infused self destructive decision making he decides to accept a job offer in Tel Aviv. Quickly discovering, however, that loss of one's country is loss of one's identity and the writer's block is immediate. Since he cannot even write a single paragraph, he sinks rapidly down to the very lowest class of Tel Aviv holocaust survivors, hookers and pimps. Being in the worst place for him, is where he finally finds his inspiration for some of his best stories. The chronicle of Marek's years in Israel is spliced in the film with a story that he did manage to write after he left the country.

In the adapted story Jacob and Grisha are two unemployed migrant artists who become con men. They are planning to run a scam on an American woman visiting the country. What follows is a story of love, deception, cruelty and shame, as Jacob and the American tend to really fall in love with each other.

A lover without a cause finds himself down-and-out in Tel Aviv and Jaffa, taking all the wrong turns looking for his way home.

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intention

I ran into Marek Htasko's book by coincidence. It was a collection of stories written in the 50's that were about the low lives of Warsaw. I was captivated with the alchemy of the stories: aggressive, masculine, but very human, emphasizing the human freedom against the authorities. I checked who was Marek Htasko, and I was shocked to discover that in 1959-1961 non-Jewish Marek lived in Tel Aviv, next door to where I live.

The story of Marek turned me on. Something in his rebellious character, his romantic attitude as a freedom fighter who loves his country but exiled from it, got into my heart. In many ways I feel that the situation in Israel can lead to an equivalent reality like in Poland in the 50's and it raises many questions for me: will I be able to keep making my films if I am forced to leave Israel? And when I felt it will be impossible for me, the opposite question arose: am I so framed by the circumstances of my life, my memories and feelings, that I cannot even live in another country?

With the development budget of the Israeli Film Fund, I started a long research of Htasko's Israeli period. I found out that the Israeli media loved writing about him. I met his Israeli friends and lovers, visited the places he lived in and read anything he wrote about Israel.

At first I started writing about the chronology of Marek's days in Tel Aviv, but then I understood that by challenging myself to tell two story lines in the same film – one about the writer who could not write in exile and one of a story he managed to write – I could achieve a more complete and emotional story. The fact is that Marek lived the same way his characters lived, so the combination is undeniable.

The film will not only present the story of Marek but also the history of Israel in the years following its establishment in a very new perspective, the angle of "the Wild West of Holocaust survivors". Fist fights in bars, lonely people fleeing from the war with no family and hope, mixture of languages and a sense of anarchy are those who caught Marek's heart and will be the heart of this film.

production notes

director

Uri Bar-on

production company

RailRoad Films
 921 West University Drive
 Mesa, Arizona
 USA
 info@railroadfilms.net
 T + 001 480 349 9721

producers

Sol Goodman
 Nava Levin

production status

financing; seeking co-producers, chiefly in Eastern Europe and Germany

total production budget

€ 2.800.000

current financial need

€ 2.200.000



Uri Bar-on

Uri Bar-on has been continuously creating worldwide acclaimed shorts, documentary and fiction. His debut feature film *10% My Child* won Israeli Academy Award Best Indie Film of 2015 and is one of the last 6 runner up for the Best Israeli Film of the Year and contender for the American Oscar.

10% My Child was also screened at Santa Barbara Film Festival and 10 other festivals all around the world. His short documentary *72 Virgins* was screened at Sundance and Tribeca in 2003.

His short drama *A Different Love Song* won Best Short at Marbella Film Festival in 2005, and then went on to play in Miami, L.A. and Bolzano Film Festivals, among others. Uri has now written and directed for nearly every broadcast company in Israel, and his work was screened in various major worldwide television stations such as ARTE.

He is currently working on the development of *The Untamed Memories*, for which he has already secured development funding from the Israeli Film Fund and won the screenplay competition grant of Epos Film Festival in 2014.

AL WAY OUT



Lucky Summer is Coming

Catherine Maximoff

France

based on the book:
Encore heureux qu'on va vers l'été
by Christiane Rochefort

synopsis

When the teacher of a class of 13-year-old kids reminds them once again that they are failures, the youngsters decide to carry out Felicia's premeditated plan. All the children in the classroom stand up and leave the school. After the whole class takes this first step towards freedom, two girls decide to go further and head towards the countryside. Felicia and Marie, antagonists at school, become allies through their gradual discovery of their basic needs and the realization of how open their minds are becoming out of school.

Slowly, the incident appears to not just be local. Sofiane, the great class geek, has spread the video of their escape online. Children are going missing everywhere. It is an epidemic. The authorities try to keep the situation under wraps, but schools are leaking like sieves. The "deserters" also receive mysterious protection. Doors open, hands give bread.

The real world patrols roads, guards schools. Shops are forbidden to unaccompanied kids. People are divided. Some parents agree to cooperate by watching these disobedient kids. Others react by asking the police to stop looking for their children. Maybe this young generation is showing a way out to a better world.

An act of
disobedience from
a few children
against their
scornful teacher
begins an epidemic
of desertion.

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intention

Lucky Summer is Coming was written forty years ago. I feel that adapting this book into a story set in our contemporary world makes perfect sense, if we consider our urgent need for disobedience. The audacity of these kids seems to come from a utopian tale. Could this film be a relevant mirror to the issues in today's society?

The main characters are between 12 and 14 years old – the age when kids start to think for themselves, and to have their own dreams as future grown-ups. But it is still a generation that needs to be looked after and protected. And this ambiguity is very unsettling. These kids tell us: your adult world is gross, we do not want it. They confront the adults with their own powerlessness, their nonsense, and lack of courage.

Could this film be a road movie and a thriller at the same time? Hopefully yes. Of course, the journey the main characters take will shape the adults they eventually become. But this story will hopefully trigger our imaginations, questioning us if such a social epidemic were to happen tomorrow.

I also hope it will interrogate the relationship young people have with nature and education. My characters will either discover or re-discover nature and the ever-greater disconnection our humanity has from its animal side. They will also realize how much they learn away from school.

What are our vital needs? What has become of our relationship with time? Nature urges us to think about the immediate present. Our capitalist society pushes us to think about our future needs only. To be or to have, in some way.

I could make a realistic and militant film out of this story. But I would rather keep it somewhere between an initiatory journey and a political tale. And I most of all wish to share a thrilling story where one can start to imagine a different world. A way of staying alive!

production notes

original title
Encore heureux qu'on
va vers l'été

director
Catherine Maximoff

production company
Les Contes Modernes
La Cartoucherie, rue de Chony
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producer
Patrice Nezan

production status
in development

total production budget
€ 1.700.000



Catherine Maximoff

Following music studies and two university degrees in English and Communication, Catherine began her career as Production Assistant of a contemporary dance festival. It was by organizing dance film screenings that she got involved in cinema. She directed her first short film in 2001.

For ten years she has been filming dance and has made four creative documentaries, working closely with artists in the performing arts, to share contemporary culture with a wide audience. All but one of these have been co-produced by ARTE.

With this rich experience, she is now in the process of defining her own voice through writing stories. She has trained by taking part in two script development Labs (SOS/The Bureau and Le Groupe Ouest).

She is currently developing two feature films, after working as writer with directors such as Werner Penzel (Prix Fondation Gan) and Vladimir Blazevski on his current project *Freedom or Die*.

Lucky Summer is Coming, is her first feature as writer-director, for which she just received a writing grant from the Provence Region.

A1



Berlin Alexanderplatz

Burhan Qurbani, Martin Behnke

Germany

based on the book:
Berlin Alexanderplatz
by Alfred Döblin

synopsis

This is the story of a Nigerian refugee, Francis B. (25). He is crossing illegally from Africa to Europe when his boat gets into a storm and keels over. In mortal fear Francis swears to God that he will be a good, a decent man if HE saves him. His prayer is answered. As the sole survivor, Francis finds himself on a beach of the Mediterranean coast. Now it is up to him to keep his oath.

Francis' way leads him to Berlin, where he honestly strives to be a good man. Yet, to legally make a living as a stateless refugee turns out to be practically impossible. Soon Francis meets the shady German drug dealer Reinhold (26) and the two men join into a fatal friendship. Repeatedly Reinhold tries to rope Francis in for his purposes. Again and again Francis resists, but eventually he gives in and renounces his pact with God.

But Reinhold betrays Francis and kills his lover Mieke (19), who is pregnant. Only now Francis realizes that he has lost his way and that he has brought this misery on himself. He withstands the urge to kill Reinhold. As a broken, but also as a new man, Francis returns to Berlin and experiences a miracle: his child has survived the murder attack on Mieke. Francis, a father now, begins a new life.

A new
interpretation
of Alfred Döblin's
famous novel set
in present Berlin
in the refugee
community.

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intention

Berlin Alexanderplatz... I used to hate this book! I know, this is maybe not the right beginning for a writer's intention note, but I have to be honest: when I first read the novel – I had to read it in high school – I could not find a way into it. I fought my way through each chapter. With clenched teeth.

It took a couple of years – moving to Berlin and maturing in my artistic view – to shyly approach the novel again. Then to begin an intense flirt, eventually gain a better understanding of the story and finally to fall in love with Döblin's book... deeply. Every topic has its time. And every time tells its stories. Today we cannot ignore the urgent issue of refugees arriving in Europe and how the so-called "First World" handles this issue. Being a child of refugees myself I am strongly drawn to this subject matter.

That is also the narrative key that we chose for the new adaptation of Franz Biberkopf's story: we translate *Berlin Alexanderplatz* into the year 2015 and tell his story from the viewpoint of the African refugee Francis. Unlike the old Franz Biberkopf from the novel, our Francis is not an ex-convict, who is spat out of prison, but an illegal immigrant, who finds his way into the "Fortress of Europe". He has burned his passport – he is without nation, without a home, without a past. He arrives in Berlin, but he stays invisible; he has no voice, no lobby and he is forced into the criminal underground. He – very much a blind spot of society – is here, but not present. He is the one who will be a stranger, an alien, unwanted... always.

As in my previous films *Shahada* and *We are young. We are strong*. I will use a variety of filmic means, references to religion and mythology in order to create a new and unique vision of *Berlin Alexanderplatz* that goes beyond the sheer exoticism and a bourgeois dismay of the refugee community.

Ultimately, the story of *Berlin Alexanderplatz* is the story of two men, Francis and Reinhold, who are bound together by a cynical fate. As a reader of the novel then, and as a scriptwriter now I feel deeply drawn to the destructive magnetism between these two men. Their relationship is defined by the most human forces: by friendship and betrayal; by hatred and a dark eroticism, by love and the abuse of this love.

production notes

director

Burhan Qurbani

producers

Leif Alexis
Jochen Laube

co-writer

Martin Behnke

production status

in development, financing

production company

Sommerhaus Filmproduktion
Alleenstrasse 2
716 38 Ludwigsburg
Germany
www.sommerhaus-film.de



Burhan Qurbani
writer & director

Burhan was born in Germany in 1980, where his parents arrived in 1979 as political refugees from Afghanistan. In 2002 he starts to study Film Directing at the Film Academy Baden-Württemberg. *Shahada*, Burhan's first full-length feature film, is shown in the main competition at the 60th Berlinale 2010 and wins many national and international prizes. Burhan's second feature-length movie *We Are Young, We Are Strong*. is screened at many international festivals including Rome, Tribeca and Rotterdam and wins several awards. The film is nominated for the Lola German Academy Awards 2015 for Best Film and Best Cinematography and wins the Lola for Best Supporting Actor.

Martin Behnke
co-writer

Martin Behnke was born in 1978 in Berlin, East-Germany. He studied Screenwriting at the Film Academy Baden-Württemberg. For the adaptation of the children's book *Latte Hedgehog and the Waterstone* he received the German Animation Screenplay Award in 2014. He wrote the screenplay for *We are young. We are strong*. with Burhan Qurbani. Martin has also co-written the upcoming ARD mini-series *The City and the Power*.

A1

The Victim Adam Sanderson Israel / Germany

synopsis

On a hot summer day, Assa, a high-tech analyst, bumps into a ragged, destitute homeless man. Assa immediately recognizes the guy; his name is Ari, and he was once a brilliant analyst before getting fired several years ago from the same company Assa still works for. Based on their short conversation, it seems that Ari lost everything after losing his job – his wife left him, and no one else in the industry would hire him again.

Assa tries to get back to his routine, but something about this random encounter haunts him. Why was Ari fired? From short conversations with his workmates it seems that Assa was Ari's rival and there are hints that maybe Assa was responsible for his dismissal. This ambiguous guilt pushes Assa to help Ari out. He tries to find him a new job, and even lets Ari move into his apartment.

But pretty soon Assa discovers that Ari has no ambition to change, he lands in his house with no intent to leave. Assa becomes distressed by Ari's behavior, he is not as innocent as he thought he was. Ari slowly takes control of Assa's life, starts messing with his mind, until the point where it is not clear who is the oppressor and who is the victim.

based on the novel:
The Victim
by Saul Bellow

How far will we go
to cleanse ourselves
of guilt?

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intention

My first encounter with *The Victim* was when I found this book in my library, unaware of how I got it or who bought it for me, the book just lay there on one of the shelves. I opened the book and started reading. As the pages turned, I felt I was mesmerized by something very strong and unique – an original story about guilt.

I recognized myself in Assa's predicament, I felt what he felt, I knew what it is like to be guilt-driven, how confusing it is, how disastrous the implications are. What is fascinating for me is the ambiguity of guilt – a two faced, deceiving creature, which is uncatchable like a bar of soap. The whole dramatic pulse of the story lays in the tension of Assa's inability to decide whether to help Ari or to kick him out of his life, and this is a definition of the human spirit for me, beautiful and sad at the same time.

In this adaptation Saul Bellow's 1940s New York is replaced by present-day Tel Aviv, and the professional newspaper industry is replaced by the high-tech arena. The world of high-tech is extreme in both its salaries and in its savage rivalries. Young wonder boys are constantly replaced and the fear of being dismissed is always present.

I like to deal with ambiguous feelings in films, feelings that are hard to define. I find so much to share cinematically with this book, contributing my own music to Bellow's lyrics, recreating his tragic and absurd story, touching on this particular universal human condition and adjusting it to my own country and time. I think this adaptation can shed an interesting light on modern capitalistic wannabe Israelis, while also show the collapse of a man who spirals downwards by the demons of guilt.

production notes

director
Adam Sanderson

producer
Eilon Ratzkovsky
eilon@jap.co.il

co-writer
Guy Meirson

production status
in development,
seeking co-producers

production company
July August Productions
6 Beit Hilel Street
Tel Aviv 6701
Israel
www.july-august.com
T +97235100223



Adam Sanderson

Adam Sanderson was born in Tel Aviv, Israel in 1980. He started directing when he was 9 years old, using a home video camera bought by his father. Following the success of a music video he directed for his hip-hop band, he began directing numerous videos for Israeli musicians. These projects led him to direct award-winning TV trailers and commercials.

He co-founded *The Baboon Project*, a group of young directors who collaborated to create short films without governmental backing. He co-directed *This is Sodom*, a feature film parodying the last days of Sodom. The film went on to become Israel's greatest box office success of the past thirty years.

His second film, *Funeral at Noon*, an adaptation of a critically acclaimed Israeli novel, premiered at San Sebastián Film Festival (New Directors) and won the Best Actress Award at the Haifa Film Festival, the Critics Award at the Montpellier Mediterranean Film Festival, and the Special Jury Award at the Cyprus Film Days Festival. He co-created and directed *Sirens*, a television thriller series that aired on Israeli cable TV.

AI



Shipwrecking

Miguel Clara Vasconcelos
Portugal

synopsis

One day, our heroine Ana, a 15-year-old girl, sees in a homeless man the face of someone that she only remembers from family photo albums – the legend of her father, Tiago. Bit by bit, she and her mother (Olimpia) find their lives being invaded by this man, putting at risk the crucial financial arrangement they have with their well-to-do relatives. They hate Tiago because he had once made the family bankrupt and then abandoned them, thus making him a “persona non grata”. But Tiago is trying to make amends, before his death.

The story takes part in Vila Franca de Xira, a small town near the beautiful Tagus Delta Natural Park, not far from Lisbon. The death of Tiago deeply affects Ana, but she only recognizes her father later at the morgue. Olimpia on the other hand, who spent a lifetime waiting for Tiago’s return, ends up kicking him out of their home.

This personal tragedy is accompanied by a Legionnaires’ disease that affects the entire town. Over the course of the film there will be other participants that interact with the main characters, with improvised dialogues about real matters, allowing for the criss-crossing of fiction with reality.

based on the book:
Passages
by Teolinda Gersão

A teen and a kick scooter; a homeless man and the greatest mystery of all: can Love surpass Death?

contacts
Isabel Machado
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crimfilmes@gmail.com

intention

Teolinda Gersão is a writer from my mother’s generation, one about whom she used to speak with great admiration, both of her work and of her humanism. Her most recent book, *Passages (Passagens)*, begins at the funeral of Ana, who is the mother of some of the characters. Despite being dead, Ana speaks: the book is composed of inner voices. I still have this kind of inner dialogue with some people and this might be the reason why the book touched me in a sensitive spot.

The narrative presented in the book gives me the opportunity, through its characters, to develop complex feelings such as redemption and regret, crystallized love or latent revolt. The difficult handling of emotional and familiar ties in this screenplay, comes across as a point of reflection on contemporary life, where reality is a time continuum that neither erases the past nor eases the future. This cinema adaptation project focuses on a specific part of the novel *Passages*, where the narrative is more concrete and the characters are more palpable and therefore also more vulnerable. In the conversation I had with the writer, I found out that this story was based on real events and on her relatives. This relationship with real facts reinforced my interest in adapting this part of the book. Moreover, it inspired me to bring to the film contemporary elements of Portuguese reality. While writing the script, I sought to create ruptures that would allow for improvised dialogues between non-actors about historical facts, recent events and personal experiences.

The script was written ignoring genre conventions, rather by exploring the codes of realist cinema and documentary, but also those of comedy, melodrama, biopic, police and horror films. With this dispersion of genres, I intended to “free” the viewer from the emotional orientation which I think each cinematographic genre imposes. The film proposes various interpretations and narrative paths, seeking to develop a non-linear structure, like a hypermap in the era of interactive navigation. Nevertheless, shipwreck seems always inevitable.

production notes

original title Naufrágio	producers Isabel Machado M +351 918 719 591
director Miguel Clara Vasconcelos	Joana Ferreira M +351 918 719 895
production company C.R.I.M. Lisbon Portugal www.crim-productions.com	production status in development; seeking co-producers



Miguel Clara Vasconcelos

Miguel Clara Vasconcelos is a Portuguese film director. He has a Master’s Degree in Cinematographic Studies (Sorbonne Nouvelle, Paris 2012), a Post-Graduate degree in Art and New Technologies (European University, Madrid 2003) and he studied Classical and Portuguese Languages and Literature (Universities of Lisbon and Coimbra 2000).

He has been working in the field of Arts (Literature, Theatre, Dance and Video Art) and has specialized in Cinema since 2004. His short films *Depart* (2004), *Moments* (2007) and *Mya’s Universe* (2010), and his documentaries *Boxing File* (2005), *EX* (2007) and *Fighting Darkness* (2010) have been acclaimed by critics and public and won several awards worldwide.

The Golden Triangle (2014) won the Best Film Award at Curtas Vila do Conde International Film Festival and was selected for Rotterdam IFF, Edinburgh IFF, Janela IFF in Recife (Brazil), DokumentART IFF in Neubrandenburg (Germany), among other festivals.

His works float between fiction and documentary, poetry and reality, enlarging the cinematographic languages of representation.

AI



Your Face in Mine

Malik Vitthal, Ismet Prcic
USA / Denmark

synopsis

In this provocative medical drama set in near-future Baltimore, 40-year-old radio station manager Kelly Thorndike encounters his former high-school classmate, whose astonishing transformation spurs Kelly to confront his past and face his choices.

