TFL

TorinoFilmLab

Training Development Funding

Book of Projects 2013

Script&Pitch

Audience Design

AdaptLab

Writers' Room

The Pixel Lab

FrameWork

Biennale College - Cinema

31 TFF

TORINO FILM FESTIVAL

22-30 NOVEMBRE 2013

MUSEO NAZIONALE DEL CINEMA
TORINO

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2013 is the year of *Salvo* and *The Lunchbox*, of *Wolf* and *Il Sud è Niente*: first features coming from different corners of the world that have been launched at major Festivals and are now being successfully distributed.

Salvo, by Italian directors Fabio Grassadonia and Antonio Piazza, awarded in Cannes with the Grand Prix Nespresso and the Prix Révélation France 4 of the Critics' Week, has recently opened in Italy, France, Brazil, Croatia, besides travelling to many festivals around the world.
The Lunchbox, by Indian director Ritesh Batra, which also premiered in competition at the last Cannes Critics' Week, has been sold to many territories - including to Sony Pictures Classics for North America. The film had a huge following in India when it opened last month.
The second Italian film of this year, *Il Sud è Niente* by Fabio Mollo, had its World Premiere in the Discovery section of the Toronto International Film Festival, and the Romanian film *Wolf*, by Bogdan Mustata, opened the 19th Sarajevo Film Festival this summer.

Year after year - now in its sixth edition - TorinoFilmLab has been able to travel the world with projects, workshops and films, revealing its true identity of international laboratory/community. The local support has been constant - Regione Piemonte, Comune di Torino and Ministero per i Beni e le Attività Culturali - as has the support from MEDIA and MEDIA Mundus. Yet what is growing every year is the support from other countries - France, Poland, Russia, Denmark, Finland, Emirates - each of them invaluably linked, as you can discover in the pages that follow, to one of the many programmes that TorinoFilmLab runs.

To end on something completely new, this year we celebrate the collaboration with the Biennale College - Cinema, an initiative of the Biennale di Venezia in partnership with Gucci, aimed at developing and producing micro-budget films over the course of one year. We have already seen the 3 completed films at this year's Venice International Film Festival, and we are presenting 3 projects at the TFL Meeting Event, selected among 430, that we are sure will be produced soon.

Alberto Barbera
Chairman of the Advisory Board and Jury

Just a few weeks ago I participated, as every year, in the Think Tank organized by Power to the Pixel in London. This time the 40 people in the room were asked to re-think the way they present their companies, by redefining their mission, their vision, and the motivation behind what was done. In a few sentences we had to come up with something that could describe what we do today, what we hope for the future, and why we do it - what we *believe* in.

This is what I wrote:
Mission - Help filmmakers around the world develop, fund and produce their projects
Vision - Become a worldwide community of storytellers that will support each other in creating and bringing high quality independent content to audiences
Motivation - Stories are meant to be shared

This is just a beginning, because what was clear to me is that I had to repeat this process with the TorinoFilmLab team, to incorporate their thoughts, since all that has been achieved in these past six years is the product of a group of people working together intensively, passionately and sometimes under a lot of pressure. Producing 6 programmes a year - with more than 20 partners - a coproduction market and managing a small fund is not something that can be done without a "dream team", especially in these times of crisis. One other thing that stuck with me from the Think Tank, was that "behind each mission there is a need", and I believe that at TorinoFilmLab we all agree on what the need is behind what we do every day.

Storytellers need to have their voices heard. Original voices allow more people to live more creative and inspired lives. This is why what we do at TorinoFilmLab is important, and this is why we try to never surrender to tough times.

There is so much that still needs to be done, we are not even half way. By listening to the filmmakers, new possibilities constantly open up, and we need to rise up to the challenge. 2014 - here we come!

Savina Neirotti
Director

media partners

Jury

Thanos Anastopoulos
Greece

Born in Athens. He studied Philosophy at the University of Ioannina (Greece) and made his post graduate studies at the University of Paris I and at the E.H.E.S.S (France).

In 2004 his 1st feature film *All the weight of the world* premiered at the Rotterdam Film Festival.
In 2008 his 2nd feature *Correction* premiered at the Berlin FF (Forum). The film was invited to over 60 film festivals and won numerous awards. It was selected as Greece's entry for the Foreign Language category Academy Awards, and was also nominated for the European Film Academy Awards.
In 2010 he co-produced the debut feature film *Homeland* by Syllas Tzoumerkas that premiered at the Critics' Week section of the Venice FF. One year later he coproduced the debut feature film *Amnesty* by Bujar Alimani that premiered at the Berlin FF (Forum) and won the CICAE Award.

In 2013 he directed his 3rd feature *The Daughter*. The film premiered at the Berlin FF (Forum) and made its North American premiere at the Toronto FF.

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 programs. 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.

Ewa Puszczyńska
Poland

Ewa was born and raised in Lodz, Poland. Graduated from English Literature Dept. she was working for one of the most famous Polish puppet theatres, Arlekin, as a literature researcher, playwrite editor and advisor.
In 1993 she translated *In my Grandmother's Purse* by Eric Bass, an American puppeteer, and was assistant director to Eric when he directed his play in Arlekin.
Since 1995 she has been working for Opus Film, an independent film production company in Poland, for the last 15 years, managing project development and production.
Ewa produced David Lynch's photo sessions in Poland and was line producer on the Polish part of his film *Inland Empire*. She is a lecturer at the Film School in Lodz and the Andrzej Wajda Film School in Warsaw. Among others she recently coproduced *The Congress* by Ari Folman and produced Pawel Pawlikowski 's *Ida*, winning prizes at all festivals where it has been shown so far: FIPRESCI Award at TIFF, Best Film and Best Producer at Gdynia Film Festival, Best Film at the BFI London Film Festival and at the Warsaw Film Festival!

Ada Solomon
Romania

Ada Solomon has worked in the film business for the last 20 years. She has served as a line producer for foreign international projects such as Franco Zeffirelli's *Callas Forever* and Hermine Huntgeburth's *Tom Sawyer & Huck Finn*. From 2004, setting up her own company - HiFilm, Ada has produced award-winning shorts & features by Cristian Nemescu, Radu Jude, Răzvan Rădulescu, Adrian Sitaru, Paul Negoescu and documentaries by Alexandru Solomon, Stefan Constantinescu among others as well as several minority coproductions. She is currently developing the docu-science-fiction *Tarzan's Testicles* by Alexandru Solomon, as well as Radu Jude's features *Aferim!* and *Scarred Hearts*. The films she has produced were awarded in the most prestigious festivals, i.e. Berlinale, Locarno, Sundance - to name a few from the over 80 awards received. With *Child's Pose* (*Pozitia copilului*) by Călin Peter Netzer, Ada Solomon (now with Parada Film) produced the Golden Bear Winner of 2013. Ada Solomon is National Coordinator of EAVE & a graduate from ACE.