Martin Lipkin, once the white Jewish bassist in Kelly's teenage rock band, is now a wealthy African-American international entrepreneur, married to a gorgeous African-American woman with two adopted African-American daughters. Martin Lipkin underwent racial reassignment surgery (RRS) and now identifies as Martin Wilkinson.

An enigmatic gender-reassignment surgeon in Bangkok has added RRS to his repertoire, perfecting the processes of changing skin color, hair texture, facial structure, and beyond to achieve total metamorphoses.

Martin asks Kelly to document the story of his racial reassignment as part of his campaign to advocate the procedure to a global market. Stagnating in grief for the recent deaths of his Chinese wife and daughter, Kelly is desperate for purpose and radical change. He agrees to help Martin tell his story, unfurling a web of intrigue that propels him toward a future he never imagined possible.

based on the book:
Your Face in Mine
by Jess Row

*A broken man
struggles to find
a way to love
himself again.*

contacts
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intention

As a child, I wore many faces. I was the troubled kid in an Oakland ghetto, the spiritual son in the ashrams of India, the cool black skater punk in a rich white Malibu suburb. Each new environment assigned me a new identity, and these changes revealed the constancy of my inner self. This introduced me to distinction between inward and outward identities, leading me to question what we choose and what society chooses for us.

What it would truly be like, to be a real hood hustler, a legit monk's child, a spoiled white teen with long blonde hair? I am drawn to this story as if it were built for the diverse perspectives I once imagined, curious how society might choose differently for me, if I could choose to be someone else.

Set in the United States, Thailand, and China, *Your Face in Mine* delves into a world where those who desire to change their identity can do so through racial reassignment surgery. In our swiftly globalizing world, this story vitally examines how society convinces itself of rules that dictate the value of certain racial constructs. Yet this story dives far deeper than skin; as one character expresses: "It is not about race; it is about success and our own perspectives of what makes us successful."

Our story affords us the opportunity to explore identity and race from a game-changing perspective. Race as a choice upends its global role entirely; it rejects predetermination, confuting long-held societal assumptions. We will question how identity determines expectations and explore how expectations determine identity. We seek to challenge viewers to investigate themselves and how they assign success based on race. In this story, success is total acceptance of oneself, the result of our hero's journey.

Growing up in many different environments ultimately taught me about the inherent similarities we all share. I learned to accept myself when I acknowledged value in all people and perspectives. This is my version of success, and I feel now is the perfect time to share these ideas with a global audience.

production notes

director
Malik Vitthal

co-writer
Ismet Prcic

production company
Bacon Pictures
H.C. Ørstedsvvej 30
1879 Frederiksberg C.
Copenhagen, Denmark
baconcph.com

producers
Martin Werner
Riina Spørring Zachariassen

production status
in development



Malik Vitthal
writer & director

Born and raised in Los Angeles, Malik Vitthal graduated from the University of Southern California's School of Cinematic Arts. He co-wrote his feature directorial debut *Imperial Dreams*, which was developed at the Sundance Institute Screenwriters Lab and the Jerusalem International Film Lab. *Imperial Dreams* premiered at the Sundance Film Festival, where it won the Audience Award: Best of NEXT.

Ismet Prcic
co-writer

Ismet Prcic was born in Tuzla, Bosnia-Herzegovina and immigrated to the United States in 1996. He holds an MFA in writing from the University of California, Irvine. Grove Atlantic Inc. published his debut novel *Shards*, which received the Los Angeles Times Book Prize and the Sue Kaufman Prize from the American Academy of Arts and Letters.

Prcic is a Sundance Screenwriting Lab and Jerusalem International Film Lab fellow with the film *Imperial Dreams*, which premiered at the Sundance Film Festival and received the Audience Award: Best of NEXT.

Story Editor

Book of Projects 2015

Story Editing

Story Editing

From this year on, the Story Editing programme stands on its own in the TorinoFilmLab environment, and is given equal status as project-based schemes such as Script&Pitch or AdaptLab. This move should be understood as a reiterated statement that TFL is not only targeted at writers/directors, but aims at providing hands-on training to various film professionals: creative producers, audience designers, script consultants, fund/festival representatives, etc.

This is our strong belief that all these professions should develop their skills together, understand one another and work in synergy, in order to properly address the challenges that independent filmmaking is facing. We are also convinced that our role as a Lab is not only to introduce film projects to our invited guests, but also to promote talents at large. This is the state of mind prevailing behind the launch of *A Taste of TFL* event, which our 5 Story Editing Trainees will notably be attending.

Despite these novelties, the main idea of the programme remains the same: it still consists in enlarging the scope of experiences & tools of film professionals, whose work has to do with accompanying the development of feature film scripts. Story Editing trains to evaluate the potential and criticalities of projects and, crucially, to be able to communicate them to creative teams.

Last but not least, it is now easier for potential participants to apply; calls were merged, and there is only one deadline to remember: December 1st.

Tutors 2015



Antoine Le Bos
France



Isabelle Fauvel
France



Franz Rodenkirchen
Germany



Eva Svenstedt Ward
Sweden



Anita Voorham
Netherlands

Trainer 2015



Ido Abram
Netherlands

with the support of



in partnership with



in collaboration with



Laure Caillol

France

biography

Graduated from Sciences Po Paris and Atelier Ludwigsburg – La Fémis, Laure Caillol was the coordinator of Indie Circle, the European pool of distributors (Cinéart, Frenetic Films, Lucky Red and Haut et Court) from 2004 to 2012, working on films such as *Paradise Now* by Hany Abu Assad or *Thank You For Smoking* by Jason Reitman. Laure Caillol is now working for Haut et Court, taking care of the acquisitions, both for co-productions and distribution.

Haut et Court is a French production and distribution company; producing feature films such as *The Class* by Laurent Cantet and TV series, for instance *The Returned (Les Revenants)*; co-producing films, recently *The Kindergarten Teacher* by Nadav Lapid and *The Lobster* by Yorgos Lanthimos; and distributing films such as *House of Tolerance (L'Apollonide)* by Bertrand Bonello, *Mediterranea* by Jonas Carpignano or *An* by Naomi Kawase.

intention

Distribution is, to my mind, much more than the last part of the journey for a film, it is a way of thinking which can start very early on in the development of a project, notwithstanding the questions of financing and time. It is a way of making visible the potentialities and effects of the film.

Focusing on the creative process of scriptwriting is a chance for me to understand better this process and to learn more about how to accompany the creative team, especially to be faithful to both the author's universe and reach out to the audience.

This transverse knowledge can be useful at script stage, in the editing room, discussing the poster...

I am eager to use this experience for upcoming projects, especially among these new talents!

Sp



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"Make visible what,
without you, might
perhaps never have
been seen."

Robert Bresson

Filip K. Kasperaszek

Poland

biography

Filip currently works as a screenwriter and script consultant. He shares his time between Beijing, Europe and New York. His focus is mainly on international projects.

He teaches screenwriting at the Polish Film School in Lodz. Before, he worked as a teaching assistant at the Columbia University in New York. For years, he worked as a film editor. Last film he edited, *This Is Where We Live* premiered at SXSW in Austin and was released theatrically in the US.

Among many accomplishments, Filip is a Polish Ministry of Culture scholar (2014), Hollywood Foreign Press Association Fellow (2012, 2013) and a member of the Polish Editors Association. He participated in numerous workshops and trainings, (Sources2, Berlinale Talents).

Personally, he considers himself a moderately talented, but passionate, amateur chef and keeps dreaming about his own vineyard. And he does not care how cliché it sounds.

intention

Through many international projects, I developed a unique approach to amplify the emotional theme of each story. The core that all of us can understand and relate to. While appealing to a wider audience, the story can still preserve its own voice and flavor.

For me, everything starts with, and comes back to characters. They carry most of the answers and solutions. When working on a screenplay, I try to guide the author to find them. He is the one who knows exactly, how the story is supposed to be told.

I am obsessed with screenwriting theory and script analysis. But when moving to the practical field, all the theories stay behind. There are only the author and the text. All the answers lay within those two.

Sp



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Listen, understand
and ask the right
questions.

Tine Mosegaard

Denmark

biography

Tine was Head of Development & Industry at CPH:DOX from 2004-2010, and then moved on to Angel Films, a Danish production and distribution company, where she currently works as a developing producer and reader.

Tine spends much of her days reading and giving feedback on projects proposals, treatments and scripts. She teams up with writers and directors on Danish projects at early development phases, helping both creatively and financially to push the projects along.

Tine also assists Angel Films' distribution team reading and evaluating both Danish and International projects looking for pre-sales and distribution in Denmark and Scandinavia. Finally, she is in charge of Angel Film's co-production department, evaluating the potential of international projects looking for co-production and developing strategies to work transnationally. She was the Danish co-producer of Alex van Warmerdam's *Borgman*, which was screened at Cannes Film Festival Official Selection in 2013.

intention

I have always been in love with the written word and have always thought of the act of writing as the creative core of story development. I still do. But lately, and certainly as a result of having participated in Script&Pitch, I have come to think of writing differently.

I find myself more and more encouraging writers I work with to try to postpone putting any words on paper at early development stages. To try to shy away from moving quickly forward from treatment to script once the printing has begun. And to think, share thoughts and develop further away from keyboards instead. It can seem almost terrifying to keep exploring beyond that point, where putting the story in actual writing seems essential, and the fear of losing it lurks. But it is fascinating to witness the strength and the cohesiveness of the stories that develop and grow in that way. I believe the truly essential stays throughout exploring, that it will not get lost, and that it eventually ends up on paper.

Sp



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Write without
putting words
on paper.

Ayman El Amir

Egypt

biography

Ayman started out as a practicing medical doctor before following his dream of working in films. He holds an MFA from the Red Sea Institute of Cinematic Arts, Jordan, with a double major in Screenwriting and Film Producing.

His filmography includes writing, directing and producing fiction and documentary films, which have screened at many international film festivals. He has taken part in various script editing workshops and trainings. In addition, he has worked for the last three years as a screenwriting and film production lecturer in a couple of universities in the Middle East.

Now based in Cairo, he works as a script editor and teaches in many screenwriting and producing workshops. One of his main intentions is to help the new generation of Egyptian filmmakers by providing them with the necessary knowledge and skills to work according to the international standards. He is also writing the screenplay for his first feature film project as a director.

intention

I believe stories are living organisms that need support and care to grow. As all organisms, they can occasionally suffer from a certain illness. There comes the role of the script editor. The next challenge in this job is that you cannot communicate the strengths and the weaknesses to the story itself! You have to discuss it with the creator of that living organism, who is, in that case, the screenwriter. That kind of relationship needs mutual trust and collaboration to be beneficial to the story.

The core of my job as a script editor is to help the screenwriter to write truly his story, that it would not be controlled by his rational brain, but would involve the whole of himself, with all his emotional subconscious, spontaneous and intuitional insights.

Participating in TFL international lab this year, I realized that working with filmmakers from different backgrounds and countries could increase the value of story editing and add a nourishing different dimension to the story itself.

Al



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To be a script
editor I have to
balance between
following my
intuition and wisely
using principles.

Laura Piani

France

biography

After studying Cinema and Literature in Paris and Rome, Laura wrote a Master's thesis on the representation of couples in Cassavetes, Bergman and Rossellini's movies.

Laura began her professional life as a documentary director. Her first film was a portrait of George Whitman, the owner of the legendary Shakespeare and Company bookshop, where she worked as a bookseller for many years.

Laura then studied scriptwriting at the CEEA in Paris, graduating in 2011. Her first script was finalist in the Prix Sopadin 2011 for the Best Screenplay and Prize-winner of the Fondation Beaumarchais 2012. Through her collaboration with the director Diane Bertrand, Laura has worked on the adaptation of two novels. She is currently working with directors Marion Laine and Erick Zonca on two other adaptations. Laura writes thrillers for French TV and is on the writing team of the 6th season of *Spiral* for Canal+.

As a story editor, she works in French, English and Italian. She teaches scriptwriting at ESRA and at CEEA in Paris, where she lives.

intention

I enjoy stories, all kinds of stories. I enjoy hearing them and telling them. Characters facing dilemmas and travelling tortuous paths. Characters who are fraught with conflict. I love the crucial but fleeting moments when humanity surfaces in a situation, in a face; I relish the slow development of the ways characters internalize emotions, repress anger or fall in love.

As a writer, I love to change my point of view, and in my work as a story editor, I like to help other people to find the core of their story. To provide feedback, guidance, encouragement, and constructive criticism, to understand where the project has come from and is going, is truly a challenge and a passion for me.

Today more than ever I get real pleasure from questioning my own perspectives, my former experiences as well as sharing my joy and desire to write and tell stories.

A1



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"In the end,
we'll all become
stories."

Margaret Atwood

FrameWork

Book of Projects 2015

FrameWork

FrameWork

Undeniably attractive for the funding opportunities attached to it, FrameWork is not only about competing for much coveted World Production Awards. First and foremost, the programme looks to provide valuable & all-encompassing creative input to 1st & 2nd feature film projects before they enter the pre-production phase. That's why the scope of trainers involved is the largest among the TorinoFilmLab training programmes.

We would like to thank the script consultants, producers, director, director of photography, sound designer, actors' coach, post-production supervisor, head of film fund, and pitching trainer, who all demonstrated great dedication and generosity towards the 9 project teams. We would also like to thank this edition's pre-selection & selection committees for their hard work. For the first time indeed, FrameWork was accessible through an open call for applications.

The main workshop of FrameWork 2015 was organised in the picturesque town of Motovun (Croatia). At this occasion we initiated a 3-year partnership we are very proud of, with three film funds: the Croatian Audiovisual Centre, the Slovenian Film Centre, and the Friuli-Venezia Giulia Audiovisual Fund.

The neighbouring institutions joined forces to launch RE-ACT, an initiative combining a development workshop and a co-development fund, and aimed at enhancing film projects of the region and fostering their international potential.

FrameWork's line-up is predominantly made up of first feature projects this year, so we wish you many discoveries! And please, do not forget to vote for the Audience Award!

Trainers 2015



Peter Albrechtsen
Denmark



Marietta von Hausswolff von Baumgarten
Sweden



Antoine Le Bos
France



Alejandro Fernández Almendras
Chile



Jean des Forêts
France



Cedimir Kolar
France



Branko Linta
Croatia



Niko Remus
Germany



Franz Rodenkirchen
Germany



Katriel Schory
Israel



Leonardo Staglianò
Italy



Stefano Tealdi
Italy



Tatiana Vialle
France

with the support of



Croatian
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SLOVENSKI
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SLOVENIAN
FILM
CENTRE

in partnership with





FW

A A

Jack Faber

Poland / Israel

synopsis

For the two high-school couples forming the elite group of their class, the last night of their mandatory Heritage Tour in Poland is the final chance to 'set things right' with the class reject, Elijah, before flying back home to finish their studies and enlist to active military service. When Michal seduces Elijah to her room after lights out, he is unprepared for what is waiting for him there. But the private re-education crash course the group is executing - in which brutality, sexuality and smartphones are mixed up in a series of 'trust' and grim intimidation games - quickly goes completely out of hand.

While the group members try to settle the score with Elijah - who didn't cooperate with the 'togetherness' mindset of the tour - their aggressive unity is fracturing in face of his unexpected resistance. Failing to fall for the victim's role, Elijah is causing the group members to confront their own hidden agendas and inner doubts.

As Michal is starting to have a change of heart, she finds herself isolated into greater danger. Through the accelerating extremities of this escalating night, she has to decide whether to save herself, Elijah or the group. Because the only thing that might save the group now from disintegration is forcing Elijah to confess that he is not just a mere victim, but was justifiably chosen for his transgressions against them.

During the last night of the Israeli high-school Heritage Tour in Poland, a group of students are working on a plan - but when it spins beyond control the violent nature of their present lives erupts.

Cross-haired between their conflicting relationships and deflected desires, Elijah has to find a way to survive this severe initiation ceremony throughout the night.

script & intention

In this condensed and compact cinematic challenge, I deal directly with the bases of the militant state of mind. The collective trauma upon which contemporary societies, such as the Israeli one, are founded and formed, is creating a binary perspective containing only victims and perpetrators, especially among the younger generation.

The Heritage Tour - an integral part of the Israeli education system - is an extreme exploration ground for this theme. The tour, like the military draft it precedes, is an initiation ceremony that teenagers are demanded to pass in order to be accepted openly to society as adults. It acts as an essential missing link for understanding the Middle Eastern conflict. It is rather impossible to conduct nowadays any productive discussion on the condition of occupation in Palestine without relating to Auschwitz. For deeply inflicted societies, there is no clear separation between past, future and present. The former constantly exists within the latter.

Therefore those teenagers who are schooled constantly to fear the future because of catastrophic collective history are embodying that missing link which perpetrates the situation of occupation in the solidified state of mind.

The events this film is based upon are rooted deep in my autobiography. It all happened in my high school, in my class, with the people I studied with. Although I was not participating in that tour, I remember what happened when they returned. I remember the justifications and excuses - and after the original shock, the understanding and acceptance by teachers, parents and students alike. I dropped out from that high school soon afterwards. I decided to dedicate my time to finding ways to deal with such deep inherited cultural conflicts.

Living and working in Europe in the last couple of years, I learned that this film is the way to successfully recreate this essential missing link between the painful past and the impenetrable political present, while projecting a possibility of hope for the future.



Jack Faber
writer & director

Jack Faber (Israel, 1978) started his career as an autodidact visual artist and writer, publishing two novels while creating subversive video works, installations and performances for solo and group exhibitions in Israel and Europe. His short film *Watchmen* (2005), shot through the Tel Aviv Museum of Art CCTV system, was censored by the Israeli authorities. It became an international precedent, ending years of court trial struggle with a ground-breaking verdict.

Taking his un-orthodox cinematic engagement further on into academic studies, Jack received a BFA cum laude in Film (Sapir Academic College, Israel, 2011) and an MA in Film (Netherlands Film Academy, 2014). Dutch cultural institutions commissioned short films from him, including: *Drone Drive By* (2015), *Serpentine* (2014), *Masada Plan* (2013) and *A Film About Feedback* (2012).

He recently participated in Berlinale Talents Script Station, EKRAN+ (Wajda school / Wajda studio) with his upcoming first feature *A A*.

budget & financing

Extreme Emotions is an independent film production company set up by producer Ewa Puszczynska in addition to her work as a producer and head of development at Opus Film.

Two years ago, Extreme Emotions joined Lama Films, one of the leading Israeli production companies, to produce Jack Faber's film. Both companies focus on strong social-cultural projects that reflect the state of the modern world and its society.

Realising that without a well-developed script we will not be able to move the project to the stage of financing, we worked on solid research, visuals as well as participated in labs and workshops.

AA Jack Faber Poland / Israel

Moreover, we started working on initial cast and flew Israeli actors to Poland to shoot two scenes during the EKRAN programme in Warsaw. This was also when Łukasz Żal, Oscar-nominated Polish cinematographer joined the project.

The project was enthusiastically received at the Polish Days during the New Horizons Film Festival in Wrocław last July. International producers, sales agents and distributors expressed their interest in joining it. They were impressed by the scenes we shot and visuals presenting the mood of the cinematographic language we want to use in the film. No deals have been signed, however, as we are still working on the best co-production strategy for our film.

Due to the film's subject we would like to co-produce it between Poland, Israel and Germany, but we will also consider partners from other countries (there is a strong interest from France and the Netherlands) if it is with benefit for the project.

The first stage of beginning the financing of the film was to apply to the Polish Film Institute for a production grant, expecting to get € 350.000.

distribution & sales

A A will be positioned as a film by an emerging filmmaker with a strong director's vision and innovative cinematographic language.

We will focus our marketing efforts both on local (Poland, Israel) and international audiences. The choice of a sales agent is crucial for the distribution strategy and time line.

We have already been talking to New Europe Film Sales, NDM International Sales and Films Boutique as they seem to be the best choice for our film. We believe that working with any of them guarantees that the film will reach its audiences around the world. They will also work with us on festival strategy.

Our goal is to premiere the film internationally in Berlin and then in Toronto.

There are three companies interested in the distribution of the movie in Poland – Gutek Film, Aurora and Solopan. All of them experienced in distributing art house films and getting their audience in the local market. In Israel, distributor's Minimum Guarantee is a part of the film's financing plan.

We address the movie mainly to young adult viewers who treat cinema as a form of dialogue with the world. A dialogue on important and urgent subjects carried out in an artistically engaging way.

production notes

production companies

Extreme Emotions
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Lama Films
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total production budget
€ 978.765

current financial need
€ 656.765

production status
in financing



Ewa Puszczynska producer

Ewa Puszczynska was born and raised in Lodz, Poland. She started her professional life working for a puppet theatre as a literature researcher, playwright, editor and advisor. In January 1993 she translated *In my Grandmother's Purse* by Eric Bas, an American puppeteer and was an assistant director to Eric while he was working in Poland.

Since 1995 she has been working for Opus Film – for the last 15 years managing projects, development and execution.

In addition to working for Opus Film Ewa is running her own production company Extreme Emotions.

Ewa is a speaker at Lodz Film School, Andrzej Wajda Film School in Warsaw, MAIA and SOFA workshops. She is a member of PFA and an EFA board member.

Her very recent film credits include: *Ida*, written and directed by Pawel Pawlikowski; *The Cut*, written and directed by Fatih Akin; *The Congress*, written and directed by Ari Folman; *Aglaja*, written and directed by Krisztina Deak.



Amir Harel producer

Lama Films was founded by Amir Harel in 2000 and since then it concentrates on projects with political, social and cultural themes.

Whether documentaries or fiction, Lama Films' projects address phenomena that reflect the essence of Israeli existence, yet still appeal to diverse audiences around the world.

During the years Lama Films' was responsible as sole producer and as co-producer for more than 30 films, among which *Jellyfish* by Etgar Keret & Shira Geffen (Camera d'Or winner), Hanny Abu-Assad's *Paradise Now* (Golden Globe winner), Eytan Fox's *Walk On Water*, Ra'anan Alexandrowicz's *James' Journey To Jerusalem*, Ran Tal's *Children Of The Sun*, and many others.

The company was also involved in Peter Kosminsky's series *The Promise*, and Ziad Doueri's *The Attack*.



FW

Daoud's Winter

Koutaiba Al-Janabi

Iraq / Netherlands / France

synopsis

Iraq, Winter 1988.

Daoud, a 22-year-old boy from Baghdad, whose parents fell victim to the Saddam Hussein regime, is sent to the front line of the Iraq-Iran war.

Since he knows how to type, he is assigned to a peculiar warehouse with an unusual mission. Cataloguing the new arrivals of dead bodies and organizing their transport to hell breaks his soul. Until he spots a live person lying among the bodies labelled "cowards" who will end up in the desert holocaust. He does not want to carry more guilt and decides to desert the army base to return the body of this soldier, named Ali, to his family.

It is a dangerous journey for Daoud to Ali's family home in which he is hunted by the army being a deserter. During the trip the two men get to know each other and Ali becomes his friend until he finally dies.

Upon arrival Ali's family welcomes him warmly but Daoud does not have the heart to break the bad news. While he keeps hidden in their home for the army, he falls in love with the people and finds the family he never had. In the meantime guilt is storming his mind and the army is on his heels, looking for him and Ali in the village streets.

During the Iraqi war a 22-year-old soldier deserts his army base to return the body of a survivor to his family's home.

When Daoud finally finds the heart to break the news to Ali's mother, they decide to secretly take his dead body out to the garden at night, and silently start to dig.

They have lost a son. He has found a family, and is ready to move on.

script & intention

The film is set in the early Eighties, in Iraq's most difficult period. Our society suffered many wars, and no Iraqi family was left unharmed by the effects of War. This period has not been dealt with in films, these conflict-ridden, dark years in the country's history, in the history of the Arabic world. The Iraq-Iran war, lasting 10 years, is a period that nobody likes to touch, since all those involved from both the Arabic world and other parts of the world gave money and support to one side or the other. Everybody had their reasons – but with no regard to the consequences and the victims of these long wars. They created fear, a vacuum of emotions. They destroyed families and society. The effect is still visible in the Middle East.

I would like to make a film that shows the consequences of these meaningless wars. The effects on the ordinary people, on the young soldiers, their mothers, the teachers, the small vendors, hence it does not show the front lines and the battles and weapons but the internal conflicts, the fear, the paranoia and grief that this situation caused to those trying to carry on with their lives in the country. The film is talking about life and death during this period, about the injustice that marred society and the internal conflicts.

One of my objectives is to portray the importance of friendship, of people pulling together in great difficulties. The difficulties suffered from the wars build further tensions and hatred, which results in an explosion of emotions. After the 10-year-long Iraq-Iran war, the period of this film, the war with Kuwait followed – lasting two years, and ensued with years of sanctions, which ultimately lead to the events of the past few years. The country has never had time to heal. People turned to fundamentalism to find answers. The power that holds a nation together has vanished, and I intend to represent this power, and its importance for society.

Now we have a story about reality. There are many stories in the Middle East that can tell the truth, it cannot be hidden forever. It is about Iraq without oil and fundamentalism. There are ways that bring us together that we may never see. Connecting us with people and places we never expected. Places like fear, time of war, strong friendship.

We are at the beginning of the end of fundamentalism – the value of Daoud as a pure, honest person, the friendship, is again rising in the Middle East. There is hope.



Koutaiba Al-Janabi
writer & director

Koutaiba Al-Janabi was born in Baghdad, studied photography and cinematography in Budapest, Hungary, and now lives in London.

Koutaiba has worked as cinematographer on several feature films, and started directing his own short films and documentaries resulting in many awards and recognition.

His first feature length film as a director *Leaving Baghdad*, won the first prize at the 2011 Gulf Film Festival, a British Independent Film Award and was nominated for the Cinema for Peace Award at the Berlinale.

budget & financing

OAK Motion Pictures is an independent film production company established by producer Trent and later joined by director/producer Charlotte Scott-Wilson. Since their inception, they have produced and co-produced a number of award-winning short and feature films.

The project *Daoud's Winter* has undergone initial script development through Interchange 2014 and FrameWork. The project has received development support from Creative Europe, SANAD, Hubert Bals Fund, the Dutch Film Fund and the Dutch Film Institute, which has led to a final draft of the script.

Daoud's Winter

Koutaiba Al-Janabi

Iraq / Netherlands / France

The total budget will be € 1.295.000. Shooting will take place in Jordan (although Spain, Lebanon and Turkey might be optional partners for parts of the film) with at least 35 shooting days.

Currently we have attached Olivier Thierry Lapiney and Laurence Blanc from Alcatraz Films as the French co-producers and we aim to set up the film as a co-production between the Dutch, French, Middle-East and a third European partner.

Local applications from the production companies will be done in the end of 2015. If the majority of funding is in place, we will apply to Eurimages to complete our financing plan. Preliminary casting research and location scouting has begun. We are looking to work with international talent and crew from the co-producing territories.

We are currently looking to secure another co-production partner, possibly UK, Croatia and/or Slovenia or Germany, Norway, Finland, Sweden or Greece, and an international sales agent to get on board during the production stage.

distribution & sales

Director Koutaiba Al-Janabi's previous work has already acquired international recognition in prestigious film festivals and shows a strong personal voice, an outstanding visual style, a keen observation on human psychology and accessibility in storytelling, making him perfect for this personal film.

Daoud's Winter will be positioned as a dramatic period film with suspense, horror and action. An accessible film of great international relevance by an emerging filmmaker. It is expected that the film will premiere internationally at renowned festivals such as Cannes or Berlin, before continuing on to premiere in the co-production countries.

Primary target audience: men and women from 40+. Secondary target audience: mainly men, young adults from 20-35. And also specific niches such as the Middle-East second-generation communities all over Europe.

The film has strong Unique Selling Points. For instance *Daoud's Winter* is one of the few movies with an Iraqi point of view about the war, but it is also a war movie without seeing the real war.

More importantly it shows the struggle of people who are involved in war and their relatives. Because of this, it not only relates to the Iraq-Iran war but can be referred to wars all over the world as well.

At last the characters in this story are very rarely seen in movies, the Iraqi draftees in the Eighties, and the period of the history of Iraq, which we still know very little about, is quite exclusive in this movie.

With the right festival and successful distribution we believe that this film, this topic, this story and this director is able to unite Europe and the Middle East.

production notes

production company

OAK Motion Pictures
Jacob van Lennepkade 334P
1053 NJ Amsterdam
Netherlands
www.oakmotionpictures.com
contact@oakmotionpictures.com

co-producer

Alcatraz Films – France

total production budget

€ 1.295.000

current financial need

€ 960.000

production status

final draft; shooting dates:
November/December 2016

script adapted by

Koutaiba Al-Janabi & Antoine Le Bos

estimated length

100 minutes



Trent producer

Trent was born in Amsterdam, studied Economics and Philosophy and subsequently finished the National Film Academy and owned a video-store until 2009.

He feels strongly about transparency, integrity, sustainability and confidence, and selects only a number of projects to work on in order to produce daring and accessible quality films for an international audience.

Trent is both part of the EAVE and the ACE network, and a voting member of the European Film Academy.





Diamond Island

Davy Chou

France / Cambodia

synopsis

Bora leaves his home village with his friend Dy to work on the construction sites of Diamond Island. Once there he becomes close with Virak and his friends.

One night, Bora finds his charismatic brother Solei, who left home years earlier without giving any news. Solei exposes Bora to the exciting world of the well-to-do youth.

Virak gets upset when the pretty Aza prefers Bora, who starts to grow distant from his former friends. On Chinese New Year, Solei is out with his American sponsor, and Bora ends up going out with Aza. Back at the camp, they learn that Dy had a very serious accident, and an altercation breaks out between Virak and Bora. A few days later Bora secretly follows Solei to his sponsor and discovers that Solei is preparing his move to the USA. Bora is stunned. Bora and Solei return to their village for their mother's funeral. Their older brother ignores Solei, and they end up fighting violently. One morning Bora realizes that Solei is gone.

Three years later, Bora is working in a café. He goes to Diamond Island for a concert and finds a former friend from the construction site who gives him news of the others. In the camp, Kim and Virak are singing karaoke together.

Bora leaves his village for the worksites of Diamond Island. He finds there his brother who introduces him to the world of the country's well-off youth.

script & intention

There are two main desires behind the screenplay of *Diamond Island*. The first is to film something of the youth of modern-day Cambodia, and more specifically, its intense yet cruel relationship with the myth of modernity in a country that, after decades of extreme poverty, is now enjoying the strongest economic growth in Southeast Asia since the noughties. The second desire was a very concrete one, which stemmed from my fascination with Diamond Island, a place that is under construction and which is the perfect symbol of the Cambodia of the future. Every evening, thousands of young people head for this man-made construction with no memory, rising up in the midst of one of the poorest countries in the world. They go there to check out the work in progress on the national dream that the powers-that-be have ingeniously inseminated into the minds of the population. And between these two desires was a wish to paint a picture of modern-day Cambodia, of what is actually happening there, which is light-years from the preconceived image we might have.

This coming-of-age tale, which sees a boy named Bora introduced to a new world by another named Solei, who is a monstrous extrapolation of the amnesiac youth of today, is also the story of a family tragedy – of three brothers and how their choices influence their lives. At stake was a phenomenon that fascinates me: how our dreams, desires, and ambitions become contaminated, and the consequence of this, namely, the price we must pay to achieve them.

On a formal level, I want to explore a documentary dimension that is not very evident in the screenplay. The film will thus allow for glimpses of pure observation, during the scenes on the construction sites and night-time sorties on Diamond Island. To provide the romanticism that envelops the characters during their motorbike rides, I plan to use multiple cameras to film the groups of characters simultaneously among the crowd of bikes, as well as a drone overhead.

It will also be about bringing the whole island to the screen in order to capture both the dreamlike dimension of it, as seen through the eyes of our characters, and the tragic dimension of a factory pumping out illusions. The feeling of worry, hinted at through the story of the bridge tragedy or the character of Old Yuth, will gradually reveal the nightmare hiding behind the dream, and will expose Diamond Island as a prison disguised as paradise.



Davy Chou
writer & director

Davy Chou is a French-Cambodian filmmaker born in 1983.

In 2009, he established a filmmaking workshop in 4 Phnom Penh schools and founded a collective for young Cambodian filmmakers.

Golden Slumbers (2011), a documentary about the birth of Cambodian cinema in the '60s, and its destruction by the Khmer Rouge, was his first feature-length film produced by Vycky films. It was selected by the Berlinale Forum, the Busan International Film Festival, as well as by more than 40 international festivals.

His fiction short film *Cambodia 2099* (2014), which takes place entirely on Diamond Island in Phnom Penh, has been selected for Cannes Directors' Fortnight and won among others the Grand Prix of Curtas Vila do Conde.

He is currently developing the feature film *Diamond Island* produced by Aurora Films, Vycky Films and Anti-Archive, the Cambodian production company he created in 2014 with filmmakers Steve Chen and Kavich Neang.

budget & financing

Aurora Films has specialized in French and international co-productions over the years and invests heavily in developing new talents. For *Diamond Island* we are coproducing with the Cambodian company Anti-Archive, which will also take care of the executive production there. The budget of € 905.873 of *Diamond Island* can be explained by the complexity of the script, the number of characters and the fact that the key members of the technical crew will come from France.

The project has received the support of the CNC, ARTE France, Hubert Bals, ACF and we are collaborating with Les Films du Losange for French and international distribution.

Diamond Island

Davy Chou

France / Cambodia

Despite these supports we have a gap in our financing that still needs to be completed in order to reach the aesthetical ambition that Davy has for his first feature.

We have submitted the film to some additional small funds (EZEf, Visions Sud Est) and are exploring a possibility of a co-production with a third country (Germany, Norway). Our Cambodian co-producer is also currently searching for local private funds but unfortunately the financing there will be quite limited.

Thanks to the TFL workshop in June, we have now achieved the last version of the script and are ready for the shooting planned to start on December 7, 2015. We need to begin it in any case at this date as we'd like the film to be ready for Cannes but also because of the weather condition and the urban landscape that is quickly evolving. The casting for the film is nearly closed and the French-Cambodian technical crew is well advanced. Davy wishes to work with French collaborators from his previous films, as they are not only familiar with his universe but have also experience in working in Cambodia.

distribution & sales

For the international sales and French distribution we are working with the French company Les Films du Losange, which has not only worked with renowned filmmakers (Haneke, Rohmer...) but has also invested in collaboration with authors from the South (*Grigris* by Haroun, *Fantasia* by Chao...). With their experience in French distribution and the strong plot of the film (storyline, love story, young and "sexy" characters) we hope to reach 100.000 spectators in France.

On the international level we are targeting a premiere at Cannes Film Festival 2016 (Directors' Fortnight or Un Certain Regard).

Davy's previous short film has been part of the 2014 selection, which has created an expectation in its program team.

After the premiere, the film should continue its festival career at international festivals (Busan, Rotterdam, San Francisco...) already familiar with the author's work and which will reinforce its reputation as well as allow the international sellers to approach local distributors. We believe that it could reach the catalogue of such companies as Film Movement (USA), Lucky Red (Italy), Folkets Bio (Sweden), Trigon Films (Switzerland), Soda Pictures (UK), etc.

For this film our core target are young adults (25-35-years-old), mainly from the cities and that have completed high education. They should be curious to discover a country that has recently gone through great social changes. It should be noted that films from Cambodia are extremely rare: besides Rithy Panh's work, it is a country that is still barely present on the international market. Davy develops an original vision – far from the dramatic pictures of the Khmers Rouges –: we discover with him a young country, full of vitality.

production notes

production company

Aurora Films
16 rue Bleue
75009 Paris
France
www.aurorafilms.fr
contact@aurorafilms.fr
T +33 1 47 70 43 01

co-producers

Anti-Archive – Cambodia
Vycky Films – France

total production budget

€ 905.873

current financial need

€ 237.000

production status

in pre-production



Charlotte Vincent producer

After graduating at HEC, Charlotte Vincent founded Aurora Films in 2002.

Since then, she has specialized in French and international co-productions, including: *The Wound* by Nicolas Klotz, selected at Cannes Directors' Fortnight 2004, *Domaine* by Patric Chiha, selected at the Venice Film Festival in 2009, *Iris in Bloom* by Valérie Mréjen and Bertrand Schefer, selected at Cannes Directors' Fortnight 2011, *On the Edge* by Leila Kilani, also selected at Directors' Fortnight in 2011 and winner of more than 10 awards worldwide, *Boys Like Us* distributed in France by Epicentre Films and the documentary *Exotica, Erotica, Etc.* by Evangelia Kranioti selected at Berlinale Forum 2015 and winner of the Emerging International Filmmaker Award at Hot Docs.

Diamond Island is her first co-production with Cambodia.

Charlotte Vincent is member of the ACE network.





Nothing Else Mattress

Bryn Chainey

Australia

synopsis

A comedy-drama set in the melting hot suburbs of Australia in the mid-1990s. Rhys is a neurotic teenager with an over-active imagination and a bizarre dirty secret under his bed.

He falls in love with Iris – the nastiest, coolest girl at school – who is a guitar goddess, has a pet tarantula, and is totally out of his league. His world gets even weirder when his parents separate and his mum decides to emigrate to the UK.

Convinced his human rights are being attacked, Rhys makes a plea to the government for help, which only makes his mother tighten her clasp. He becomes increasingly alienated as he reinvents himself as a grunge rocker to impress Iris, emotionally blackmailing his dad to buy him an electric guitar.

However, the only thing that comes naturally to Rhys is disaster and everything goes balls up. The more he pushes for things to stay the same, the more they change. Running out of options, he hijacks his family's demountable house and drives it into the desert. But even in the most vast, barren environment on the planet Rhys cannot outrun his mother.

After his parents separate, a neurotic teen must sabotage his mother's plan to move him and his brother to Wales.

script & intention

Nothing Else Mattress will be my debut feature and a more personal continuation of themes in my previous work. My last two shorts were magical realist takes on domestic trauma. *Jonah and the Vicarious Nature of Homesickness* (2010) was a B-movie-inflected tragicomedy looking at the emotional consequences of a man's decision to leave his family. *Moritz and the Woodwoose* (2013) was a modern fairytale looking at the coping mechanisms created by children to deal with domestic trauma. *Moritz* was a more realistic portrait of a family but also gave equal weight to the protagonist's imagination; reality and fantasy were treated as equally natural.

By contrast, *Nothing Else Mattress* will be my first film to take place almost entirely in the real world, if you can call Australia that. I want to look more directly at family dynamics and how damaged people attempt (and fail) to relate to each other and their environment. The story is partly based on my own experience of sudden divorce and emigration, which was a strange and difficult time for a kid who already had his fair share of neurosis. The time which has passed since has given me enough distance to be able to look back and laugh – not a purely ironic laugh but also an empathetic one, and although the film's humour will derive from our ironic distance to Rhys and his desperate attempts to maintain control, it is equally important to understand the sense of dread driving him. We need to share his dread, otherwise the film would become a farce, and so it will be important to strike the balance between irony and empathy to make this film not only a comedic experience but also an authentic, cathartic one.

Although the film is told through Rhys's unreliable worldview, it is the story of his whole family and how each of them feels ill-equipped to deal with the dismantlement of the family structure. When chaos enters the home, they turn on each other and there's no way back. I am not interested in seeing characters heal on-screen, rather in getting them to a place where they have no choice but to expose their wounds to each other. In order to move forward they will need to rediscover each other on new, slightly damaged terms, and ultimately Rhys and his family must accept being lost not as a weakness but as a strange and unmistakable cause for optimism.

References include *Submarine* (2010), *The Squid and the Whale* (2005), *Thumbsucker* (2005), and the book *The Secret Diary of Adrian Mole Aged 13 3/4* (Townsend, 1985).