Alec Von Bargen
U.S.A.

Born in New York City, Alec Von Bargen studied Dramatic Arts, Art History and Photography. He worked as an actor in productions screened at the Cannes, Berlin and Sundance film festivals, helmed by Robert de Niro, Francis Ford Coppola, Gary Walkow and Gabriel Beristain, amongst others.

He wrote the award-winning stage productions *Closet Land* (winner of Mexico's FONCA grant) and *Tarantata* (Onassis Playwriting Competition Finalist, Greece). Photography opened doors to the contemporary art world for Alec. Most recently he exhibited at the 54th Venice Biennale, the Victoria and Albert Museum, London, the OCAT Museum, Shanghai and Les Rencontres D'Arles Festival, France. He was selected by François-Henri Pinault and George Clooney as guest artist at the Swatch Hotel, Shanghai. His work has won numerous awards including the IPA's in LA and the PX3's in Paris. He was a finalist at the 2013 Dubai Emerging Artist Award and Aesthetica Magazine, UK, selected him as one of 2013's top 100 Artists.

Advisory Board

Ido Abram - Netherlands

Ido Abram is Director of Presentation and Communications of the EYE Film Institute Netherlands. Abram 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 a double degree in Theory, Aesthetics and History of Cinema & Drama at Buenos Aires University. She is Programmer of the Buenos Aires International Film Festival and Co-director of BAL, a leading co-production market for Latin American films. Since 2012 she is the Latin American delegate for Venice International Film Festival and has recently become Regional Consultant for Doha Film Institute. Founder of Ruda Cine, production company of 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 Film Festival 2011.

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.

Jovan Marianović - Bosnia-Herzegovina

Jovan Marianović (LLb, MSc) is involved in Sarajevo Film Festival since 1999, as a technician and program coordinator, from 2003 till 2007 as Executive Manager of CineLink Co-prod. 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 Repr. 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 University of Sarajevo.

Marten Rabarts - India

New Zealander Marten Rabarts moved to Mumbai in 2012, having been appointed Head of Development & Training of the NFDC National Film Development Corporation of India, ending his 12 years as Artistic Director for Binger Filmlab. Among many films and productions, he has developed and series-produced the HIV/AIDS awareness film collection *Red Hot On Film* with International TV partners, BBC, ARTE, VPRO and TVE (Berlin 1995). Recent successes from Marten's ventures in India include the much applauded *The Lunchbox*. He continues in his role with the NFDC as Senior Consultant while splitting his time between Mumbai and his European base in Amsterdam.

Alesia Weston - U.S.A.

Sundance Institute alum Alesia Weston was most recently Exec. 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 Int. 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 Univ., she did her post-graduate at the Hebrew Univ. in Jerusalem and MA in French Lit at Univ. College London.

Alumni Meeting

During all our programmes, our participants confront their visions and work on each other's projects. They naturally sympathize and support each other. Often they come to the conclusion that the next workshop is simply too far away, meet on their own, and develop new joint efforts. The idea of creative networking, and of long-lasting community, is at the core of TorinoFilmLab.

The Alumni Meeting, held annually, serves exactly this purpose. Conceived as a privileged moment, when people from different editions can get to know each other in a relaxed atmosphere and exchange their views on cinema, this 3-day gathering addresses a different issue each year - a hot topic of the independent film scene. After *Micro-budget Filmmaking* in 2012, the Venice Film Festival welcomed us again last September for a series of debates, case studies, and lectures, on *Audience Engagement*.

Coordinated by our Audience Design tutor, Lena Thiele, the guest speakers comprised professor Gundolf S. Freyermuth, who provided a historical perspective and in-depth look at the notion of audience, whereas producer Ilann Girard shared his preparatory work and questioning on the new feature project he is developing with artist Shirin Neshat. Alumni Mathias Noschis and Josephine Rydberg Lidén were also roped in, presenting the results of a joint research about the use of various audience engagement tools. Eventually, screenings of and hands-on experience about two Biennale College - Cinema films were also part of the game. Truly entertaining, we even used Lego sets!

Matthieu Darras
Head of Programmes

Index

Script&Pitch — Sp

14 Introduction
16 Out of Love
Paloma Aguilera Valdebenito
18 Frozen Fire
Eicke Bettinga
20 The Convert
Benjamin Cantu
22 Pari
Siamak Etemadi
24 Hunting Season
Natalia Garagiola
26 Thick Lashes of Lauri Mäntyvaara
Hannaleena Hauru
28 Quit Staring at My Plate
Hana Jušić
30 The Good Soldier
Bálint Kenyeres & Éva Zabezsinszkij
32 Carbon
Michalis Konstantatos
34 Coureur
Kenneth Mercken
36 The Wait
Piero Messina
38 Dogs
Bogdan Mirica
40 Psycography
Matheus Parizi
42 Pigs on the Wind
Stergios Paschos
44 Masakra Profana
Kristoffer Rus & Jarosław Stawirej
46 Salt
William Vega

Story Editors

48 **Zsuzsanna Kiràly**
49 **Matthieu Taponier**
50 **Gülin Üstün**
51 **Ariadna Vázquez**

Audience Design — Ad

54 Introduction
56 **Maya Eriksson**
57 **Cristina Popov**
58 **Marcelo Quesada Mena**

AdaptLab — Al

62 Introduction
64 Providence
Olivier Ciechelski
66 The Blue Notebook
Isabelle Collombat
68 River Without Shores
Philipp Mayrhofer
70 The Forbidden Voice
Aurélie Mertenat
72 Almost Alive
Pedram Dahl
76 A Little Bird Told Me
Francesca De Lisi
80 Our Daughter
George Graham
84 Dark Roses
Marianne Hansen
88 The Dutchman's Grave
Nicholas Horwood
92 Except for the Dog
Oriana Kujawska
96 When I Grow Up
Despina Ladi
100 Zef
Jan Wagner

Writers' Room — Wr

106 Introduction
108 Midnights
Anna Reeves
112 Hack
Lee Thomas
114 **Andrea Hasselager**
115 **Sam Howey Nunn**
116 **Jesper Pedersen**

The Pixel Lab — Px

120 Introduction
122 The Cars We Drove Into Capitalism
Boris Missirkov & Georgi Bogdanov
126 Houston, we have a problem!
Ziga Virc

FrameWork — Fw

132 Introduction
134 Tristes Monroes
Gabriel Abrantes & Daniel Schmidt
138 Without the Implant
Giorgio Cugno
142 Freaking
Julia Ducournau
146 Frontier
Daniel Elliott
150 Lily and the Dragonflies
René Guerra
154 No One's Boy
Fernando Guzzoni
158 Mountain
Yaelle Kayam
162 Family Film
Olmo Omerzu
166 Godless
Ralitza Petrova
170 Eva Nová
Marko Škop

Biennale College - Cinema — Bc

176 Introduction
178 The Death Of J.P. Cuenca
João Paulo Cuenca
182 The Substance
Lluís Galter
186 Abu Naim
Mich'ael Zupraner
190 Tutors / Trainers
196 Staff

Script&Pitch

Book of Projects 2013

Script&Pitch

Script&Pitch

Welcome to the 8th edition of Script&Pitch!