Bryn Chainey
writer & director

Bryn was born in London but, after the family's roof blew off during the Great Storm of 1987, the Chainey's migrated to Australia for what is fashionably known as "a better life". From here things got even worse and Bryn eventually became a filmmaker.

He graduated from the Griffith Film School at the ripe old age of 21. During his studies Bryn was also a coach and writer-in-residence for the youth drama school, the Australian Acting Academy.

In 2009 he participated in the Berlinale Talents, where his screenplay *Jonah and the Vicarious Nature of Homesickness* received a production grant and then won the emerging director's prize at the following year's Berlinale. His next short, *Moritz and the Woodwoose*, has screened in more than 50 international festivals, including Edinburgh and Warsaw, and was described by his mum as "dark but very nice".

Aside from short films, Bryn directs music videos, co-founded the Pustnik Writers Residence, and continues to avoid storms and roofs.

budget & financing

Revlover Films is a new production company based in Sydney, and *Nothing Else Mattress* will be one of the company's first productions.

Screen Australia is our national film funding body and they have been tracking Bryn's work for some time. They are very supportive of Bryn's emerging career and have been closely monitoring the progress of this project's development. Earlier this year they funded a short film which we developed to increase interest in *Nothing Else Mattress*, and which we intend to have completed by mid-November. We are hoping that the short (*Kill Your Dinner*) will have a positive festival life and bolster our ability to finance the feature film.

Nothing Else Mattress

Bryn Chainey

Australia

The feature has also received development funding from Screen Australia.

Given Screen Australia's support for Bryn at this stage we hope this will translate into production finance for the feature, and we will be requesting around 25-30% of the budget from them, with a further 10% likely to be attained through regional government production funding.

This will leave us with a gap of around € 325,000, for which a TFL production grant would make a huge difference and could possibly be used to leverage a bigger chunk of production investment from Screen Australia and/or our regional funding body.

We have a second draft of the screenplay available to read and after TorinoFilmLab we intend to begin the task of attaching an actress to the role of Jenny that will enhance the film's appeal to distributors and audiences alike.

Our ambition is to commence production in 2016.

distribution & sales

Nothing Else Mattress will be positioned as a clever, endearing coming of age comedy from an exciting, young new voice in Bryn Chainey. There has been a wave of excellent directors to emerge from Australia in the last five years and we intend to position this film in the international market as another example of the talent being developed in that region.

Our hope is that the film, which is intended to be received as a funny and heartfelt account of a boy struggling with major upheaval in his life, will play well outside of Australia. Sometimes comedy can be hard to translate from one culture to another, but the film's perspective on Australia and its

culture is one with an outsider's capacity to see the ridiculous amidst the everyday. It is the way that Bryn sees his world. And we think that will resonate with non-Australian audiences.

In order to apply for production finance from the Australian government, we will need to have an Australian distributor in place that is committed to releasing the film theatrically in that territory. Securing that distributor will be one of our first tasks after TorinoFilmLab. Throughout the rest of the world we hope to find similarly minded distributors, although the realities of the market might mean that the film is released straight to VOD platforms in some territories.

But as with all things in this regard, we will be led by the guidance of The Match Factory, our sales company.

production notes

production company

Revlover Films
14 Maddison Street
Redfern NSW 2016
Australia
www.revlover.ws

total production budget

€ 1,300,000

current financial need

€ 780,000

production status

in development



Christopher Sharp
producer

Christopher is Head of Development at Revlover Films, based in Sydney. He started his career selling merchandise for *Puppetry of the Penis* although life has thoroughly improved since then.

Christopher has been a talent agent in Sydney, a development executive in London, a flâneur in Paris, a development executive for Screen Australia, worked in sales and acquisitions in New York and was Director of Development for Screen Queensland in Brisbane, a regional government funding body.

Christopher has produced television, short films, video clips and a theatrical production.

Nothing Else Mattress will be his first feature film as producer.



FW

Sow the Wind

Danilo Caputo

Italy / France / Greece

synopsis

Taranto, southern Italy. An ancient farm, surrounded by vineyards and olive trees, shelters within its walls a stone which was once the heart of a pagan cult. Until not too long ago, a woman still lived on the farm and everyone in the village thought that she was a witch.

That old woman was Nica's grandmother. Having grown up with her, Nica inherited her unsettling manners and her mystic love for nature. Now, after three years of agronomic studies abroad, Nica (24) has come back to her rundown village. Her project is simple: she wants to give new life to the farm and to the lands surrounding it.

But the situation is difficult. Her mother spends her days in bed, talking to a bird that she believes to be a reincarnation of her own mother. Her father, a former factory worker and a heavy gambler, does everything he can to hinder Nica's work in the fields.

Gradually, Nica finds out the truth behind her parents' odd behavior: in order to make some money, her father has started dumping truckloads of industrial waste on the family lands, mixing toxic muds and fertile soil.

The mounting tension between Nica and her parents is now ready to explode in all its ferocity.

Apulia, south
of Italy.
Set among olive
trees and industrial
wrecks, a story
of rebellion and
rebirth.

script & intention

"The future is not what it used to be". It is a sentence that can often be read on the walls of Taranto, the city where I come from, and it is a sentence that gives a good idea of the resignation felt by those young people who cannot imagine a future on their land. Some give up trying, others just pack their bags and leave, just like I did.

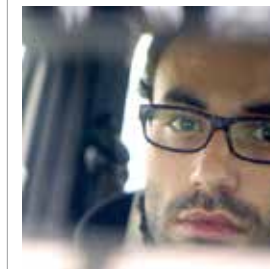
Nica, she is different. She studied agronomy abroad, but then decided to come back to her small village in order to work on the lands that for centuries have belonged to her family and that now lie abandoned. Because even farming is not what it used to be: fifty years ago, one of Europe's largest steel factories opened in Taranto and, in a few years time, the majority of the farmers abandoned their lands in order to go work in the factory.

Slowly, concrete buildings replaced traditional stone houses, the dreams of industrialized Italy buried the values of rural culture, the Italian language spoken on the TV started contaminating dialects, ritual magic became a futile superstition. "An anthropological mutation", commented Pasolini.

Now, after fifty years, that era feels so far away from our lives that it is difficult to imagine it even ever existed. But for Nica it is different because, having grown up with her grandmother (and not any grandmother, but a woman who people in town considered a witch), she somehow inherited that extinct culture: Nica knows the land, she loves those values, she can give voice to those obscure magic formulas.

Her sensibility is out of her time. Nica cares about the future and senses that, in order for the future to become again what it used to be, young people need to look behind and restart where the generation of our grandparents stopped, leaving behind the broken promises of industrialization.

Nica's life project is doomed to clash with her father, a son of the economic boom, a man who has recklessly polluted the family lands in order to make some easy money. But, unlike her resigned mother, Nica rises up against him and she does so in the most violent way. But she is not Oedipus: she does not stand against her father in order to take his place. She rebels in order to avoid a catastrophe. Her father's death will mark the end of a cycle and the birth of a new future.



Danilo Caputo
writer & director

Born and raised in Taranto, Danilo Caputo (1984) studied music in San Francisco, liberal arts in Berlin and philosophy in Naples before dedicating himself to writing and directing for cinema.

His short films *Dust (Polvere)* and *Banduryst* were screened and awarded at numerous European festivals. Danilo was also a participant of the Berlinale Talents 2011, the Locarno Summer Academy 2012 and the Future Screenplays seminars held by the Apulia Film Commission.

In 2011 he was awarded the Mattador Prize for the script of his first feature film, *Late Season (La Mezza Stagione)*, which premiered in competition at the Karlovy Vary IFF in 2014 and was later screened in festivals such as Beijing, Montreal Nouveau Cinéma and Rome Independent, where it won the Best Italian Film award.

Danilo is currently writing his second feature project, *Sow the Wind (Semina il Vento)*, a co-production between Italy and France, with support from the CNC and the MiBAC.

budget & financing

Danilo Caputo is a young director with an atypical path. He was born and raised in a village near Taranto, Apulia. He has directed and produced his first feature film *Late Season (La Mezza Stagione)*, which won as Best Italian Film at the Rome Independent Film Festival 2015 and was selected in numerous festivals (in competition at Karlovy Vary, Beijing IFF, Montréal Nouveau Cinema, etc.).

Late Season is a promising first film, well conceived and well executed, showing a confident mise-en-scene and a convincing direction of (non-professional) actors. These are some of the reasons why we, Okta Film and JBA Production, decided to accompany Danilo in this new project.

Sow the Wind

Danilo Caputo

Italy / France / Greece

Sow the Wind explores the conflict between generations, in a context torn between a decaying industrial machine and surviving ancient traditions.

The budget of the film will remain moderate, thanks to a small number of characters and to the fact that shooting will mainly take place in natural locations. Nevertheless, it will be necessary to give Danilo the right amount of time: time to cast his actors, to prepare, to shoot and edit with a smaller crew which will allow him to work in all freedom.

Sow the Wind will become possible only through the union of different countries. A co-production agreement already exists between Italy (Okta Film), France (JBA Production) – the fund for the development of co-production between France/Italy having been already acquired – and Greece (Gaal Film), but one or two more countries should be involved in the project (Switzerland, Germany or Belgium, for example). Such a scheme of international co-production becomes equally relevant in terms of marketing and distribution.

distribution & sales

For this kind of cinema and for this young talented director Danilo Caputo, the best thing would be to accompany the film as far as possible and try to see it selected in a large, A-category, festival. A selection in Cannes, even in one of the parallel sections, Berlin or Venice would really make the difference. Such a selection would then become the cornerstone of the film strategy concerning sales and distribution.

The sale and distribution goals and the film positioning towards the public will then have to be determined, and these choices will translate concretely into the visual material, the texts, the notes, the loglines, the trailer and all the promotion

material. And all of this should happen in a tight collaboration among director, producers, sales and press agencies. In large festivals like those already mentioned, the concentration of journalists and festival directors from the whole world will be the best jumping board for the film's life.

production notes

original title

Semina il vento

production companies

Okta Film
via Cesare Battisti 23
34125 Trieste
Italy
www.oktafilm.it
zero@oktafilm.it
T +39 338 290 42 40

JBA Production
16 rue Sainte Marthe
75010 Paris
France
www.jbaproduction.com
mariannedumoulin@jbaproduction.com
T +33 1 48 04 84 60

co-producer

Gaal Films – Greece

total production budget

€ 800.000

current financial need

€ 700.000

production status

in financing



Paolo Benzi producer

Firmly biased towards the kind of filmmaking that is in love with reality, Okta Film chooses creative indiscipline, blends of genres, friction and the conflict of languages. In 2015, *The Other Side* by Roberto Minervini has been selected in Un Certain Regard at Cannes Film Festival, at TIFF and at Busan IFF; and three films are in production (*Happy Time Will Come Soon* by Alessandro Comodin, *Every Blessed Day* by Paolo Santolini and *Sow the Wind* by Danilo Caputo).

Jacques Bidou & Marianne Dumoulin producers

Since its creation, JBA Production has explored new cinematographic worlds, focused on new talent joining high stakes in both content and cinematic form. We have produced more than 110 films. In 2015, *Eva Doesn't Sleep (Eva No Duerme)* by Pablo Agüero has been selected in Competition at San Sebastian and at TIFF, two films are in editing (*Jesus* by Fernando Guzzoni and *Born Free*) and three others in production (*Sow the Wind* by Danilo Caputo, *Tierra del mal* by Daniele Incalcaterra and Fausta Quattrini and *Yalda* by Massoud Bakhshi).

Fw



Sunset

László Nemes
Hungary

synopsis

Budapest, 1910.

Iris (21) exits the orphanage where she was raised to become a seamstress. With plans of immigrating to New York City, she heads to a ladies hat store which once belonged to her late parents and is now run by their former associate, Oszkár. As the understanding father figure he appears to be, Oszkár agrees to finance her voyage overseas, and since Iris has no place to stay before her departure the next morning, she is offered shelter in a vacant room behind the store.

In the middle of the night, attracted by the light in the room, a threatening man bursts in, looking for a man named Kálmán. Iris soon discovers that Kálmán is her brother she knew nothing of, and whose very existence was concealed from her.

Iris delays her departure and starts searching for Kálmán. Her investigation leads her step by step down a path of obscure encounters and clues, to a nightmarish cabaret where Kálmán stays surrounded by a gang of outcasts.

Caught between Oszkár's hat store and Kálmán's underworld, between light and darkness, Iris' mindset is turned upside down when she discovers that her brother is not the criminal he appears to be, and that the hat store hides a place of doom and decay.

*In a European
city at the peak
of its achievement,
a young woman
blossoms and
sprouts petals
of death.*

script & intention

This film is intended to follow from close range its main character, Iris, allowing a very intimate approach of the drama, unlike the usual distance-based and over-descriptive angle of historical films.

As we dive into the world of a seemingly naive and innocent creature, we discover everything with her in an organic way. Therefore, a more volatile, subjective flow of information reaches the viewer, as the coming-of-age story turns into a darker tale of decay, reflecting the fate of the 20th century.

Dealing with a main character caught between day and night, incapable of existing in the zone of "in between", this film aims at creating conflicting universes – the "day" of the hat store, the "night" of the cabaret, both spell-binding and threatening in their own ways, these aspects being dynamic throughout the film. Thus, we believe that the movie can benefit from both impressionistic and expressionistic qualities – thereby referring to a much larger mythical world underneath. In this sense, a believable 1910 can be achieved.

"Less is more" - our visual approach will rely on an organic spatial strategy that I have been experimenting with in my films, thanks to an ever-evolving camera. This way, a relatively small budget can still entail an important production value. Shot in 35 mm true anamorphic, our intention is to create an exciting viewing experience, in a world of sunlight, shadows, dust and colors, where all these elements collide.



László Nemes writer & director

László Nemes was born in 1977 in Budapest, Hungary. After studying History, International Relations and Screenwriting in Paris, he worked as Béla Tarr's assistant. His shorts have been awarded 30 prizes in more than 100 international film festivals. His first feature, *Son of Saul*, premiered at Cannes Film Festival in 2015 and was awarded the Grand Prix.

Clara Royer co-writer

Clara Royer graduated from the Ecole normale supérieure in France. After teaching Central European Cultures at the Sorbonne University for four years, she is now the head of the CEFRES in Prague, a center for scientific cooperation between France and the Visegrad countries. She published in 2011 her first novel, *Csillag*, and co-wrote *Son of Saul*.

Matthieu Taponier co-writer

Matthieu Taponier completed an MFA in filmmaking at New York University's Tisch School of the Arts. He now works as a script consultant (Critics' Week "Next Step" workshop, Biennale College - Cinema), screenwriter and film editor. He worked as a script consultant and film editor on *Son of Saul*.

budget & financing

Sunset is the second feature of László Nemes. It is a period movie, and it takes place in Budapest, 1910.

The scriptwriters have worked on the script and the shooting is planned either in September 2016 or in spring 2017. Our aim is to shoot as soon as possible and soft pre-production has already begun so as to keep control of the next steps of the script in relation to the budget.

The current budget focuses on serious production design, actual locations in Budapest, and an extensive casting process. The language of the film is mainly Hungarian.

Sunset László Nemes Hungary

We would like to finance the film with the Hungarian Film Fund and also co-produce with one or two partners, likely with the partners of *Son of Saul*.

The planned budget of the project is nearly € 4.000.000.

Script development is already financed; in April 2016 we will apply for production grant in Hungary, and in the meantime we need to close the international deals. We would like to apply to Eurimages.

distribution & sales

The female portrait, a cathartic story of family and betrayal set during the *Belle Époque*, will likely attract female audiences, while males will be more sensitive to the tense plot, well-crafted visuals, violent episodes and its depiction of the mysterious group around Iris' brother in a "Gangs of Budapest" fashion.

A young and original talent, László Nemes handles these stories with a subtle artistic approach and with a strong relevance to the present. Not only contemporary film stories have messages to today's society but also narratives from the past that talk about and react to the phenomena and milestones of the present.

Son of Saul won the Grand Prix in Cannes and was sold to more than 58 territories worldwide. The international sales agent of *Son of Saul* is Films Distribution. We are planning to continue working with them also with *Sunset*.

The film is meant to be a highly visual, plot-driven experience that transcends ordinary art-house films and is likely to reach a broader audience. The journey to the past through the eyes of a woman and the design of the film are elements that will allow us to reach for a broad distribution.

This film's multicultural and multilingual world will reflect the diversity of the region; the characters will mostly speak Hungarian, but as in *Son of Saul*, the languages also have importance in *Sunset*. The distribution and marketing strategy for the project *Sunset* is supported by the ambitious international casting plans that will strongly contribute to our world sales strategy.

On the national level we will involve Mozinét, which distributes also *Son of Saul* with great success on the domestic market.

production notes

production company

Laokoon Filmgroup
Balzac str. 37. I. 2.
1136 Budapest
Hungary
sipos@laokoonfilm.com
T +36 1 3540491
www.laokoonfilm.com

total production budget

approx. € 4.000.000

current financial need

approx. € 3.500.000

production status

in development



Gábor Sipos producer

Gábor Sipos was born in 1977. After graduating from Eotvos Lorand University's faculty of English and Italian Literature and Linguistics, he founded Laokoon Filmgroup with Gábor Rajna in 2002. He focuses on the development and production of feature films, documentaries and shorts. He is a member of the European Film Academy and ACE (Ateliers du Cinema Européen).

Selected filmography: *Son of Saul* (2015), by László Nemes, Grand Prix – Cannes Competition; *Extinction* (2015) by Miguel Ángel Vivas, minority co-producer (Spain / USA / Hungary); *Beast* (Csicska, 2012) by Attila Till, Cannes Directors' Fortnight, Best Short Film – Shanghai IFF + other 5 awards and nominated for the EFA Awards in 2012; *Tender Son - The Frankenstein Project* (2010) by Kornel Mundruczo, national minority co-producer, Cannes Competition, Sarajevo FF, Cinematheque - Jerusalem + 30 awards and festivals; *Transmission* (2009) by Roland Vranik, Awards in Seville, Torino, Warsaw + 25 festivals; *Happy New Life* (2007) by Arpad Bogdan, Special Mention – Berlinale Panorama + 40 awards and festivals, incl. Toronto, Karlovy Vary.



The Girl from the Estuary

Gaëlle Denis

United Kingdom / France

synopsis

Small town Brittany, it is the peak of summer. Misfit Marnie (10) struggles to fit in. When things get tough, she takes refuge in her over-active imagination. She is teased constantly at summer ballet class and her mum has had more than enough of her chaos.

She tries to conform – but it is all swimming upstream. Her mum snaps and takes off with a lover.

Marnie is upset but then discovers Nathalie on an estuary bank, a cool English girl, injured in a car crash. She is on the run and Marnie hides her out in her house. She is everything Marnie wants to be – hip, cosmopolitan – and what is more, she totally gets Marnie. She celebrates her oddness and encourages her to be herself. She teaches her how to dance, how to be cool. She helps Marnie to have confidence and make new friends. Life improves tremendously, even her big brother's crowd start to think she's ok.

But as Nathalie recovers she becomes increasingly dangerous and drags Marnie into her mischief - desperate to hatch a plan of escape whatever the costs.

When life gets tough, Marnie makes things up.

script & intention

I like to tell stories that no one would expect to hear - where characters shift into unexpected moods, do inappropriate things or behave irrationally - because in real life nothing is really controlled or rational.

When I think of Marnie and her capacity to deal with feelings of abandonment and love, I wonder if the essence of being human is about being an outsider. Constantly pushing the limits to find a meaning for existence, trying to find what lies beyond family, society, refusing to do things the way they should be done.

The film will closely follow Marnie who finds refuge in creating the illusion that she is loved. She creates a world where there is no boundary between reality and fantasy. Elements of magic realism will allow me to push the story emotionally, illustrating the constantly shifting nature of Marnie's reality. I will alternate between playful sequences and darker, more poetic moments, playing with elements of film noir that will move the story forward around the enigmatic character of Nathalie, who keeps nudging Marnie into a more dangerous and intriguing world.