Picking feature film projects at a very early stage, believing in their international potential, and nurturing their authors' visions, Script&Pitch puts writing at the core of its process. Yet, this programme is more than merely scriptwriting training.

Project development, pitching, story editing, audience engagement, and access to the market aspects run parallel and intertwine during 3 workshops. Today Script&Pitch is a 360°, multidisciplinary programme, providing each participant with a wider understanding of their project's potential.

We would like to give a big thanks to our partners in this year's endeavour. Once again, Le Groupe Ouest welcomed our participants on the beautiful coast of Brittany for the 2nd workshop, and NISI MASA promoted our call in direction of the yet unknown and very young talents emerging all over Europe. We were delighted with the late snow covering Krakow for the 1st workshop, and are looking forward to continuing a hopefully long-term collaboration with the Krakow Film Commission and the Polish Film Institute. We also express our gratitude to ARTE for supporting our scheme by assigning the *ARTE International Prize* to one project.

Of course we would like to express gratitude to our tutors & staff, for their invaluable contribution, and for ensuring the smooth running of all activities.

May these projects - 12 first & 4 second features - grab your attention, trigger your imagination, and provoke you. May they urge you to meet their writers, directors, and producers!

Matthieu Darras
Head of Programmes

Tutors 2013

Marietta von Hausswolff von Baumgarten
Sweden

Antoine Le Bos
France

Franz Rodenkirchen
Germany

Anita Voorham
Netherlands

Trainer 2013

Ido Abram
Netherlands

Sp

Out of Love

Paloma Aguilera Valdebenito

Chile / Netherlands

intention

Where does a "healthy" relationship end and where does a destructive relationship begin? Where do we draw the line? Is there some potential for violence in every relationship?

In rough ellipses *Out of Love* tells the story of a turbulent romantic relationship from the moment Varya and Nicolae fall in love till the moment they decide to fall out of love. Depicting the passion, euphoria and the declaration of forever-ness, but also the threat connected to the emotional exposure - the uncertainty, fear, insecurity - and the struggle between autonomy and dependency that so often accompanies a relationship.

I want to investigate the complexity of intimacy. Examine the possibility of violence within a romantic relationship. How it can happen and if love can persist beyond it. From my own personal experiences and the experiences of others it became clear to me that there is a big grey area around this taboo - in which it is hard to define the boundaries. Society often places a moral judgment, labelling it as "domestic violence" whereas the different levels of destructive traits are very complex to determine.

Through a character-driven story I wish to convey an emotional, seducing and ambiguous portrait of human behaviour. Sensual and brutal. Nevertheless still uplifting, always keeping hope alive.

A love story
in its extreme.

synopsis

In a new country where everything seems possible, Varya (28) and Nicolae (35) become true soulmates through their strong emotional connection and physical attraction.

As much as their highs are euphoric, their lows go just as deep, both reinforcing each other's shortcomings. Even though their rows are intense and physical, the moments afterwards are always filled with lightness, genuine love and hope. Despite the strength of their love, the same patterns repeat themselves. They break up for a while.

The feeling of independency calms Varya down, while Nicolae misses Varya's lively presence. They get back together and grow more affectionate towards each other. But as soon as Varya feels she is falling back into the same mistakes she starts flirting and playing dangerous games with other men. Filled with contradictions, the relationship improves. Not for long, though.

When a banal misunderstanding turns into a violent fight, Varya is hospitalised. Devastated, the couple decide to end their relationship. But once the decision is made everything seems open and reversed in time. Despite the bittersweet moments of agony, their encounter after the agreement is like their first one. Sparkling and tender. A perfect day to then let each other go.

Or not...

production notes

original title
Sang Mêlé

director
Paloma Aguilera Valdebenito

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total production budget
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production status
in development

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Paloma Aguilera Valdebenito

Paloma Aguilera Valdebenito moves to Paris at the age of eighteen to attend the drama school Acting International where she graduates as an actress a few years later. In 2005 she returns to Amsterdam to study at the Dutch Film Academy. She graduates as a writer/director with the short film *Blijf bij me, weg* with which she wins several awards at international film festivals and gets nominated for Best European Short at the European Film Awards 2010.

In 2011 she writes and directs the 50-minute film *Entre Nosotros*, which wins the Silver FIPA at the International Festival of Audiovisual Programs (FIPA) in Biarritz and gets nominated for the Best Debut Award at the Dutch Film Festival.

In 2012 she attends the Binger Filmlab Writers Lab and starts to develop *Out of Love*. She also directs an episode of the highly acclaimed Dutch television series *Van God Los*.

Besides writing and directing, Paloma is also working as an actress. She lives and works in both Amsterdam and Paris.

Sp

Frozen Fire

Eicke Bettinga

Germany

intention

Family can be a prison. What can a young person growing up in an increasingly rapid world desire, other than simply being accepted for who he or she is? In this story I want to explore the way that our outer and inner pressures are informing who we are - told through the eyes of a young man in search of answers.

What Markus feels for Ah-Wei allows him to be truthful. At the same time Ah-Wei represents a danger, which again in itself bears an attraction to Markus. I am fascinated by the idea of these very contrasting extremes, placed within a universal love story set in East and West, that takes us from European suburbia all the way to the mountains of Taiwan. Only at the very end, in a place totally foreign to him and confronted by the forces of nature, is Markus able to disconnect from his demons as he begins to define himself.

I would like to create a film that switches boldly between intense emotional impact and gentle moments. A visceral, cinematic experience to literally make us feel the protagonist's pain on his journey towards simplicity.

A young man's urge for answers leads to an encounter of passion and violence.

synopsis

To 19-year-old student Markus everything in life appears predetermined. He tries to get along the best he can with an overprotective mother and a distant father, whilst cruising the local parks in search of warmth and carnal comfort. But deep inside, Markus feels empty.