I will craft this film using my "magic" tool box of low budget visual effects, animation and hybrid techniques to push the film's aesthetic into a sensorial experience. Using rich cinematography to elucidate Marnie's internal turmoil, her drift and her resilience, as well as her relationship to the present.

Every detail: the colours, lighting, composition and sound, will be essential to support the performance of my actors, and deliver a faithful vision of my main character's experiences and impressions.



Gaëlle Denis
writer & director

Originally from France, Gaëlle Denis came to London after graduating from ENSAD to complete an MA at the Royal College of Art in Animation.

While at Japan's Kyoto City University of Arts, she directed the short film *Fish Never Sleep*, which won the BAFTA for Best Animated Short and Cannes Cinéfondation selection. Later *City Paradise* collected more than 50 awards including the prestigious Annecy Special Jury award and a BAFTA nomination.

Always exploring new mediums, Gaëlle is also an award-winning commercials director and has worked on opera pieces, hybrid animations, multi-media projects. More recently focusing on live action, her latest BFI funded short *Crocodile* premiered at Cannes Critics' Week where it won the Prix Canal+ for Best Short.

Awarded places on TFL's AdaptLab, the Jerusalem Film Lab and Le Groupe Ouest lab, Gaëlle was spotted as one of the most promising French-British emerging feature film directors by Cannes Critics' Week's Next Step programme.

budget & financing

Following a fruitful partnership making *Crocodile*, which won the prix Canal+ at Critics' Week, we were keen to progress our first feature film together. The script for *The Girl from the Estuary* was initiated at Le Groupe Ouest script lab. We secured development funding from Creative England to progress the script to a second draft. We plan to have a final draft ready in November 2015.

We will apply to the next round of the BFI's first features production fund in January 2016. The BFI have been championing Gaëlle since working with her on the short. We plan to shoot end of summer 2016 and deliver early 2017.

The Girl from the Estuary

Gaëlle Denis

United Kingdom / France

The Girl From the Estuary is ambitious visually, and relies on great casting and performances by a young child. With this in mind, we have set the production budget at € 1.800.000 within the frame of a British-French co-production. This is based on shooting on location in Brittany, France over the summer and in studio elsewhere. We anticipate the post-production process, which will include animation and VFX work, could take place in UK or elsewhere dependent on finance.

The BFI are actively seeking to invest more in co-productions after recent successes. With a French co-producer on board, we can firm up realistic budgets and formulate the French part of our finance strategy. We have been lucky with such invaluable exposure to the industry through Critics' Week's Next Step, and subsequently at CineMart at the start of the year. We hope to attract a good French distributor to act as our partner and we can start to apply for the widest spectrum of CNC and French-language broadcaster funding to complement the mix of funds we can access from the UK and through the market.

distribution & sales

With its theme of outsiders and belonging, with complex and ultimately optimistic conclusions, our film has the potential to reach out and touch independent cinema audiences who are hungry for films that can wow you as well as make you think. Gaëlle's work is rich, beautiful and imaginative. Her story is deeply personal which contributes to its strength and universality. We will have an important cinema-going audience in France and Europe to appeal to. Thanks to Gaëlle's iconic choices of strong unusual female characters, and with her distinctive style, we are confident to attach a popular English actress or singer for the role of Nathalie, and expect to pursue a talent-driven strategy on the international market.

Thanks to the critical acclaim of Gaëlle's shorts – most notably at Cannes – and her ongoing relationship with the team at Critics' Week, we aim to lead an 'A' list festival strategy. Based on our current schedule, we will finish the film in time to submit for a Cannes premiere and launch. If the film sees success on its festival circuit this will help us secure good distribution deals and the subsequent theatrical release of the film.

We hope to collaborate with a good sales company early on in the process who can help us with sales projections and strategies for determining and reaching our core audience. We are committed to taking an active and collaborative role in this work, to maximise the potential of this film on all platforms.

production notes

original title

La Fille de l'Estuaire

production company

Life to Live Films
61 Oakfield Road
London N4 4LD
United Kingdom
www.lifetolivefilms.com
ohnafalby@gmail.com
M +44 7768512689

co-producer

La Voie Lactée – France

total production budget

€ 1.800.000

current financial need

€ 1.700.000

production status

advanced development
and early financing;
seeking French distributor



Ohna Falby producer

Ohna Falby set up London-based independent production company Life to Live Films in 2011.

Originally from France, she studied film and writing at Sarah Lawrence College in NY before settling in London and working in commercials and film for over 20 years. Initially through her company Sister Films in 2003, she nurtures projects with filmmakers who have a distinctive vision, producing award-winning short and art films (incl. BAFTA, BIFA, UIP, Prix Canal+), working with funds from BFI, Art Council, Film4, Film London and brand partners.

Focused on developing feature projects Ohna Falby was awarded a place on the Rotterdam Lab for producers and is a regular guest of European Short Film incentives, always seeking out young talent to collaborate with.

Producer credits include artist films by Rachel Maclean, Lucy Beech, Jane and Louise Wilson, short films by Daniel Mulloy (*Baby, Son, Dad, Sister*), *Long Distance Information*, Bombay Sapphire Shorts and more recently *Crocodile* by Gaëlle Denis.





FW

The Heiresses

Marcelo Martinessi

Paraguay / Germany / Brazil / Uruguay

synopsis

Asunción, Paraguay. Chela and Martina have been living together for more than 30 years. Born in a traditional and prosperous family, Chela has inherited enough money for a comfortable life without the need to work. But as they turned 60, the inheritance started to run out.

With the passage of time and their difficult economic situation, the love between them has deteriorated and turned into a succession of long silences. It all becomes more complicated as Martina is sent to jail for fraud.

Chela is compelled to abandon the comfort of her petit bourgeois existence and face life. In order to make money, she organises garage sales and decides to seek a job. Fortuitously, she begins providing a sort of taxi service – with her own car – mainly for older ladies. She takes them to the supermarket, to doctor's appointments or to social gatherings. With an increasing insecurity and the heightened fear of kidnapping portrayed through the media, Chela's unusual service provides comfort to Asunción's decadent well-to-do.

That is when she meets Angy, a younger and very outgoing woman. Along with her sudden job, this new relationship will strongly affect Chela's life and oblige her to make decisions that will prompt an inner revolution.

Chela is forced
to confront life
as her inheritance
vanishes and her
partner is sent
to jail.

script & intention

Paraguay is my home country. I grew up, studied and lived there most of my life. My family as well as some of the people I love the most in the world live there. And still, since I have had the use of reason, I have always wanted to escape.

Paraguay is – for me – a prison-country. And even whilst away, I was never able to quite untangle myself from the uneasy feeling of belonging.

The urge to leave was also an urge to save myself. I have been blaming Paraguay for all those things that constantly made me flee. But only after the recent coup (2012) did I realise what Paraguay really is for me: a family, a social class, an education, a system of 'values' that was passed from one generation to the next, like a hereditary disease.

This film comes out of my desire to heal. But also from the need to understand my habit of going away and returning to the same place, to a 'sort of' freedom that imprisons.

During all these years, resisting oblivion, with a strong sense of identity to this society, the story of my aunts remained in the back of my mind. It was a documentary project a decade ago, and some pictures, extracts from journals, words and silences are a guide to the insight of this story.

My aunt (now over 70) and her partner, a woman of the same age, are a departure, an inspiration – and in many ways a mirror – to my fears, escapes and feelings of confinement.

The script I am writing draws from observations, years of common experiences and the imagination behind everyday interactions. It is also nurtured from our daily conversations and from the diaries written by one of them.

I am working on one of the most difficult moments of their lives, when I got to know them better. A moment when – due to financial problems – society itself locked up one of them. And the other had to leave the house – her chosen prison – and confront an unexpected freedom. That freedom would bring desire and at the same time repression, reproducing in a private relationship the modus operandi of a whole authoritarian regime and that of an apathetic society that refuses to change.

I feel that this story of facing life after a long period of confinement, is also the story of my country. After 60 years of the same regime we have recently lost a precious opportunity to change, to be released. I see that the fear and inconsistencies of Chela, the main character of the film, have much in common with what I feel has happened around me in recent years.



Marcelo Martinessi
writer & director

Marcelo Martinessi (Asunción, 1973) studied communication before attending the London Film School. His work revolves around memory, identity and human rights in his home country. He has also researched on the relationship between cinema and literature, adapting short stories.

Karai Norte (2009) is a record of an oral narration collected during the 1947 Paraguayan civil war and *El Baldío* (2013) evokes the hundreds of disappearances over the course of the long dictatorship. He has developed cinema workshops for children living on the streets of Asunción creating with them *Calle Ultima* (2011). His work has been shown at the Berlinale, Clermont Ferrand, Locarno and many other festivals.

In 2010 Marcelo set up the first Public Television of Paraguay and left the role of Executive Director during the 2012 coup d'état.

With his first feature film project *The Heiresses* he has recently participated in the Cinéfondation Résidence (2014) and TorinoFilmLab's Script&Pitch (2014).

budget & financing

La Babosa Cine is an independent company created as a platform to produce Marcelo Martinessi's films, consisting so far of three shorts and one musical project. We have worked with national/international funds and have created a solid relationship with professionals from Argentina, Brazil and France. Besides the present fiction feature film, we are developing a creative documentary.

Considering that all co-production experiences shot in our country had Paraguay as minority producer, the challenge of our production company is to make Paraguay – for the first time – the main producer of an international project. So besides participating closely in the design of public policies

The Heiresses

Marcelo Martinessi

Paraguay / Germany / Brazil / Uruguay

aimed at nurturing the local film industry, we have sought and reached international co-production agreements with Paraguayan and international companies.

Currently at its third draft, the script has been developed over the last two years, participating in the Cinéfondation Residence (2014) and TFL Script&Pitch 2014. The project has received financial support from Ibermedia and the Paraguayan Ministry of Culture's Local Fund for Development & Production.

We have signed co-production agreements with Pandora Film Produktion (Germany), Esquina Produções Artísticas Ltda. (Brazil) and Mutante Cine (Uruguay). Final financing arrangements are currently being sought and we have applied to several regional and international funds. We are also looking for additional financing from TV pre-sales. We expect to secure 70% of financing by December 2015. Our aim is to begin shooting by August of 2016.

distribution & sales

Paraguayan cinema is in its infancy. It has grown dramatically over the past few years. But ours is still a very conservative society. This reality forces us to explore new ways of marketing while planning a conventional local distribution strategy, beginning with cinemas and following with other platforms. Naturally, a favourable national release would be greatly influenced by a successful presence at international cinema events, so we intend to premiere at one of the A list festivals. Considering the road travelled by the project and Marcelo's prior work, we expect it to be a realistic aim.

Locally, the incipient film industry is going through a phase of high visibility due to the dramatic increase

of Paraguayan-led productions. As media coverage and public opinion grows increasingly excited and focused on Paraguayan films, traditional TV and telecom companies have expressed commercial interest as they seek relevant content for their cable, pay-per-view, and VOD streaming platforms.

Our overall marketing approach will have an important cross-media component. Apart from content aimed at social media promotion, there will be a special effort in creating debate spaces that, revolving around key issues surfacing in the film, will prompt discussions about other topics related to Paraguayan society. There will be a specific media management effort to push for both coverage and spread of these activities and events.

As our co-production configuration is currently being finalized, we are making the most of the expertise of our co-production partners to create the best possible alliances for our international distribution strategy.

production notes

original title

Las Herederas

production company

La Babosa Cine S.A.
Defensa Nacional 737
Asunción
Paraguay
T +595 21 225619

co-producers

Pandora Film Produktion – Germany
Esquina Produções Artísticas Ltda. – Brazil
Mutante Cine – Uruguay

total production budget

€ 514.000

current financial need

€ 219.000

production status

in final development
and financing stage;
estimated shoot: August 2016



Sebastian Peña Escobar producer

Sebastian Peña Escobar (Asunción, 1973). Producer and writer. Studied Economics and got a Master's in Business Administration. During the last decade, he developed, produced and managed several cultural ventures and projects including magazines, books and audiovisual content.

He has co-produced the documentary-film *Chicas Nuevas 24 Horas* (Spain, 2015) and the feature film *Guaraní* (Argentina, 2015). Currently working in the Paraguayan distribution of *El Tiempo Nublado* (Switzerland / Paraguay, 2014).

Karen Fraenkel producer

Studied Business Administration and participated in several film-industry national and international events, most recently in Talents Buenos Aires (2015) and in the EAVE Puentes workshop (2014/2015). She has been engaged in production since 2005. Karen has worked in many roles from executive production to line production in national films and international co-productions. In 2011, she helped launch the first Public TV Station in Paraguay. As Head of Production she led the development of 14 television projects as well as many TV documentaries.

FW



The Night Eats the World

Dominique Rocher

France

synopsis

Thirty-six-year-old Sam is a solitary, unsociable author. One evening, he goes to a party thrown by Fanny – a young woman he has his sights on – in a vast Parisian apartment. During the party, Sam fails to seduce Fanny. People begin to act oddly. He eventually falls asleep in an isolated room.

In the early hours of the morning, the apartment is deserted. The partygoers are wandering the streets; they have turned into zombies. Left alone, Sam is going to have to barricade himself inside the apartment building for his own protection and organize his survival.

He secures the building by eliminating all of the zombies inside, all except for one: an elderly man who has been infected but is harmless. He cannot bring himself to kill him, so he traps him inside the elevator and makes him his confidant.

In time, Sam finds a sort of equilibrium inside the building. The abandoned apartments are a source of entertainment, offering him the opportunity to imagine the lives he could have lived. But, even for a loner like Sam, isolation and complete solitude are hard to bear.

What's the point of living when you're all alone?

And is Sam really the only survivor of the zombie invasion?

Sam discovers
that everyone
has become zombies
in one night.
He organizes
his survival.
But what's the
point of living when
you're alone
in the world?

script & intention

The starting point for this project is a zombie story, a story about humans turning into monsters. It is adapted from a novel by French author Pit Agarmen, who writes under a pen name when exploring genre fiction in all its forms. I was immediately taken by the text, its peculiar tone and the main character Sam.

Sam is not happy in modern society or, more precisely, with modern society. He is antisocial, borderline agoraphobic and enjoys solitude. So when the world plunges into horror and chaos, once he recovers from the initial shock, he's psychologically prepared to survive. Being alone does not scare him; deep down, it is almost something he has aspired to. I like the idea of someone finding a sort of equilibrium in this environment.

Now if we were to categorize this story, I would call it a castaway adventure story. Because that is exactly what Sam is when he wakes up in a world that has changed overnight: a castaway, alone in a sea of zombies, a Haussmann building as a deserted island and only refuge, and no hope of being saved.

Our film follows the character and his evolution in this hostile environment. We witness how he recreates his daily life, a sense of normality, as if it were always possible to adapt, even to the worst of circumstances. One of the challenges of directing will be to create in the audience's imagination the space in which Sam lives. The building, a concrete island in the heart of Paris, needs to be entirely fashioned. Each floor and each apartment has its story, its own experience, which the debris of the night gives us an idea of.

Sam is going to build himself a life using what is left of others' lives. The almost symbolic zombie threat coming from the outside will act as a catalyst for our hero and his emotions. However, as confrontation is inevitable, we will avoid graphic violence and gore. My aim here is more to recreate a tension and suggest the horror, without diminishing the impact of the violence.

Our film strays from classic codes of the zombie genre through calm and aerial camera work. The story takes place mostly by day, the photography is full of light and – although he is prisoner of a building – Sam has vast spaces to himself. The roof is the finest example of this, with its unique scenic view of silent and deserted Paris; the open and empty space in the frame feeding the audience's sense of solitude. I like the idea of finding a form of beauty and serenity amidst horror and monstrosity.



Dominique Rocher
writer & director

Dominique's passion for films leads him to work on several features as an assistant director when he was just out of film school. Later, he wins the Audi Talent Awards program, and is able to direct the ambitious Sci-Fi drama, *La Vitesse du Passé*, starring Melanie Thierry. The film, broadcast on French and international televisions, has been selected by some of the main international festivals.

**Guillaume Lemans
Jérémy Guez**
co-writers

Guillaume Lemans is specialized in genre films. He first wrote *Anything for Her* with Fred Cavayé, which will later be the subject of a remake in the US. Guillaume follows his path with *Caged*, and *Point Blank* by Fred Cavayé. He then collaborates on *The Law of Violence* by Pierre Lacan before writing *Mea culpa* with Fred Cavayé, and *A Perfect Man* by Yann Gozlan.

Jérémy Guez is a French screenwriter and author of crime novels. *Balancé Dans Les Cordes*, his second novel, received the SNCF Crime Fiction Prize. All of his novels have been acquired for film productions.

budget & financing

The Night Eats the World offers a powerful visual world in a familiar urban setting, while highlighting the solitary hero's personal journey.

The result is a zombie film, which treats the horror genre in the first degree, but with true artistic and commercial ambitions, and a universality, which seems to naturally call for co-production.

We are looking for experienced European partners to join us in the production of this first feature.

In France, Haut et Court Distribution will handle theatrical release, and Canal + channel have been very enthusiastic to their reading of an earlier version.

The Night Eats the World

Dominique Rocher

France

distribution & sales

High artistic standards and ambition combined with the film's genre provide an ideal opportunity to reconcile auteur filmmaking with commercial filmmaking.

The film's potential rests on its subject: a solitary man in a building organizes his survival to resist the zombie invasion of Paris, with a final twist that offers a re-reading of the last act. This is a French re-visitation of genre, between *Castaway* by Robert Zemeckis, *I Am Legend* and – for the final revelation – M. Night Shyamalan's *The Sixth Sense*.

Carried by the vision of director Dominique Rocher, the artistic ambition of the film will cater to the

tastes of 'auteur' audiences. In this perspective, we deem it important to showcase the city of Paris and work with an actor capable of delivering a performance in line with the Anglo-Saxon tradition.

Strategic tools:

- Play on the 'French touch' potential confirmed by *The Returned*. The 'Made in France' label sells very well and is a strong marketing argument that shouldn't be overlooked.
- Take advantage of the genre to use innovative promotion techniques. Aside from the usual billboard campaigns and classic partnerships, street marketing can be widely used to reach a broader audience. Like this fake zombie arm protruding from a manhole, which was used for the promotion of *Resident Evil*.
- An impressive transmedia web marketing campaign, centered on a highly immersive platform where Internet users could move around the building in first-person views and meet the different characters, drive back zombie attacks and organize their survival.

Our aim is of course to trigger interest within the wider target market by creating a buzz around the film, by making the most of its subject, yet unseen in a French film, and by using adaptable tools.

production notes

original title

La nuit a dévoré le monde

production company

Haut et Court
38 rue des Martyrs
75009 Paris
France
www.hautetcourt.com
carole.scotta@hautetcourt.com
T +33 155312727

total production budget

€ 3.500.000

current financial need

€ 2.000.000

production status

advanced development,
early financing stage



Carole Scotta
producer

Carole Scotta founded Haut et Court in 1992 as an independent production and distribution company dedicated to international cinema of the highest quality.

Haut et Court has worked with numerous emerging filmmakers whose films have been selected and awarded in major international film festivals such as Laurent Cantet's *The Class* (Cannes Golden Palm 2008); Alain Berliner's *My Life in Pink* (Golden Globe Best Foreign Film 1998); *Coco before Chanel* by Anne Fontaine (the most successful French film on the international market in 2009). *The Lobster* by Yorgos Lanthimos, co-produced by Haut et Court, premiered in Competition at Cannes 2015, where it won the Jury Prize.

Haut et Court also branched out into TV in 2007, creating the critically acclaimed genre series *The Returned* for Canal+, winner of the International Emmy Awards for Best TV Series. *Last Panthers*, its new international series coproduced with WARP for Canal+ and Sky UK will Premiere at MIP COM 2015.