One day he meets Ah-Wei, a 30-year-old man from Taiwan. What begins as a series of purely sexual encounters, slowly turns into a relationship fuelled by passion and understanding. But also one of rage and self-destruction as Markus has to witness Ah-Wei's violent side. Following a brutal encounter with a group of youths, Ah-Wei disappears without a trace.

After months of uncertainty Markus travels to Taiwan in search of his lover, only to learn that Ah-Wei has been living a life-lie all along. Feeling lost in a foreign land, Markus embarks on an existential journey that leads him from the buzzing city of Taipei to the central mountain region of Hualien. Here, away from civilization, Markus needs to confront yet the greatest unknown to him: himself.

production notes

director
Eicke Bettinga

co-writer
Samuel Huang

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production status
in development, seeking producers/ co-producers

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Eicke Bettinga

Eicke Bettinga was born in Germany and studied MA Directing at the National Film and Television School (NFTS) in the UK.

Since then, he has written and directed a number of award winning short films, a documentary and a television drama commissioned by ZDF - Das Kleine Fernsehspiel.

Three of Eicke's shorts have been invited to the Cannes Film Festival: *Shearing* (2002 in the Cinéfondation), *Together* (2009 in competition at Critics' Week) and most recently *Gasp* (2012 in the Official Selection - nominated for the Golden Palm).

In 2011 Eicke was nominated for the Co-Production Prize of the Robert Bosch Stiftung and won the NISI MASA European Short Pitch Award the following year. He is currently working on a number of projects both in Germany and in the UK.

The Convert

Benjamin Cantu

Germany / Hungary

intention

What sculpts identity? Is it the environment that shapes it or rather a self-determined step out of it? In my story I want to investigate the changing identities of my main characters, Said and Amin. Father and son are thrown into a new world, where they have to redefine their allocated roles and those towards each other. Said, who seeks recognition and self-determination by working for Western secret services, has made an irrevocable step. While Amin, who finds his father's choice despicable, is confronted with the question of which world he wants to belong to.

The question, how the individual expresses his desire for self-determination within a polarized world, was what initially interested me. I believe my characters should not deny their origins. Rather than assimilating, I wish for them to shape their environment and surmount sociopolitical pressures.

I imagine the film like an intimate observation, character driven, yet on the verge to a spying perspective. Despite the film's realism, I wish to use camera and sound in a subjective way, inspired by the film *Un Prophète*.

Said lives the afterlife of a spy. A blank page – until his son appears and turns it.

synopsis

A dark stranger in a white landscape. Said (36) arrives in rural Germany on Christmas Eve, without identity or belongings. German authorities shelter him in a vacation home at the foot of the Alps.
He shaves and visits the village church, not knowing who he shall be from now on. All he longs for are his wife and three children. They are kept under arrest in Lebanon, within Said's former life.

In his dreams, Said sees his eldest son Amin (13) walking in his footsteps, trained by the men Said served for and whom he spied on for the Germans.

Just when Said found a new perspective for himself, Amin suddenly arrives in Germany. He managed to escape, under conditions Said does not oversee. Unsettled by their reunion, Said is eager to win back his son's trust. But Amin, who feels morally superior, questions Said's role as head of the family. Scared by the compromises posed by a new life in Germany, Amin makes a severe decision. Yet what he wants the most is to see Said as his father again.

production notes

director
Benjamin Cantu

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production status
in development, seeking co-producers and financing

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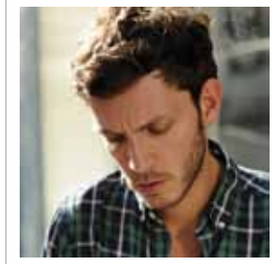

Benjamin Cantu

Benjamin Cantu was born in Budapest in 1978. After his BA in Animation at the Konrad Wolf College of Film and Television in 2003, he studied film directing at the German Film and Television Academy (dffb) in Berlin, where he made several shorts until his diploma film *Stadt Land Fluss* (*Harvest*) in 2011.

Marking his debut as a feature film director, *Stadt Land Fluss* was premiered at the 61st Berlinale (Generation 14Plus) and screened at over 30 film festivals with an ensuing worldwide distribution.

Among several documentaries commissioned by European and Middle Eastern broadcasters, *The World Belongs to Chaim*, a portrait of an orthodox Jewish boy, was awarded the Axel Springer prize for young journalists in 2008. For the documentary *The Berlin Patient*, Benjamin received the media prize of the German AIDS foundation in 2013. Currently he develops two feature films: *The Convert* as writer/director and the rom-com *For Real*, along with Croatian writer Jasna Zmak.

Sp

Pari

Siamak Etemadi

Greece / Iran

intention

Pari is a story about the deepest longings of the heart. It is a story about freedom that comes, as freedom always does, with the highest of costs.

Pari's mission as a mother to find her son becomes a journey of self-discovery and will plunge her into a dark adventure that no one knows where it could lead. We will follow her in a suspenseful, roller coaster of a ride where step by step she loses all her safety nets won by past compromises. All connections are severed and anything familiar is destroyed, either by the harshness of the circumstances or by her own free choice. Is this a senseless act of self-destruction or a necessary stage before rebirth?

Pari is a stranger in a strange land who is as much terrified by this new world as she is intrigued and attracted by it. At its very core, this is a story about a new life born out of great loss and bleak desperation.

On a personal note, this is also a story about my new life in my new country, Greece. My freedom to live the life and make the films that I want, in the way that I want, has been paid for by a feeling of loss and rootlessness.

Pari is the name of my mother.

Listen to your
demon,
it will show
you the way.

synopsis

When Babak does not show up to welcome his parents at the Athens International Airport, Pari is forced to go on a quest that will take her further than a mother's search for a missing son.

Pari and her older husband Farrokh are ill prepared to search for a fugitive in an intimidating alien environment. They are devout Muslims, this is their first time abroad and they hardly speak any English. They reach a dead-end when they discover that Babak never even started his studies, was involved with radical groups and is most probably dead. And yet when Farrokh commands their return back to their family in Iran, Pari does the unthinkable; she escapes to continue the search alone.

Following the steps of her rebellious son, she uses everything and everyone, from a dedicated feminist activist to a corrupt police detective, to reach the darkest corners of the city, as well as the hidden depths of her own soul.

And when she has no choice but to accept the loss, she is left with her own awakened crave for freedom and the will to pursue it.

production notes

director
Siamak Etemadi

production company
Heretic
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15234 Chalandri
Greece
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producer
Konstantinos Kontovrakis
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total production budget
€ 650.000

production status
in development

contact information

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Siamak Etemadi

Siamak Etemadi was born (1972) in Tehran, Iran. In 1995 he moved to Athens, Greece, where he lives to this day.

He studied TV production (Cardiff, UK), and film directing (Athens, Greece). He has also followed seminars on acting, editing and photography.

He directed his first short film *Vignette* in 2001 as a student project and his second short film *Paramithas* in 2003 for the Greek National TV. Both films took part in Greek and international film festivals.

From 2004 to 2011 he worked extensively as assistant director (first and second) and production manager in various feature films, TV series, and series of documentaries. He also had occasional work experiences as actor, both in theatre and cinema.

His last short film *Cavo d'Oro* premiered in the Locarno International Film Festival in 2012, and was nominated for the Best Short Film in the Greek Film Academy Awards. The movie was theatrically distributed in Greece and continues a successful international festival run.

Sp

Hunting Season

Natalia Garagiola

Argentina

intention

I have been immersed in the universe of hunting for some time now. Several images began to form in my mind; beautiful images, but also terrible: What turns a man into a hunter? What makes someone want to possess what they admire, kill what they love?
Like all the men in my family, my father practices sport catch (an activity not too far from hunting). This allows me - and my brothers - to interact with him more directly: there is a wordless exchange, a silent dialogue that cuts across everything and puts us in a primal, common level. Whenever my brother joins, there is a relationship of love and shared pride but also an unspoken competition, like a fight amongst lions struggling for the leadership of the clan.

The south awakens a strong sense of survival. There is something dark and ancient hiding in the depth of the woods and the lakes, a menace beyond the beauty of the landscapes: one is part of nature but is also confronted by it, the ideal context to unravel the story of a teenager who faces duel, reunites with his father and wonders what kind of man he wants to become. The transcendence of joining the lines of a bloodline and enter in communion with nature at once.

A portrait of the characters' inner landscape and the scenery itself, combining a narrative yet observational tone that draws the truth out of the characters with a crude tone, furtive: like a hunter stalking his prey.

A violent teenager reunites with his hunter father in the southern woods, where he confronts his own ability to love and kill.

synopsis

Nahuel is finishing high school in Buenos Aires, and when he suddenly loses his mother, he is legally forced to spend the three months before his eighteenth birthday with his father, whom he has not seen for over ten years.

Nahuel has an innate violent impulse that he has been gradually learning to control. Ernesto, his father, is a highly respected hunter in a small village near the mountains in southern Argentina. All of his life revolves around hunting; he is a tough and silent man.

As the journey begins, nature becomes Nahuel's new environment. The deep south offers no "mother nature" to welcome him with open arms. Instead, Nahuel finds himself in a very cruel and hostile environment, where survival of the strongest prevails.

production notes

original title
Temporada de Caza

production company
Rei Cine
Av. Dorrego 1940, 2°M
C1414CLO Buenos Aires
Argentina
www.reicine.com.ar
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producers
Benjamin Domenech
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Santiago Gallelli
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total production budget
€ 280.000

production status
in development

contact information

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Natalia Garagiola

Natalia Garagiola (Buenos Aires, 1982) graduated from Universidad del Cine, where she later imparted classes. In 2004 she finished an MA in Screenwriting at FIA-UIMP (Spain).

She took part in the Experimental Film Lab (Universidad Di Tella). Her videos *Track* (*Pista*, 2007) and *Square* (*Plaza*, 2008) were both selected for Videoformes Video Art & Digital Cultures.

She has written and directed two fiction short films: *López' Corner* (*Rincón de López*, 2011), premiered at BAFICI; *Mares and Parakeets* (*Yeguas y Cotorras*, 2012) premiered in the Cannes Critics' Week Short Film Competition.

She is currently working on her first feature film: *Hunting Season* (*Temporada de Caza*): the project was supported by Fundacion TyPA (Argentina), and Rotterdam Lab (IFFR, Netherlands).

Thick Lashes of Lauri Mäntyvaara

Hannaleena Hauru

Finland

intention

Whereas brief moments of poetry and melancholy are awesome, in the longer run it is humour that keeps me standing and has walked me through puberty to some kind of adulthood.

In addition I am endlessly attracted by that pure blue flame of emotions that is seen when experiencing love for the very first time. I have been dealing with friendship, contemporary relationships and falling in love in most of my films and writing.

This film is about a hormonal storm occurring in the Finnish archipelago. I want to deal with the pain of growing up in depth but with a bright tone, wanting to make my friends laugh rather than cry while I am sharing this story. Ok, viewers are allowed to have tears as long as they are equally from laughter and sorrow.

And as to the reputation of Finnish people not expressing their emotions, Satu and Heidi in their rough passion will totally prove you wrong.

Teenage girl on water scooter saving her best friend's first love against rationalist speedskaters.

synopsis

Speedskater Lauri Mäntyvaara's (17) eyelashes are so thick, that when he looks Heidi (15) in the eyes across the parking lot, the breeze caused by Lauri's blinking knocks Heidi down on the asphalt. Heidi's best friend Satu (15) is witnessing this: the last true romance in the western world. Satu promises to help Heidi conquer Lauri's heart.

Heidi escapes with Lauri to an island adventure while Satu fails to distract Lauri's speedskating team from following them. The European Cup is just around the corner and Lauri's coach wants no distractions for success. Satu starts a chase with her water scooter against the speedskaters to save Heidi's romance.

Satu starts realising she might loose Heidi forever to Lauri, but continues to convince the hot-horny-introverted speedskaters that true love exists. The Baltic Sea freezes in July, Satu is alone and getting the blame of ruining the reputation of the whole island, but she is not giving up. In the end it is friendship that counts, and you must keep believing in crazy love.

production notes

original title
Lauri Mäntyvaaran tuuheet ripset

director
Hannaleena Hauru

production company
Aamu Filmcompany Ltd.
Hiihtomäentie 34
00800 Helsinki
Finland
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producer
Jussi Rantamäki
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production status
in development; script grant from The Finnish Film Foundation (granted in September 2013)

contact information

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Hannaleena Hauru

European film activist. She graduated from ELO Film School Helsinki in 2011 (MA).

Short films by Hannaleena have been making waves in Oberhausen, Berlinale Generation, Cannes Critics' Week, Uppsala and Tampere with their precise, poetic atmosphere and strong inner world of the characters.

Hannaleena is also the Head of Film Lab at NISI MASA European Network of Young Cinema: coordinating and tutoring international film workshops and trainings. In addition she is the founder of The International Random Film Festival and Helsinki Film Academy.