Haut et Court has also diversified into cinema theaters and runs among others Le Nouvel Odeon and Le Louxor in Paris.



AoD

Book of Projects 2015

Audience Design

Audience Design

The Audience Design programme has existed since 2011 and been in constant development since then. This year debuts the collaboration with the new TFL World Distribution Fund and presents the biggest number of participants till now: 6 international audience designers have worked with 4 projects (3 of which by TFL Alumni), selected for the Fund.

The goal of the programme is to develop creative, content-driven, alternative audience engagement strategies for each film project, in at least 3 territories and most often including an overall international approach. The proposed strategies can be implemented by the film's team and their partners with the financial support given by the TFL World Distribution Fund.

The group has worked alone and with the project teams during 2 week-long workshops, 2 short workshops and interim Skype sessions; bringing the programme to Ghent, Belgium (VAF), Berlin, Germany (MBB), Gdynia, Poland (Gdynia FF/PISF) and closing the cycle from March till November at the TFL Meeting Event. Additionally, we participated in the *Stories of Audience Engagement* conference in Berlin. We thank all our partners for their great hospitality!

The approach, developed by the 2 Head of Studies, is to allow a process that not only results in creative audience engagement strategies and a teamwork experience, but also establishes a workflow that ties them firmly to the production realities of each project. It asks filmmakers and producers to share their vision early on and to collaborate with the 6 Ad participants on communication aspects of their projects; aligning their distribution goals and marketing approach with ours so as to develop a complementary alternative strategy to reach and build new audiences.

Keeping the core workshop format flexible, i.e. with room for improvisation, the aim is to train core methods and tools for creating strategies that inspire bridge building, creating links to potential audiences through a storytelling approach and to explore different channels and formats. This form of collaboration is still novel and we thank the project teams and, especially, the audience designers for their open minds and hard work!

Tutors 2015



Valeria Richter
Denmark



Lena Thiele
Germany

Trainers 2015



Ido Abram
Netherlands



Nicolò Gallio
Italy



Juan Morali
Spain

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FILM



POLISH FILM INSTITUTE

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FILM
FESTIVAL

Audience Designers

Francesca Conti

Italy

biography

Francesca Conti has worked for 20 years in the field of local development. She holds a degree as an architect and urban planner. She is manager of cultural projects, social innovation, participatory processes and tourism experiences. Francesca has extensive experience in conceiving, proposing and managing projects within European programmes and the Structural Funds' framework. Some projects: start up of a medical community around *Alzheimer and dementia* (international, 2015); social innovation programme *Wool Stories* on textile factories (Piedmont, 2014); performing arts festival *VIVA Performance Lab* (Calabria, 2013); community forums on cultural tourism (Lombardy, 1998) and sustainable development (Pelagic Islands, 2008). Founder of ACTA, network for sustainable tourism; member of VOD, network of sustainable urban design and of THE, European cultural network.

approach

Her focus is to widen the opportunities of film productions by enabling synergies with social processes, communities, territorial strategies, in two ways: promoting more awareness in the film industry on European policies, down to the regional programs, and the other way round, to be more connected with the grounded process. There are strong changes taking place and the audio-visual approach can give cultural and emotional support to the communities in understanding and feeling empowered, instead of being scared about the future. This approach implies integrating other stakeholders' perspectives, to deeply understand the international policies that are not intuitive anymore, and to be open to lend your art to someone else's dreams. Testing collaborative models on how to produce and distribute is the core of her interest, sorting out strategies from different fields to integrate into film production.

experience

She entered film production because of her interest in the use of audiovisual media as a tool for local development and is now also involved in production and audience design for, among others, the documentary *The Mountain Pact*. The TFL Audience Design programme strengthens her belief in integrating on-line and off-line activities, creating experience environments. Yet, the focus remains to deliver and build meaning in a sincere approach to inspire people's engagement.

Gosia Kucharska

Poland

biography

Gosia Kucharska is a crowdsourcing and marketing expert based in Poland. She has finished an MA in Film & Television Producing at Bournemouth University and gained early experience in film production in Bournemouth and Krakow. Since developing a web series her main interest switched to new media and new marketing tools. She used to work for one of the biggest crowdsourcing platforms from Central East and Eastern Europe as a strategist for digital campaigns that engage audiences.

In over 35 crowdsourcing and open innovations projects and campaigns Gosia was responsible for finding the target group, preparing the strategy, planning the budget, timing and coordinating the whole process.

approach

Gosia is in constant search for new types of communication with viewers and consumers, all based on mutual and constant dialogue. It became natural for her to be closer to people, hearing their needs, answering to their interests, touching them with a story. She believes that when the audience receives content they care about (maybe as well participate in creating it), they are more likely to share it and engage deeper.

In today's world we cannot disregard the fact that audiences are more active, diverse and are a medium of content at the same time. We need to take advantage of this: how to approach them where they are, while not losing the essential – the story as imagined by the filmmaker. With today's noisy communication from all sides (where "likes" don't matter, banners are not clickable, TV ads are not watched) it is getting much harder to stand out or find the right way to reach our audience, even with the new tools.

experience

The Audience Design programme was a huge lesson for Gosia. She had the chance to work on four inspiring films and share ideas with producers and directors. It became clear that to find audiences for a film we have to plan in detail, as early as possible, who we want to address – and why, where they are and how they act there, what they are like, and very importantly, how they will find our content.

Gosia would like to collaborate with filmmakers who are curious about who their audience is and end up being loved by the right audience for them.



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I figure that people are ready for a more collaborative way to produce and distribute films; to go beyond art boundaries and across policies, processes and roles is needed!



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Content is king. Communication is queen and context completes the family.

Audience Designers

Greta Nordio

Italy

biography

Greta was born and raised in Venice and is currently located in Bologna after having lived the last 6 years abroad. She pursued a degree in English and Film Studies in Scotland and a Master in Film Studies at Columbia University, New York, where she lived for 3 years. In New York she mainly worked for Film Presence, specializing in strategic outreach and crowdfunding campaigns for which she researched potential audiences and contacted key associations for the promotion of different films, ranging from documentaries (*Citizenfour*) to fiction (*Miles Ahead*). She also organized the outreach strategy of the 52nd New York Film Festival.

Finally, she worked in independent film distribution and sales, and as researcher, editor and curator for various companies and institutions. At the moment she is finishing her Master Degree in Film Business while she looks into working as an audience designer in Europe.

approach

I believe we need to nourish and educate audiences if we want to build a sustainable environment for the independent cinema industry. Thus my focus is not only in trying to find the right audience for each film, but mainly to make that audience curious, informed, active and ultimately happy about it. The most important thing for me to do so is to establish strategic partnerships outside the film industry and start a conversation around the film's themes.

My approach works on two levels: first, I believe that Audience Design is a great tool that helps create an organic and organized path, connecting all the phases of development, production and distribution. Secondly, I believe that the strategy must be aimed at bringing people together and engaging them in discussions and activities outside of their daily routines. This will create long living communities of support and extend the life and power of films beyond the screen.

experience

The programme was a great experience because it gave me the space, time and collaborators to reflect on what Audience Design is about, and how I can apply this method across cultural sectors. Moreover, I learned the importance of exploring deeply the habits of different audiences and think from their perspectives.

Riema Reybrouck

Belgium

biography

Riema Reybrouck first studied photography at the Royal Academy of Arts in Antwerp and graduated later as an Arts & Culture Mediator, specializing in strategic communication in order to act as a bridge between cultural organizations and their audiences. She immediately applied her studies by working for various film festivals and production companies in Belgium. With a growing interest for the promotional side of films she took on shorts and independent features that premiered at various festivals around the world.

approach

She strongly believes in working closely with the producers and filmmakers early on in the process of the film: from the development stage straight up to the release. Not only helping them with press and social media before and after shooting, but also by creating attractive materials and tools that they can use for funding or attracting investors.

Her favourite part of the job when working for film festivals is the challenge to give every film the spotlight and attention it deserves – based especially on the shared philosophy that audiences are increasingly drawn to event-based screenings.

experience

She is currently working as a Press & Industry officer at Film Fest Ghent, the biggest film festival in Belgium with over 100.000 visitors, focusing on film music among others. Besides coordinating the press and all content based external communication, she also organises the industry events and talks of the festival.

Next to her work at the festival she keeps on promoting films and series as a freelancer for production companies in Belgium.



contact

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*Audience Design
aims at bringing
people together, it
starts conversations
and brings the
experience of the
film's universe into
new spaces.*



contact

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*"Information
is giving out,
communication is
getting through."*

Sydney J. Harris

Audience Designers

Joanna Solecka

Poland

biography

A communication and marketing strategist with extensive experience of working for film producers and cultural institutions.

Since 2004, Joanna has been the Head of Public Relations, Festivals & Sales at Wajda Studio and Wajda School in Poland. She developed the promotion and distribution strategies of shorts, features and documentaries incl. their selection, international premieres and special screenings at many A-list festivals. She was also responsible for the rebranding of Wajda School (previously Andrzej Wajda Master School of Film Directing) and for launching their new production outlet – Wajda Studio.

Additionally, Joanna was in charge of two Oscar campaigns: *Rabbit à la Berlin* (Documentary Short Subject Oscar® 2009 nominee) and *Joanna* (Documentary Short Subject Oscar® 2015 nominee).

approach

Her extensive work with debutants made her realize the importance of a holistic approach to filmmaking, and thus to audience design. Not only creative production skills matter. In order to make a successful film nowadays one has to be aware of the time and subject. Being up-to-date with the market when it comes to technology, trends and politics. And last but not least – setting up long-term goals for both filmmakers and their projects. In other words – always seeing a big picture, staying alert and creative.

experience

The great challenge for Joanna being the participant of this year's Audience Design edition was definitely working hands on with projects that are in production, making it more than an exercise. She truly experienced how complex audience design is – requiring creativity, time, team spirit, but also several headaches. It also self-assured her and helped to shape the strategy for herself for the next years.

Moreover in 2015, Joanna decided to found her own company ZINEMALDA // Talents & Films with the aim to provide Polish filmmakers with tailor-made strategies for their films and professional careers, as well as handling the international marketing and festivals for Alphapanda, a London/Berlin based film marketing consultancy founded by TFL Audience Design Alumnus, Mathias Noschis.

Emma Shan Wang

China

biography

Emma Wang is a creative producer and audience designer. She holds an MFA degree in Creative Producing at Columbia University. She has produced over 10 fiction films and worked with writer/directors from Brazil, China, Poland, Russia, Turkey, and the US.

It is her passion to pursue cross-cultural collaborations and support storytellers with unique voices. Emma divides her time between China, the U.S. and Europe.

approach

Characters are important to me. I believe that we watch and make movies for the shared human connectedness and emotions, which live or die with the characters. Thinking in the shoes of the film characters is my main source of inspiration for brainstorming ideas. The possibilities of pushing storytelling boundaries with cross-platform content building excite me, especially when the content is developed with a focus on character motivations. I believe in using creative, artistic, philosophical, and visual/performance art events/projects to expand the universe of a film and to provoke discussions and new ways of thinking among audiences.

Because acts of engagement come from triggering people's imagination and curiosity, I like to invite audiences to explore themselves.

experience

Coming from a creative producing background, the need for audience design and its forward-thinking spirit is absolutely revolutionary and necessary. Together with the other five audience designers, Lena Thiele and Valeria Richter, we talked, post-it'ed and fried our brains. It has been such a collaborative experience. The methods we've used involve going from discussing broader concepts, topics and themes to a detailed mapping of how different channels link to each other. The process requires patience and imagination.

Moving forward, the mindset and methods of audience design will definitely be integrated into my future producing work. I can't wait to have the conversations with writer/directors about audiences' presence and potential influences in the process of filmmaking. Because the audiences are not mere demographics for the distributors to worry about, they are our partners in crime if we let them.



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Great stories
connecting great
people!



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Ubuntu - I am
what I am because
of who we all are.

Ad

Eva Doesn't Sleep

writer/director: **Pablo Agüero**

producers: **Jacques Bidou & Marianne Dumoulin**

France / Argentina / Spain

© Jba Production / Haddock Films / Tornasol Films / Tita B Productions

*"I'll stand with the workers,
I'll stand with the women,
I'll stand with the nation's
dispossessed. Dead or alive!"*

Eva Peron

*The voice nobody
can silence.*

synopsis

Eva Doesn't Sleep is an extraordinary and true story; one that seems incredible. Eva Perón, a powerful political figure in Argentina, died in 1952. Her body continued on an epic journey over the next 25 years. After several years of embalming, the military dictatorship smuggled her body out of the country, wanting to remove Evita's legacy from the people's memory. What they did not foresee was that this "sleeping beauty" would become the most powerful figure in history, more than any other living politician.

The voice-over of the Admiral leads the story through three parts of her journey, blending historical facts and fiction; the director, Pablo Agüero's visual style captures the cruelty and beauty of the body's journey, plunging the audience into a thrilling and dreamlike atmosphere.

status

The film had its world premiere at the Toronto Int. Film Festival and in Competition at San Sebastián Int. FF (Sept. 2015).

The first national releases will be in November in Argentina (Aleph) and in Spain (Syldavia) and in May 2016 in France (Pyramide Distribution).

Sales are handled by Pyramide International.

audience design strategy

The strong core of the film is the real character of Eva Perón, Evita, and the power of her political voice. She was so influential that even after her death, she struck fear in the successive governments, the CIA, the Vatican, ending up in 1976 with one of the worst dictatorships in South America. The legacy of Evita is known to most people aged 40 and over, especially in Spanish-speaking countries, but the controversial and extraordinary story of her dead body's journey is known only by few. The main challenge is to broaden the audience to those who don't know Evita incl. younger generations and people from different cultural backgrounds.

The strategy will be developed around two main approaches: the political influences of Evita nowadays and the cinematic qualities of the film. Combining the political and the visual experience, our ideas require both collaborations by the film team and partnerships with artists, activists, and specific interest groups.

We aim to reach young people, women, the LGBTQ communities and activists through the political aspects of the film. We'll prepare several activities in each territory (Argentina, France and Spain) to engage audiences and start political conversations. For example by organizing screenings with bloggers and opinion leaders; and by producing a special vinyl edition incl. original music from the film, in particular the rock'n roll song composed with lyrics from Evita's speech, as well as excerpts from her speeches, and from the script reading, done by Jeanne Moreau.

To feed the curiosity to know more about Evita we can use extra content collected by the director during 6 years of research, including CIA files, unpublished essays etc., to create an interactive website featuring a short animation of the complete journey of Evita's body, a database to discover her life - building on her words, and utilizing a cultural trend that is revamping audio as a pervasive media. We will prioritize shareable on-line and off-line activities via radio/podcasts and live events, i.e. music, readings, talks, flash mobs. The main actors, Gael García Bernal, Denis Lavant, Imanol Arias and Daniel Fanego can be featured in debates, and to create new artistic, easily shareable materials for social media. The final strategy aims to prioritize the strongest ideas for each territory and globally, dealing with a complex true story, inducing curiosity, providing content and lending the film a wider platform to be discovered from.

Audience Designers



Francesca Conti
Italy



Gosia Kucharska
Poland



Pablo Agüero
writer & director

Pablo Agüero is a director and writer known for his films, *Salamandra* (Cannes, 2008), *Doranship 77* (Best Director BAFICI, 2009) and the documentary *Madres de los Dioses* (Special Mention, Mar del Plata 2014; Interreligious Prize, Nyon - Visions du Réel). His latest film, *Eva Doesn't Sleep* (*Eva no Duerme*), was selected for San Sebastián Competition, Toronto IFF, and Mar del Plata Film Festival.



Jacques Bidou
Marianne Dumoulin
producers

JBA Production - Jacques Bidou and Marianne Dumoulin - explores cinematographic worlds focused on new talent. They have produced more than 110 films. In October 2015, *Jesus* by Fernando Guzzoni (Chile) is in editing and 3 other films are in production: *Yalda* by Massoud Bakhshi (Iran), *Sow the Wind* by Danilo Caputo (Italy) and *Born Free* (South Africa).

Ad

In the Last Days of the City

writer/director & producer: **Tamer El Said**

co-producer: **Michel Balagué**

Egypt / Germany

synopsis

In the fading grandeur of downtown Cairo, Khalid, a 35-year-old filmmaker, is struggling to make a film that captures the pulse of his city at a moment when all around him dreams, as much as buildings, are disintegrating. With the help of his friends, who send him footage from their lives in Beirut, Baghdad and Berlin, he finds the strength to keep going through the difficulty and beauty of living *In the Last Days of the City*.

status

In the Last Days of the City is produced by Zero Production in Cairo and co-produced by Mengamuk Films, Berlin. It is currently in the last stages of post-production (final sound-mix and final colour grading). The completion date including mastering is scheduled for November 2015. Two winter film festivals have invited the film already.

Losing everything
he loves, Khalid
struggles to capture
the soul of a city
on edge.

audience design strategy

The film's story is centered on a filmmaker, Khalid, living in Cairo. As he's trying to finish his first film, he keeps in contact with his friends from Beirut, Baghdad and Berlin. Through this mosaic of Khalid's encounters we are exposed to a poetic and visually stunning experience that transmits a feeling of nostalgia and loneliness in cities today and in people's relationships to their old, and new, hometowns. Although the film takes place during a specific time in this region, it also subtly resonates with what is happening worldwide now.

Moreover, it represents a singular voice coming from within the region. Directed by a Cairene, a crew of Egyptians, Lebanese and Iraqis, it gives a voice to a generation of young Arabs faced by different yet similar realities. Thus, it may actively target audiences in the region as well as the diaspora, besides travelling abroad.

As the film is visually very rich with a soundscape that creates an experience of being in Cairo, the development of our strategy will initially focus on identifying the strongest shareable and engaging activities linked to the experience of the film. Platforms such as Instagram and Soundcloud are perfect engaging tools, where audiences can upload excerpts to express the loves and hates of their cities - as the friends in the film do. This activity can reach and inspire artists, students, urbanites, and people who move a lot, to discover the film and share their messages.

In the same sense, we want to invite people to share short lines about their cities on Twitter, referring to the film's dialogues such as "poetry is everywhere waiting for someone to write it". The "city poetry" can be linked and spread to vibrant street art communities in the four cities, by inviting them to spread the poetry on the walls of their city, using the same hashtag; thus connecting the off-line back to the on-line communities.

Prior to the official release, or festival screenings, we also propose to organize a range of activities that encourage creative engagement. Calligraphy could be one of these, since it is incorporated strongly in the Arabic visual identification of the film, i.e. its logo. A number of exclusive workshops can influence word-of-mouth and build ambassadors for the film, who in turn can invite people to attend screenings with friends in different cities, again using specific hashtags.

Audience Designers



Riema Reybrouck
Belgium



Joanna Solecka
Poland



Tamer El Said
writer/director & producer

Tamer El Said is a filmmaker living in Cairo where he was born in 1972. He studied filmmaking and journalism and went on to make many documentaries and short films that received several international and local awards. Tamer founded Zero Production in 2007 to produce independent films. He is also a co-founder of Cimatheque - Alternative Film Centre in Egypt. *In the Last Days of the City* is his first feature length film.



Michel Balagué
co-producer

Michel Balagué lives and works in Berlin since 2003. He is the co-founder of Mengamuk Films that produce feature films, documentaries and artistic projects, which all tread new paths in form and content. Previous films include *Sieniawka* by Marcin Malaszczyk (63rd Berlinale - First Film Prize in FID); *My Love Awaits Me by the Sea* by Mais Darwazah (TIFF 2013) and *Face B* by Leila Albayat (65th Berlinale).

Ad

Mountain

writer & director: **Yaelle Kayam**
producer: **Eilon Ratzkovsky**
Israel / Denmark

synopsis

A religious Jewish woman is living with her family in the Jewish cemetery on Jerusalem's Mount of Olives. During the day, while her husband and children are at school, she is left alone on the mountain. She goes for walks, trying to escape the endless housework.