Sometimes Hannaleena goes to her flat in Helsinki to take care of her houseplants. She loves ponies, cool guys, cargo containers, sauna during summer nights, a cocktail called *Death in the Afternoon*, *Monkey Island II*, and she is usually single.

Quit Staring at My Plate

Hana Jušić

Croatia

intention

I have this belief that all people are like warm little beasts: they need love and closeness, but they are often suffocating and cruel, especially to the ones they love. And they are the worst to rest of their pack, which, in human terms, is their family. I would like to make a film about people who are like this even more than us others. About a family living in a sort of a prison built on mutual dependency, childish aggression, but above all ferocious love.

In a way I would like to explore the eternal question of freedom, but from another angle. Breaking free is a powerful myth, but what does it mean to break free? Is it not sometimes nicer to stay under mother goose's wing? Even if the mother goose is far from the one in the nursery rhyme.

This film, although sad and disturbing, flirts with an almost Rabelaisque viscerality, vivid grotesque and a dark sense of humor. But still, since these characters are very close and alive to me, I would not want to caricature them or make them seem unrealistic: the film should in every moment walk the thin line between bitter satire and emotional realism, between cruelty and love, between humor and violence.

A dark but humorous story about a quirky dysfunctional family and its inner mechanisms of power, violence and love.

synopsis

This is the story of Marijana, a terse catlike girl who does not think before she acts, whose scrawny body seems to function without any introspection or deliberation. Marijana is not apt at social interactions, has no friends or lovers, but her confusing sexual drive is literally burning her from inside. Her entire world takes place in the warm and squalid prison of the tiny flat she shares with her chubby brother and mother, and her once powerful, but now invalid father, the leader of the pack.

The story begins after the father has taken ill, and Marijana is supposed to take his place in the hierarchy of the family. Her irrational mother and slightly slow brother turn into two impish hippopotamuses who at the same time fiercely molest her and touchingly depend on her, taking Marijana to the verge of a breakdown.

At one point she finds a rather unusual escape, a secret habit of mindless sexual encounters, which grant her unexpected inner strength and a sense of freedom. Nevertheless, it is clear from the start that the family and the rest of the world cannot really compete; Marijana's place is with them.

In the same sadistic, and yet loving way, just as if I was a member of her family, I would like to test her limits of functioning within the family and sacrificing for the ones who will not let her breathe.

production notes

original title
Ne Gledaj Mi U Pijat

production company
Kinorama
Stoosova 25
10000 Zagreb
Croatia
www.kinorama.hr

producer
Ankica Jurić Tilić
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production status
in development,
seeking co-producers

contact information

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Hana Jušić

Hana Jušić was born in 1983.

She studied Film Directing at the Academy of Dramatic Arts in Zagreb.

She has directed several short films such as *Danijel* (2009), *Chill* (2011), and *Terrarium* (2012).

She has also written the script for the children hit film *Mysterious Boy* (2012).

Sp

The Good Soldier

Bálint Kenyeres & Éva Zabezsinszkij

Hungary

intention

Starting from a western premise (a family desperately trying to defend its land) and its archetypical characters (the loner, the powerful landlord, the widow and the orphan), *The Good Soldier* slowly turns into an intimate kammerspiel set in present-day Budapest where four emotionally constrained individuals struggle for their independence.

As Mihály breaks free from his domineering mother figure Vértes, he is taken in a journey of self-discovery where the true nature of his motivations is slowly revealed: what he is really after is fighting his ill-hearted dependence towards Vértes rather than creating a family of his own.

Mihály becomes a western anti-hero: he is incapable of sacrificing for others, because he has nothing to give, he can only fight for himself.

Inevitably, the story comes full circle and ends with the essential element of the western genre: the shootout. For it is only through violence that Mihály will achieve a darker glory and accept his intrinsic inability to love.

A real estate henchman falls for the very same woman he is supposed to evict.

synopsis

Mihály is a 35-year-old man. As a child, he was taken from an orphanage by Mrs. Vértes. After the fall of the Soviet Union, Mrs. Vértes took advantage of the new business opportunities to start a real estate company, clearing out old Budapest buildings of their tenants and handing the empty sites over for demolition. Mihály is her faithful henchman: blindly carrying out her orders like a good soldier, his job is to negotiate with the tenants, and if they resist, to evict them. Moving from one abandoned apartment building to the next, he has no permanent home, and no partner.

One day, Mihály is given a new "assignment": to evict Anna, a widowed music teacher who stubbornly refuses to move out. When her six-year-old son Dani discovers a striking resemblance between Mihály and his own late father, Mihály makes the life-altering decision to turn against Mrs. Vértes and help them stay.

Mihály discovers for the first time what it means to have a home and a family. But to this emotionally stunted young man, it can be far more frightening than to confront the woman he calls "Mother" in an outburst of all-consuming irrational violence...

production notes

original title
A jó katona

director
Bálint Kenyeres

production companies
Travissss Film
Budapest - Hungary

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producers
Bálint Kenyeres
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François d'Artemare
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total production budget
€ 1.500.000

production status
in development,
seeking co-producers
and financing partners

contact information

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Éva Zabezsinszkij
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Bálint Kenyeres
writer & director

Bálint Kenyeres was born in Budapest (1976). After studying Philosophy, Film History and Film Theory, he graduated in directing at the Budapest Film and Theatre Academy in 2006. Since then he is a member of the European Film Academy. His short film *Zárás* (*Closing Time*) premiered at the Venice FF and got selected for more than 30 other film festivals, won a dozen awards. His previous short *Before Dawn* was in Competition at the Cannes FF 2005, won a Jury Prize at Sundance Film Festival and got the European Film Academy Prix UIP for Best European Short in 2006. It was selected at 140 festivals, won 30 awards. His latest short *The History of Aviation* premiered at Directors' Fortnight in 2009 and has been selected for 50 film festivals.

Éva Zabezsinszkij
co-writer

Éva Zabezsinszkij, of Hungarian and Russian origin, was born in 1979 in Budapest, studied Literature at the University, before entering the Hungarian Academy of Film and Drama as a screenwriter. Since her graduation, she worked with director Kornél Mundruczó on various projects, in theatre and film. She is currently developing screenplays with directors Bálint Kenyeres and Laszlo Nemes.

Sp

Carbon

Michalis Konstantatos

Greece

intention

It is my intention with *Carbon* to focus on the psychological pathways available to people under conditions of extreme change. To expose and observe the detail of their behaviour when they find themselves in the midst of a violently transformed world.

The story of *Carbon* revolves around the inter-personal relationships within a family. The social roles and identities of Mary and Petros have violently shifted. Stripped of their previous social and financial status, this shift has exposed their true characters, their desires in conflict with their new reality.

Reconciling their past and present lives is a daily struggle; they lack the skills to deal with these difficulties and grow apart, worse still they are failing in their duties as parents.

I am intrigued by cases of seemingly loving and caring to each other people who grow distant in the face of challenges and difficulties.
I am also interested to observe what shape a family can take - under the regime of change - when its members are mere occupants of socially pre-constructed roles and identities. And what happens to them when they blindly try to cling to these roles and identities without confronting reality.

Change is hard.
To be forced
to change can be
even harder.

synopsis

After losing their well-paying jobs, Petros and Mary were eventually forced to relocate to a small provincial town with their two children, Christos (11) and Panayiotis (7). The town, a once popular tourist destination, is now in decline, though many wealthy people still maintain their summerhouses there. They manage to find work as caretakers of a large house owned by a rich single woman who rarely visits.

Mary and Petros make great efforts to adjust to their new circumstances, but this becomes increasingly challenging.
They are seduced by the house they maintain, its opulence acts as a reminder of wealthier and happier times. They begin staying in the house long beyond their working hours, treating it as their own, and all without the owners knowledge. In an attempt to keep their sons safe they reluctantly agree to lock them in the flat during their absence, giving Christos the responsibility for his younger brother Panayiotis.

Reconciling their old and new lives creates inner conflicts and confusion between them, distancing them from their children.
The revelation to their employer of their secret use of the house has disastrous consequences for everyone.

production notes

director
Michalis Konstantatos

production company
Horsefly Productions
Asklipiou 107
Athens 114 72 - Greece
www.horsefly.gr
info@horsefly.gr
T +30 2106729179

producer
Yorgos Tsourgiannis
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coproducer
Endorphine Production - Germany
Fabian Massah
fabian@endorphineproduction.com

total production budget
€ 1.100.000

production status
in development, seeking
co-production partners, sales agent

contact information

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Michalis Konstantatos

Michalis Konstantatos studied Directing at Stavrakos Athens Film School, Sociology at the University of Athens and he completed an MA in Architecture in the field of "Designing Space and Culture" at the National Technical University of Athens.

Since 2002 he has been directing short films, TV dramas, music videos, experimental short films, video installations for public spaces and theatre plays. He is also the co-founder and director of the theatre company blindspot.

He has written and directed two short films that were awarded in various international film festivals.

Luton, his first feature film had its world premiere at San Sebastian Film Festival 2013, in the New Directors official selection.

He is currently developing his new film *Carbon* (working title).

Coureur*

Kenneth Mercken

Belgium

intention

I am in the back of a car, packed with cyclists, all younger than 20. We are on our way to an Italian stage race. Each time we near a border, I turn my head towards the window to slip a stack of cortisone tablets into my cheek. In case of a border control, I will swallow the whole lot. It is a time of paranoia; 1 month after the scandalous 1998 Tour de France, where it has come to light that several top teams were using Epo, growth hormone, testosterone, Prozac even. The same substances are now running through my veins, through most of the guys' veins in this car probably. And we are nowhere near the Tour de France yet.
Tonight at the hotel, one of them will pour his semen into the ear of another guy who is taking a nap. After all, we are just kids. Kids trapped in a corrupted adult world.

The struggle of the main character - who is both physically and emotionally immature - is quite similar. A cyclist's body is a tool, brutally forged by training, starvation, steroids, heavy massages. Felix does not respond to any of that but he keeps pushing, using his bike to get closer to his father.

Paradoxically, it pushes him further away from any kind of love; paternal, motherly or even romantic love.

**Flemish slang for bike racer, somewhat pejorative.*

"You keep going. That's the horrible, beautiful thing about bike racing. You keep going."

(Tyler Hamilton, professional cyclist)

synopsis

Young Felix's idols are not the typical childhood heroes. He grows up as an inside spectator at cycling races of a small veterans' league: a bizarre microcosm where alcohol, violence, drugs and especially his father, Mathieu, seem to reign. Felix tries to follow in his father's footsteps, but suffers from delayed puberty, and fails terribly in his first race. Mathieu is deeply ashamed of him.

When he is full grown, Felix shows his potential and signs up for an Italian semi-pro team. Although so close to his goal of becoming a professional rider, Felix discovers that his body does not respond to the widespread cyclists miracle drug: EPO. Mathieu comes to the rescue by transfusing his own blood to him; the only intimate contact father and son have ever had. When Felix's body fails again, Mathieu rejects him. Now nothing will prevent him from the downfall towards his dream, not even the threat of cancer. After all, what is cancer compared to winning the race of your dreams?

production notes

director
Kenneth Mercken

production company
Czar TV
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Belgium
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producers
Eurydice Gysel
eurydice@czar.be

Koen Mortier
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total production budget
€ 1.500.000

production status
3rd draft script, applying for development funds; looking for coproducers in France, Spain and/or Italy

contact information

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Kenneth Mercken

Kenneth Mercken was a national amateur cycling champion in 2000. On his way of becoming a pro cyclist, he discovers that his body is not responding to the illegal, yet generally used performance-enhancing drugs. A renowned cycling doc offers him the only solution; a permanent growth hormone therapy, which however implies a high risk of cancer. Disillusioned with the sport, he turns his back on his boyhood dream and on a whim, enrols in film school.

In 2011, he graduates from the Brussels film academy RITS with *The Letter*, a short film based on his cycling experiences: it wins him the Jury Prize at the Tel Aviv International Student Film Festival and the VAF Wildcard (€ 60.000 in funds and a post-production budget). In 2012 he attends the Binger Writers Lab where he starts developing *Coureur*.

Kenneth is currently working on another feature: *Immaculate* (*Imaculat*). The project has been selected for the Biennale College - Cinema 2013/14.

Sp

The Wait

Piero Messina

Italy

intention

The Wait takes place mainly within an ancient noble villa. The protagonists of the film are two women who live in isolation over a number of days, imagining together a reality that can only exist inside the walls of the residence.

The villa and the isolation of the characters are essential elements of the story: only far from reality and from the life of the village can the two women reconstruct their own truth.

The film will be built around a psychological climax, the manifestation of the extreme consequences of Anna's first lie. At first, the mother cannot bring herself to tell Catherine (her son's girlfriend) that her son is dead: "I'm waiting for the right moment to tell her". Until, in an instant, Anna discovers that the presence of this vibrant young woman who talks about Giuseppe as if he were still alive temporarily suspends her own pain. In this way the two women spend the three Easter days together, waiting for the return of the man they both love.

And it is in this way that the villa becomes the stage on which a new version of truth is performed.