One night, out of frustration, she storms out of the house, climbing the cemetery, running wherever her feet will carry her. To her surprise, she is exposed to an unsettling scene: a man and a woman are having sex on one of the gravestones. Stirred by this image, she starts exploring this new realm of the mountain, while trying to keep a normal face during her daytime routine. Until she can't any longer.

status

Mountain had its World Premiere at the Venice Film Festival in the Orizzonti section in August 2015, and went straight on to have its North American premiere at Toronto International Film Festival.

How deep can you
bury your desires
without losing
yourself?

audience design strategy

Mountain touches on relevant subjects yet manages to remain mythical. In developing an audience design strategy the aim was to stay faithful to the main themes and in keep with the look and tone of the film. The main topics and elements are the landscape, dualistic aesthetic, simplicity, a strong female character, theological and cultural themes, women's routines, longing, mystery and suspense. Feeding the core of the overall strategy these elements materialized into a number of prioritized ideas, designed to attract the primary target audiences, but also to create interest for the film in different, mainly female-driven, communities - thus widening both the story world and the reach of the film.

Therefore the main distribution goal is to reach a wide and diverse audience via multiple platforms and specific outreach campaigns to each of the demographics and their use of media. Linking with the more traditional approach we have created a local distributor/festival premiere idea-package, an educational package for schools, a screening package that aims at alternative distribution options and some social media engagement ideas. These can continue to support the film during the non-theatrical distribution as well.

One of the ways into exploring the film's universe revolves around a core interactive website. Parallel initiatives on social media can bring users to the core website, or to the director's website. One is an invitation to share the view from your kitchen window using the hashtag #viewfrommykitchen. The stream of images will link to the film's social media accounts. The other activity is linked to the director's site and is a challenge to send and inspire the director, Yaelle Kayam, to come to your suggested location/landscape and shoot her next film.

Being the director's first feature film another goal is to help build her career and develop her voice in the Israeli and international film industry. Mixing in initiatives that link to Yaelle's interests with traditional elements such as PR and interviews, the director's website (YaelleKayam.com) and social media channels will create a long-term base and a current hub for these initiatives; for example with a podcast project where mythology texts and poetry from the film, as explained by her, will be distributed on-line.



Yaelle Kayam
writer & director

Yaelle Kayam is a filmmaker and a film lecturer at the Sapir College Film Dept. She studied cinema at the Victorian College of the Arts (2004-2006), Melbourne and at the Sam Spiegel Film & Television School in Jerusalem (2006-2008). Her graduate film *Diploma* won 3rd place at Cannes Cinéfondation 2009 and 14 int. awards. Her feature script *Sameria* (in dev.) received scholarships from Cinéfondation Residence, Berlin 24/7 and Sundance Script Lab.

Eilon Ratzkovsky
producer

He is the Chief Producer/CEO of July-August Productions. Over the past 13 years JAP has produced over 35 feature films and TV series. Among the productions are: *The Band's Visit* by Eran Kolirin, winner of over 54 int. prizes; *Zero Motivation* by Talya Lavie, winner of Tribeca IFF 2014 and of 7 Israeli Academy Awards; plus awarded films by Adam Sanderson, Hadar Friedlich, Eitan Zur and many more.

Audience Designers



Francesca Conti
Italy



Riema Reybrouck
Belgium



Gosia Kucharska
Poland



Joanna Solecka
Poland



Greta Nordio
Italy



Emma Shan Wang
China

Ad



Rey

writer & director: **Niles Atallah**

producer: **Lucie Kalmar**

Chile / France

synopsis

In 1860, a 35-year-old Frenchman explores Araucania, an autonomous region in southern Chile. He searches for the Mapuche chiefs and is elected King of Araucania and Patagonia, uniting their tribes for the first time in history.

The King is confronted by the Chilean court of justice; his guide has turned him in and now he has to defend himself. His reasoning and conclusions seem flawless: Araucania is outside of Chile, so how can Chile condemn him? But the events are retold in the trial and relevant facts seem to differ...

status

We are currently editing the film. The classic side of distribution will include premiering the film in an international festival with standard marketing elements that convey both the epic and poetic nature of King Orllie-Antoine's quest. The aim is to sell the film to distributors who will be passionate about maximising small releases in key cinemas, as well as in art venues, at semi-private screenings, and on-line, worldwide.

The director is working on an exhibition called *Burials*, exploring the degradation process of film on which the film is based.

In 1860, a French lawyer dreamt of becoming the King of Patagonia. And he did just that. Or so it seems.

audience design strategy

Based on the film's distinctive visuals and narrative style, we will position it as an artistic expression, which tells the story of a visionary traveller's dream and adventure in Patagonia. We believe *Rey* will speak to people that are up for something new that explores the core of what film is and was: light caught and light fading.

Our core audience consists of art film, history and anthropology enthusiasts, culturally oriented families, schools/students and modern explorers. It is important to combine both classical and alternative ways of distribution to reach them. Besides, the film shows mythical lands, indigenous art and archival footage, which could be real treats for several additional niches: fantasy lovers, archive/found footage film aficionados and the Polaroid/film photography communities.

To interest our target audience, we will use visual social media channels like Tumblr and Instagram and develop partnerships with key media and brand players in these fields. The theme is the universal experience of the constancy of loss – of memories, feelings, images, collectively and individually. We want to plant curiosity in people and invite them to let themselves go, delve into the story and experience the film as a voyage through the main character's consciousness.

Our plan is to expand the already rich universe of the film while preserving its "wild spirit", while one of the film team's missions is to reach younger audiences and build a renewed interest in what the art of film can be. To help achieve these goals, we – among other ideas in development – have envisioned an immersive, travelling exhibition, expanding an existing idea based around the real and imaginary worlds of Patagonia and inspired by the main character. Through a tactile experience the aim is to provoke doubts in the audiences about what the different narratives of history and memories tell us. The exhibit will work off-line, in collaboration with several museums in Chile, France and the Netherlands, and on-line for interactive archival experiences. Besides the event-driven impact that this promotion can give us, it will also generate press exposure and coverage internationally.



Niles Atallah
writer & director

Niles Atallah is a US-Chilean filmmaker based in Santiago, Chile. His first film *Lucía* premiered in San Sebastián in 2010 and won the FIPRESCI Award in Toulouse and Best Director in Valdivia.

With Joaquín Cociña and Cristóbal León, Niles co-directed the awarded short *Lucía, Luis y el lobo*. He produces their feature film project *La Casa Lobo*.



Lucie Kalmar
producer

Born in 1978, Lucie Kalmar worked at Wild Bunch from 2002 to 2009, being responsible for festivals and markets, and then of coordinating acquisitions. She later developed Festival Scope from the initial idea with Alessandro Raja. Inside Mõmerade, she produced 2 short films and consulted with distributors and festivals.

Audience Designers



Greta Nordio
Italy



Emma Shan Wang
China

BC

Book of Projects 2015

**Biennale
College - Cinema**

Biennale College - Cinema

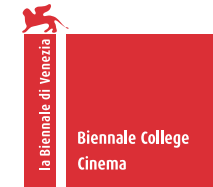
Three years ago, in August 2012, La Biennale di Venezia launched the Biennale College - Cinema. The primary goal of the programme, now in its 4th edition, is to supplement the Festival with an advanced training workshop open to selected teams of directors and producers from around the world. The challenge is to be able to produce, at the end of a year-long series of activities covering the entire spectrum of filmmaking – including conception, development, production, marketing, audience engagement, sales and distribution – 3 feature-length micro-budget audiovisual works with a budget of € 150.000, that will premiere at the Venice Film Festival.

Three editions have now been successfully completed: 9 films from Italy, Thailand, England, the US, Japan and Poland have been presented and have since travelled the world at festivals and in theatres: *Memphis*, *Mary is happy*, *Mary is happy*, *Yuri Esposito*, *Short Skin*, *Blood Cells*, *H.*, *Blanka*, *The Fits*, *Baby Bump*. They are still running the Festival circuit and are being distributed internationally.

Many other developed projects, not only the 3 finalists, have been produced: the Argentinian *La Mujer de Los Perros*, the Brazilian *The death of J.P. Cuenca*, the Malaysian *River of Exploding Durians* and more will come soon thanks also to the collaboration of TorinoFilmLab and IFP. The results of this collaboration are both academic and professional, since each institution has chosen a number of projects to be presented at their co-production platforms. Discover the 2 selected projects and follow us on Facebook to discover the special journey of each one of the BC-C films.

The Biennale College - Cinema Team

a project by



Bc

Look Up

Fulvio Risuleo, Andrea Sorini
Italy

synopsis

Teco is a young man who works as an assistant in a bakery, bored of this kind of living. One morning, he goes with his colleagues up on the roof to take a break from work. There, they witness a bizarre event: a seagull slams against the wall of a building and shatters like it was made of metal.

Teco decides to go check what has happened, a few rooftops away; but the fellow workers prefer not to follow him. Thus begins an adventure, a road movie on the roofs of Rome. Teco wanders from one palace to the other, driven by curiosity. He becomes aware of the existence of a real upperground people.

Teco is accompanied by a group of children who use these places to get away from the adult world until he decides to go alone. In the oldest of these places, he meets a beekeeper, a hermit who lives with his bees passing his days looking for a way to escape from reality. When the journey seems about to end, a balloon car from France led by a charming French girl falls from the sky. Teco, decides to help her. The rain forces them to take refuge in a bar, which is where all the inhabitants of the roofs come together overnight.

Teco is strongly affected by all that he is discovering in a day, and how many surprises can that world still reveal? Follow your instincts... and look up.

A young man
discovers that
on the rooftops
of Rome there
is a community
which lives with
its own rules
and its own habits.

intention & production

Look up (Guarda in Alto) is the story of a young boy who discovers the existence of a parallel world inside his city. The main interest in direction is to make this alternative world as credible as possible. The director's approach, therefore, is realistic and any bizarre, or partially fantastic, elements in the film will be treated in a realistic manner. Of course, it is still a story on the limit of the absurd and, therefore, the 'realism' will be tainted with a certain dreamlike atmosphere.

The world we narrate is the equivalent of the underground of other metropolises, but adapted to the town of Rome, Italy. So, we will see underground scenes, basking in natural light. All the roofs shown in the film will be filmed in real locations. In the cinematographic fiction of this movie one imagines that all the roofs of Rome are connected together in some way. While in some neighbourhoods it is really so, in others it is less. Playing with shots and scenography we will make this fiction seem plausible. An important aspect of shooting on the roofs is the presence of the sky. In this movie, from above come seagulls, the airship, the eclipse and rain; thus, the sky plays an important role, also from the narrative point of view and we will have to take special care about this. Already in the script, we tried to write the principal ideas of sound, the ones with a narrative value, not only an aesthetic one. Sound should be not only an enrichment of the image but should also help narrate situations and illustrate characters. For instance, from the realistic sound of the seagull which crashes into the wall and produces a metallic sound up to the more expressive sounds, like the breathing in the final scene (which shall be as realistic as possible).

We will not use a lot of extradiegetic music, because we will use the sound ambience of every scene, as completely as possible. Every now and then, we will use diegetic music, for instance, the one in the bar will be a scene rich of music, but all music will be 'localisable' in the place of the scene. The story starts early in the morning and ends about twenty four hours later. Because more than half of the movie is shot in external, photographic continuity and temporal rhythm are important. It is important for the viewer to be able to understand what is happening, by recognizing the light of midday, sunset or night. All in order to make this trip more realistic.

contact information

production company

Revok S.r.l.
Via Cartagine, 16
00174 Rome
Italy

Donatello Della Pepa
d.dellapepa@revokfilm.com

Federico Giacinti
f.giacinti@revokfilm.com

total production budget

€ 550.000

production status

in financing, looking
for distributors and sales agents

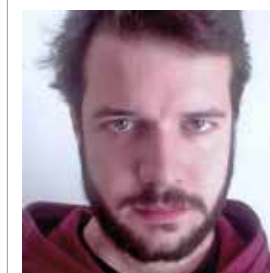


Fulvio Risuleo
writer & director

Fulvio Risuleo was born in Rome in 1991. He is a film director and cartoonist. He graduated from the National Film School (CSC) in Rome in 2013.

In 2014 he won the third prize in the Cinéfondation at Cannes Film Festival with his short film *Sourdough (Lievito Madre)*, and in 2015 he won the first prize at the Cannes Critics' Week with his short film *Chickenpox (Varicella)*.

He created the on-line cinema project *reportagebizarre.com*, filmed in Paris in 2014. *Look Up (Guarda in Alto)* is his first feature film, which will be filmed in 2016.



Andrea Sorini
co-writer

Andrea Sorini was born in Milan in 1988. He graduated from the National Film School (CSC) in Rome in 2014. He is a scriptwriter and film director.

Bc

The Father

Kristina Grozeva, Petar Valchanov
Bulgaria / Italy

synopsis

A quirky father tests the nerves of his estranged son at their wife and mother's funeral. A sleepless night follows as the father obsesses over the last phone conversation with his wife. She had something important to tell him and he couldn't hear her out.

The next morning, a neighbour shows up and claims she just received a phone call from the deceased, got scared and didn't answer. While the son assumes there is some reasonable explanation, the father is adamant that his wife is trying to get in touch and finish her message.

In spite of the son's objections, the old man takes a trip to a famous psychic. Driven by a twisted sense of guardianship, the son goes along. Troubled by issues at home and at work, he even considers putting his father in a mental hospital. Much tension has built up between them over the years. Now it finally gushes out and the son heads back alone.

Disillusioned by the phony medium, the father soon follows and learns the son finally thought to check the neighbour's phone. It was a voice message the dearly departed had left in her final moments: "Tell my husband to make the jam before the quinces start to rot."

Father and son bury the past and get to work.

A woman tries
to call on the phone
after her death.
Whether a ghost
or a technical issue,
this finally helps
husband and son
find each other
again.

intention & production

The Father will be a film about inadequate communication, which generates turmoil and guilt in people. Throughout the story, the theme of broken communication will be explored on every level: broken generational and gender communication, dysfunctions between parents and children, in the family as a whole, in mobile communications, in the professional world, as well as in the communication with the past, with reality and the next world, even with ourselves and our own feelings. The inability to communicate adequately results in frustration and guilt, which, on their turn, further numb the ability to connect – thus creating a vicious circle, which we try to disrupt at the end of our story.

We are going to tell a very personal and genuine tale, based on personal experiences that we reimagined on paper. This, we hope, will preserve the living spirit and authentic feel of the story. We want to build rich and consistent characters and create deep and moving relationships between them.

The Father will be a post-communist tragicomedy with elements of a road movie. We, as artists, have always been challenged by combining comic and dramatic genres. When this combination is successful, it always results in a film that resembles real life, where fun and sadness go hand in hand.

The film will be shot on real locations in the grey post-communist landscape of Bulgaria's modern-day countryside to contribute a bright background for the action.

contact information

Petar Valchanov
Abraxas Film
abraxasfilm@abv.bg
M +359 885 733 928

producers

Petar Valchanov & Kristina Grozeva
Abraxas Film - Bulgaria
Head of Development:
Johnny Detch (Decho Taralezhkov)

co-producers

Flaminio Zadra & Alberto Zanni
Dorje Film - Italy

production status

in development;
no financing in place yet;
looking for co-producers,
sales agents, film funds



**Kristina Grozeva
Petar Valchanov**
writer/directors & producers

Kristina Grozeva and Petar Valchanov have been working together since they were students at Bulgaria's NATFA.

Their short film *Jump* was nominated for Best Short Film at the European Film Awards 2013 and received many awards from international and local festivals.

The Lesson is their first feature film, awarded at San Sebastián, Tokyo, Warsaw, Gothenburg, Thessaloniki, Sofia Film Fest and many other international film festivals.

They are members of the European Film Academy.



Ido Abram - Netherlands

deputy director of the EYE Film Institute

Ido Abram is Deputy Director of the EYE Film Institute Netherlands. He is part of EYE's Management Team and heads the following departments: Programming, Distribution, Education, Marketing & Communication, Press & Industry & Public Relations. EYE is both a film museum and the national film institute of the Netherlands. Before he joined EYE, Ido was the Director of the Binger Filmlab and CineMart Director at the International Film Festival Rotterdam.



Peter Albrechtsen - Denmark

sound designer & music supervisor

Based in Copenhagen, Peter Albrechtsen graduated from The Danish Film School in 2001 and has since then worked on more than 100 productions and done both feature films and documentaries (Sundance winner *Teddy Bear*, *The Girl with the Dragon Tattoo* and Lars von Trier's *Antichrist*). At CPH:DOX 2012, Peter was awarded the Sonic Dox Award for the sound design of *White Black Boy*. He has worked as a music supervisor (*You & Me Forever* earned him a Danish Academy Award Nomination for Best Sound Design) and has collaborated closely with musicians such as Antony and the Johnsons.



Marc Allenby - United Kingdom

distributor

Marc is Director of Distribution at Picturehouse Entertainment, a major focus of which is the acquisition and distribution of 'Alternative Content'. He has helped broker deals that introduced the Met Opera, Bolshoi Ballet, Glyndebourne and National Theatre to UK cinema audiences, along with one off events. Most recently securing global distribution for the Royal Shakespeare Company, Monty Python Live and Roger Waters' *The Wall*. Marc also has vast experience in film marketing and brand led sponsorship campaigns.



Marietta von Hauswolff von Baumgarten - Sweden

scriptwriter & story editor

Marietta is Head of MotherofSons (MOS), development/production company for film and TV. Script advisor with TorinoFilmLab since 2007. Script consultant (Biennale College-Cinema; Bridging the Dragon; Feature Expanded; Binger Filmlab; Tiff STUDIO Toronto; Boost Rotterdam; Generation Campus Moscow; Talent Campus Sarajevo/Berlin; B3 Media UK; Script Lab Russia; LUX; Qumra. Screenwriter of *Call Girl* (FIPRESCI Award Toronto). Member of the Swedish Drama Union and European Film Academy. Minister of Persuasion for the Kingdoms of Elgaland-Vargaland (KREV).



Antoine Le Bos - France

scriptwriter & story editor

After a first life as a sailor, he interrupted a PhD in Philosophy to dive into screenwriting. As a writer, he co-created the multi-broadcasted animation series *Ratz*, worked with various independent film directors like Lucile Hadzihalilovic or Atiq Rahimi, and won the Gan Foundation Prize in 2005. In 2002 he started working as a script-consultant for producers, and then as a tutor for CECl, European Short Pitch, Script&Pitch, Interchange and Cross Channel Film Lab 1 and 2. In 2006 he created Le Groupe Ouest, European Film Lab in Brittany.



Duncan Connal - United Kingdom

digital marketer

As the Digital Manager at Vue Entertainment he oversees both online marketing for Vue as well as heading up Event Cinema. He brings his wealth of digital experience to the role as well as his years of work, marketing live performances, the stage and global entertainment.



Isabelle Fauvel - France

development advisor & story editor

Starting her career as a producer, in 1993 Isabelle founded Initiative Film, a consulting company specialising in the development process. Upon becoming an artistic director, story editor of specific projects, she manages numerous professional meetings bridging different industries, especially between the publishing and the producing worlds as one of her fields of expertise is adaptation. Within the framework of festivals and international forums she supports talents in their search for partnerships. She is also a scout for Jerusalem Film Lab and contributed to creating *Shoot the book*, a new event around adaptation during the Cannes Film Festival. She recently designed *Socrates*, a brand new workshop for story editors, matched with directors.



Alejandro Fernández Almendras - Chile

writer & director

Born in Chillán (Chile), Alejandro (1971) graduated from the School of Journalism at the University of Chile. Since 2002 he has directed several shorts (*La Ofrenda*, *Desde Lejos* and *Along Came the Rain*). His first feature, *Huacho*, was selected for CineMart 2007 and premiered at Cannes Critics' Week. *By the Fire*, his second feature, premiered at San Sebastián IFF 2011. *To Kill a Man*, his third feature film, premiered at the Sundance Film Festival – World Dramatic Competition 2014, winning the Grand Jury Prize. It gained several awards at film festivals worldwide, among which the KNF Award at the Rotterdam IFF 2014 and was also the official Chilean submission for the Academy and Goya Awards.



Jean des Forêts - France

producer

Jean des Forêts (Paris, 1976) operates from his own company, Petit Film, where he produces and co-produces films from a various selection of directors: cineastes or visual artists, formalists or storytellers, French or foreign, working at all times in close cooperation with distributors, sales agents and festivals.

Jean des Forêts is also EAVE national coordinator for France and head of studies of one of EAVE's international workshops, Puentes.



Nicolò Gallio - Italy

researcher & consultant

Nicolò Gallio holds a Ph.D. in Film Studies and lectures at BCU and Middlesex University. As a researcher, his main interests are related to the impact of digital media on the film industry. As a consultant, he is working with Cine-Excess on the development of a series of remakes of cult films of the 1970s and he runs workshops and masterclasses focused on audience engagement for art-house films. He has a background in PR and media relations and over 8 years of freelance and agency experience producing content for cultural and creative industries, offline and online media outlets.



Peter Gerard - USA

producer & director

Peter Gerard grew up in Missouri, where he created the Bargain Basement Film Festival. He then founded Accidental Media, where he started to produce and direct documentaries, music videos, and short films, and picked up many awards.

He is webmaster for The D-Word, the premiere online community portal for documentary professionals. In 2010, he founded Distrify to pioneer "direct-to-fan" digital film sales; in 2013, he won the British Council's Creative Entrepreneur Award. In 2014, Peter moved to New York to join the team at Vimeo as Director of Audience Development and Content Operations.



Peter Kasza - Germany

brand and content development and production

Peter heads the `Visual Lab` at Europe's leading Content Marketing agency C3 - Creative Code and Content. Before joining C3, he led the Digital & Brand Unit at Odeon Film and headed the unit on content production at Saint Elmo's Entertainment. He produced several digital storytelling formats for major brands like BMW, MSN and Allianz. Before starting out in Branded Entertainment, Peter worked seven years as a director and producer of documentaries for ARD, ZDF, NBC and the BBC.



Cedomir Kolar - Croatia

producer

Cedomir Kolar was born in Rijeka, former Yugoslavia. He graduated in Film Production at the Belgrade Academy of Dramatic Arts. Since 1991, he has been acting as producer for Noe Productions in Paris. His credits include *Before the Rain* by Milcho Manchevski, *Africa my Africa* and *Kini and Adams* by Idrissa Ouedraogo, *As You Like Me* by Carmine Amoroso, *Train of Life* by Radu Mihaileanu, *The Adopted Son* and *The Chimp* by Aktan Abdykalykov, *No Man's Land* by Danis Tanović and Tanović's short film in the collection *11'09'01- September 11*. In 2003 he started the new Paris based production entity, A.S.A.P. Films, together with Tanović and his fellow producer Marc Baschet.



Branko Linta - Croatia

director of photography

Branko Linta graduated in Cinematography from the Academy of Dramatic Arts in Zagreb in 1993. He began his professional career working for Croatian Television. Soon his interest turned towards feature films and in 2000 he took part in his first film as director of photography. In the following years he made 10 feature films, several shorts, documentaries, TV series and many commercials. Branko received two Golden Arena awards for best motion picture photography at Pula Film Festival as well as Best artistic achievement award for his war time drama *The Blacks* at Alexandria Film Festival. He is a member the European Film Academy and he lectures at Academy of Dramatic Arts.



Kevin Markwick - United Kingdom

exhibitor

Kevin Markwick has been a cinema exhibitor over 30 years. His cinema in the UK is one of the leading independents in the country. At the forefront of event cinema exhibition The Picture House in Uckfield is currently undergoing a million pound refurbishment that will enhance the customer experience still further.



Juan Morali - Spain

producer

Juan graduated with a BA in Theatre Arts & Latin American Literature from the University of Texas. He has designed communication, advertising campaigns and strategies for several media groups; managed the contents and finances of film and TV productions and worked in film distribution; he has also collaborated as a marketing consultant (Nike, Coca-Cola, etc.). He co-founded the interactive marketing company Liquid Media and is new media consultant for Dr.Troy in Barcelona. Juan is currently working as transmedia developer for the leading TV production house Grupo Ganga.



Pierre-Emmanuel Mouthuy - Belgium

lawyer

Founder of Mouthuy Avocats – a Brussels-based leading law firm in the entertainment industry – he has been involved in more than 150 cinematographic and television feature film productions or co-productions, out of which several have been presented to the most prestigious film festivals (Cannes, Berlin, Venice, Toronto).



David Pope - United Kingdom

digital distributor

A veteran of the Cinema Industry, David Pope has worked as a Sound Dubbing Consultant, General Manager of Sony Cinema Products and Director of Business Development for DTS. As Head of VPF Operations at dcinex for UK and Ireland, Pope was instrumental in the digitisation of the independent cinema chains. He is now CEO of MusicScreen Ltd a dynamic new content provider to the cinema industry. The latest project, Sony Music's artist, Laura Mvula Live from The Paradiso Amsterdam, screened on March 5th 2015. For more information on MusicScreen projects go to www.musiccreen.co.uk



Marten Rabarts - Netherlands

head of EYE International

New Zealander Marten Rabarts is Head of Eye International. Previously, he was appointed Head of Development & Training of the NFDC (National Film Development Corporation) in Mumbai, India, in 2012; he was Artistic Director of Binger Filmlab in Amsterdam for 12 years. Among many films and productions, recent successes from Marten's venture in India include the acclaimed film *The Lunchbox*, the Indian Oscar submission *The Good Road* and Cannes-Un Certain Regard film *Titli*. Rabarts is a member of the advisory board of TorinoFilmLab, CPH: DOX Lab and Clinik Kathmandu. And he is this year's host at IFFR LIVE.



Răzvan Rădulescu - Romania

scriptwriter & film director

Răzvan Rădulescu is a Romanian scriptwriter, novel writer and film director. He studied Philology at the University of Bucharest and Opera Directing at the Music Academy of Bucharest. His literary debut in 1985 was a collection of anthologies and he has written 2 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*).



Niko Remus - Germany

post-production supervisor

He studied Film & TV-Sciences at the University of Cologne and was a film editor for feature and documentary films before becoming a post-production supervisor. He works mainly on feature films, most of them international co-productions, gives seminars on post-production and is part of the pedagogical team at EP2C – post-production workshop. His latest projects include: *A Pigeon Sat on a Branch*, *Reflecting on Existence* by Roy Andersson, *Only Lovers Left Alive* by Jim Jarmusch, *Hannah Arendt* by Margarethe von Trotta, *Bal (Honey)* by Semih Kaplanoglu, *Lemon Tree* by Eran Riklis.



Valeria Richter - Denmark

story editor & producer

Valeria is Head of Studies at TFL (Audience Design) and has been a part of TFL since 2008, where she also established the POWR-workshop for the Baltic Event/Tallinn. She develops projects and works internationally in her 2 companies: Pebble/Nordic Factory Cph. She taught film adaptation at the University of Copenhagen; in 2014 she produced 4 short films (Cannes Directors' Fortnight), known as Nordic Factory. She is co-producer of the feature *Granny's Dancing on the Table*, currently she manages the Nordic Genre Boost-workshop for NFTF and develops 2 TV-series.



Franz Rodenkirchen - Germany

story editor

Franz is a Berlin-based, internationally working script consultant and tutor. From May-September 2013 he was Artist in Residence at the Dutch Film Academy, Amsterdam. He is a tutor at TorinoFilmLab's Script&Pitch & FrameWork, the Script Station of Berlinale Talents; plus among others the Nipkow Programme, CineLink Sarajevo, CPH:LAB, the Berlin Film Academy (dffb). With Françoise von Roy he runs Script Circle, a bi-monthly script development workshop in Berlin. In the past 17 years, he has consulted 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 LTD and produced over 200 films including award winning feature films, documentaries, TV dramas and international co-productions. In 1999 he accepted the position of the Executive Director of the Israel Film Fund, which supports, encourages and promotes Israeli Feature Films.



Debika Shome - USA

deputy director at Harmony Institute

Debika Shome is Deputy Director at Harmony Institute (HI), a research center and tech startup that examines the impact of entertainment on individuals and society. She works at the intersection of media, social science research, data science and technology. She joined HI from Columbia University's Center for Research on Environmental Decision (CRED) where she served as Assistant Director from 2005 to 2009. She is the co-author of *The Psychology of Climate Change Communication*.



Leonardo Staglianò - Italy

writer & scriptwriter

Leonardo Staglianò is a writer with an MA in Philosophy (Università di Firenze), an MA in Techniques of Narration (Scuola Holden, Turin) and an MFA in Dramatic Writing (New York University). He wrote the play *Cashmere, WA*, winner of the Diego Fabbri Prize, and the feature film *Yuri Esposito*, which won the 1st Biennale College-Cinema prize and debuted at the 70th Venice Film Festival. He works as a tutor and story editor for film companies, writing schools and film labs, including Scuola Holden and Nisi Masa's ESP.



Eva Svenstedt Ward - Sweden

story editor

Eva studied production at National Theatre School of Canada, scriptwriting at Binger 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 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. Eva is a tutor, editor & story/script consultant.



Stefano Tealdi - Italy

producer & director

Born in South Africa (1955), he graduated in Architecture and was Head of Audiovisual Production at the Politecnico di Torino, Italy. He established Stefilm production company in 1985 where he develops, produces and directs documentary features and series, including *Citizen Berlusconi*, *Vinylmania* (IFFR 2012) and *Char, No Man's Land* (Berlinale Forum 2013) among others. An EAVE graduate, he is the director of the annual Italian workshop Documentary in Europe and chaired EDN European Documentary Network. He tutors for EDN, Esodoc, Med Film Factory, Scuola Holden, Films de 3 Continents, Zelig Film School.



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 and 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 program. 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.



Anita Voorham - Netherlands

story editor

Anita works internationally as a freelance script consultant for films and TV series. She has been involved with films that were selected to Berlinale competition, Cannes, Locarno, Sundance and Venice. Currently she works for TorinoFilmLab, EAVE, Berlinale Talents Script Station and Venice Biennale College - Cinema as well as independent producers and filmmakers. She also serves on the selection committee for CineMart and as a Film Consultant to the Dutch Film Fund.



Catherine Warren - Canada

management consultant

FanTrust president Catherine Warren provides strategies for entertainment & tech sectors. Her business helps global clients captivate audiences, build revenues & secure financing. She serves on the Bell Fund board, with \$150M invested in digital media. Prior to founding FanTrust, Catherine was COO of a broadcast tech company that she & colleagues took public on the Nasdaq, growing it to a \$300M market cap. She has a degree in physics and MS from Columbia University, with a thesis on MIT's Media Lab.



Robert Zimmermann - *Germany*

CEO, Berlin Phil Media GmbH

Management consultant and film producer, Robert is the CEO of Berlin Phil Media GmbH and initiator of the Digital Concert Hall of the Berlin Philharmonic. As manager and consultant, he has worked on a wide variety of projects for – Lufthansa and the World Bank Group among others. He has held several posts as restructuring manager and is managing partner of eins54 Film GmbH. As a film producer, he produced award-winning culture and music programs (*One Night, One Life* and *Dichterliebe*). His connection with the Berlin Philharmonic goes back to his production of the silent movie *Le Sacre du Printemps* (Berlinale 2004)

Ido Abram - Netherlands



Ido Abram is Deputy Director of the EYE Film Institute Netherlands. He is part of EYE's Management Team and heads the following departments: Programming, Distribution, Education, Marketing & Communication, Press & Industry & Public Relations. EYE is both a film museum and the national film institute of the Netherlands. Before he joined EYE, Ido was the Director of the Binger Filmlab and CineMart Director at the International Film Festival Rotterdam.

Alberto Barbera - Italy



Born 1950 in Italy. Graduated in Literature in Torino and worked in Aiace (Associazione Amici Cinema d'Essai), from 1977 to 1989 as President. From 1980 he was film critic for several daily and news magazines, TV and radio. From 1982, he worked with Festival Int. Cinema Giovani (now Torino Film Festival), as General Secretary and Selection Committee member, from 1989 to 1998 as Director. From 1999 to 2001 he was Director of the Cinema Department in Biennale di Venezia. Since July 2004, he is Director of Museo Nazionale del Cinema di Torino and in January 2012 he again became Director of the Venice Film Festival.

Violeta Bava - Argentina



Born in Buenos Aires. In 2002 she received degrees in Theory, Aesthetics & History of Cinema & Drama at Buenos Aires University. She is Programmer of the Buenos Aires IFF and Co-director of BAL, a leading co-production market for Latin American films. Since 2012 she is the Latin American delegate for Venice IFF, Founder of Ruda Cine, who produced the feature *Abrir puertas y ventanas*, winner of the Pardo d'Oro for Best Film, Pardo d'Argento for Best Actress and FIPRESCI Award at Locarno FF 2011; she has recently produced *Two Shot Fired*, by Martin Rejtman, premiered in Locarno FF 2014 Competition and in many festivals all over the world.

Paolo Damilano - Italy



A 47-year-old businessman from Torino, Paolo Damilano is deeply connected to the Piemonte region: his family has been at the helm of the historic Cantina di Barolo for four generations, and he has developed Sparea and Valmora mineral waters. He has recently turned to the restaurant world with the renaissance of some of Torino's historical brands, including the Pastificio Defilippis pasta makers at Via Lagrange 39 and the prestigious Bar Zucca, recently inaugurated on Via Gramsci. In May, Paolo Damilano has taken on a new challenge: to raise the profile of his beloved lands, Torino and Piemonte, through the world of film as the new president of the Film Commission Torino Piemonte.

Chinlin Hsieh - France



Originating from Taiwan, Chinlin Hsieh immigrated to France in 1988. Hsieh started out as assistant director before moving into production in 2000. Hsieh has also worked in acquisitions and international sales for distinctive arthouse companies, alongside numerous festival assignments across Europe and Asia. Hsieh is currently a programmer-curator at the International Film Festival Rotterdam. Hsieh directed a feature documentary, *Flowers of Taipei - Taiwan New Cinema*, which premiered at Venice Classics 2014.

Jovan Marjanović - Bosnia-Herzegovina



Jovan Marjanović (LLB, MSc) is involved in Sarajevo Film Festival since 1999, as a technician and programme coordinator, from 2003 till 2007 as Executive Manager of Cinelink Co-production Market and is now on the Festival Board as Head of Industry. He has produced a number of award-winning documentaries, short and feature films and serves as the National Representative of Bosnia-Herzegovina to Eurimages since 2006, and a Member of the Board of Management of the Film Fund Sarajevo. In 2008 he earned his MSc in Film Business at Cass Business School, London, and now teaches production at the Academy of Performing Arts of the Sarajevo University.

Marten Rabarts - Netherlands



New Zealander Marten Rabarts is Head of Eye International. Previously, he was appointed Head of Development & Training of the NFDC (National Film Development Corporation) in Mumbai, India, in 2012; he was Artistic Director of Binger Filmlab in Amsterdam for 12 years. Among many films and productions, recent successes from Marten's venture in India include the acclaimed film *The Lunchbox*, the Indian Oscar submission *The Good Road* and Cannes-Un Certain Regard film *Titti*. Rabarts is a member of the advisory board of TorinoFilmLab, CPH: DOX Lab and Clinik Kathmandu. And he is this year's host at IFFR LIVE.

Alesia Weston - USA



Sundance Institute alum Alesia Weston was most recently Executive Director of the Jerusalem Film Festival, Cinematheque & Archives, where she oversaw the International Festivals of 2012 and 2013. During her 9 years at Sundance, Weston oversaw the international Feature Film Program: the Labs, the Sundance/NHK and Mahindra International Filmmakers Awards. She spearheaded Sundance labs in Jordan, India, Turkey & Israel and was a core member of Sundance's *Film Forward: Advancing Cultural Dialogue* program, w. the President's Committee on the Arts & the Humanities. A graduate of Georgetown University, she did her post-graduate at the Hebrew University in Jerusalem and MA in French Literature at University College London.

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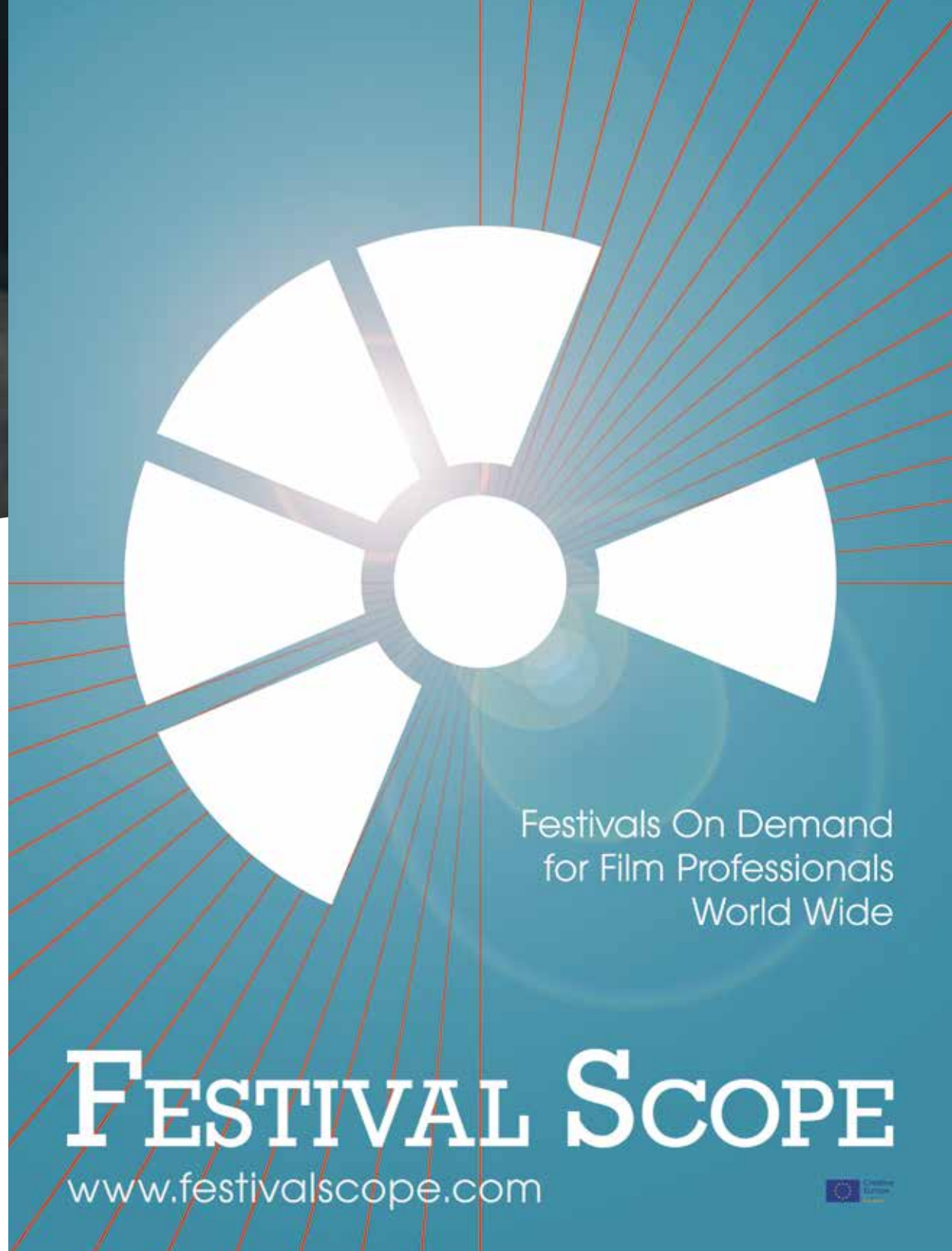


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