To wait for someone is an act of faith.

synopsis

Anna is not yet 60 and already feels like her life is over. The pain of bereavement is etched into her face and her slow movements; it is reflected in the shabby walls of the residence and the ivy that covers them. Then, in that timeless place, the telephone rings: "I'm Catherine. Giuseppe's girlfriend."

Anna should tell her immediately of the terrible loss, but she is petrified: she did not know that her son had a girlfriend. Catherine's arrival in that villa made up of mourning brings a breath of fresh air and a certain naivety. Anna is yet unable to tell the girl the truth. She is sure it can break the spell. The excuse is always the same: "I'm waiting for the right moment".

So the two women spend the Easter Days in that solitary place, waiting together for the return of the man they love.

To wait for someone is an act of faith. It does not matter if the wait is long or short, if the person is dead or has simply vanished. To wait means to believe that they are elsewhere and to long for their return. And if two women removed from time are convinced that the return of someone faraway is imminent, then that person lives yet.

production notes

original title
L'Attesa

director
Piero Messina

co-writers
Giacomo Bendotti,
Ilaria Macchia,
Andrea Paolo Massara

production company
Indigo Film
via Torino, 135
00184 Rome - Italy
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info@indigofilm.it

producer
Nicola Giuliano

total production budget
€ 1.642.550

production status
in development

contact information

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Piero Messina

Piero Messina was born in Caltagirone, Sicily, in 1981. After graduating cum laude in Performing Arts at Rome University, he earned a degree in Film Directing from Italy's national film school, the Centro Sperimentale di Cinematografia.

He directed several short films and documentaries that were selected at prestigious international film festivals. Among others: *Land* (65th Cannes Film Festival - Cinéfondation and Gjion IFF), *Newton's First Law* (Jury Special Mention at Rome Film Festival), *The Door* (IFF Rotterdam), *Pirrera* (Libero Bizzari Award at Rome Film Festival and Festival dei Popoli), *So Far So Close* (Zebra Poetry FF, Berlin), *Another Time* (Milano Film Festival), *Stidda ca Curri* (winner at Taormina Film Festival). He also directed several documentaries that aired on Rai. He was Paolo Sorrentino's assistant for the films *This Must Be the Place* and *The Great Beauty*.

As a musician he composed several soundtracks, such as the ones for *La Tarda Estate* and the documentary *La Minaccia*. Since September 2013 he directed several episodes of the TV art show *Masterpieces Unveiled*, aired on the Italian channel Sky Arte HD.

Dogs

Bogdan Mirica

Romania

intention

Violence has always gripped me - not its manifest form, but its psychological triggers and the particular set of morals that lead some people to actions socially defined as "crimes".

Set in rural Romania where the law is an abstract, remote concept, *Dogs* is a moral and emotional labyrinth that relies on a triangle of men - all three of them in different stages of moral corruption, all three breathing aggressive, masculine pride.

A story where space (endless barren fields) is of pivotal importance, *Dogs* aims at catching a glimpse of a world devoid of any humanity.

In terms of tone and style, I aim for a dark, realistic approach leaving room at the same time for the offbeat absurd humor that once in a while springs from real life situations. The slow-burning pace will be balanced all along by a visceral and kinetic filming style. Shooting on location, with minimum of artificial light and some local non-professional actors will ensure a sense of authenticity that will add up to the backbone of the story.

Partly based on crime phenomena specific to secluded areas in Romania, *Dogs* is my attempt at speaking about a vanishing world, one that's raw and gritty, eerie and poetic. The world I grew up in.

I fear God.
But he fears
me too.

synopsis

Dogs is a western set in present-day rural Romania.

Roman, a young man from the city, comes to a remote village by the Ukrainian border to sell the land he inherited from his departed grandfather. As he prepares the selling, he witnesses a string of odd events: the locals avoid him, suspicious men meet on his land at night and there is a general sense of threat that never comes to materialize.

When the broker helping him with the selling disappears, Roman meets Hogas, the local policeman, who reveals to him that his late grandfather used to be a local crime lord - his lands being nothing but trafficking routes for all sorts of illegal activities.

Hogas urges Roman to leave and avoid facing his grandfather's former partner, Samir, who will not allow for the land to be sold and lose control over it.

Defying the cop's advice, Roman decides to stand his ground and sell. But as carefully as he plans his escape, he is not able to properly estimate the evil nature of the people he has to deal with.

production notes

director
Bogdan Mirica

production company
42 Km Film
15, Costache Marinescu street,
Sector 1
011285 Bucharest
Romania
www.42kmfilm.com

producer
Marcela Ursu
ursuma@gmail.com
M +40 741 047 116

total production budget
€ 720.000

current financial need
€ 690.000

production status
start of financing

contact information

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skype: b.f.mirica

Bogdan Mirica

Bogdan was an editor, copywriter and novelist until 2005 when his interests in cinema lead him to study Screenwriting at the University of Westminster, London. While working as a script reader he also attends various workshops taught by Martin Scorsese, Ken Loach, Paul Verhoeven, etc. He then returns to Romania and works as a screenwriter, his present credits including two feature films (2009, 2013) and a comedy series (2012). More recently, Bogdan completed writing a crime series commissioned by HBO Romania.

In 2011 Bogdan writes and directs his first short film *Bora Bora*, winner of Best European Short Film in Premiers Plans (Angers, France), winner of Best Romanian Short at Transilvania IFF and selected amongst others at Locarno Film Festival, Warsaw IFF and Thessaloniki IFF.

Over the last year Bogdan was selected to attend Berlinale Talent Campus while his debut feature script *Dogs* was selected in the Angers Workshops and CineLink (winner of the ARTE International Prize).

Psycography

Matheus Parizi

Brazil

intention

Fabio needs to break free from an idea that haunts him: his strict idea of what a director should be and the role of political theatre for the transformation of society. Hiding behind his orthodox method, detached from the world around him, he forgot the feeling that led him to be a director. His endless research process is the symptom of a fear he will need to face.

Incorporating elements from farce and comedy of errors to its satiric logic, *Psycography* values eccentricity, surprising revelations and the irony of human behavior. The narrative is led by a dry sarcastic tone. Slow-paced and explosive moments alternate, using rhythm to enhance its humor. Suspense and supernatural phenomena are explored to create a zone of transit between the living and the dead. *Psycography* is structured as a self-reflexive film, where the transformations that the play directed by Fabio goes through are a reflection of the internal transformations lived by the character.

Hired by his inexperienced producer, contacting the spirit of his hero, working with non-actors, becoming involved in their struggles, learning their frailties and getting in touch with his feelings, Fabio will exorcise an idea to be given back his vocation.

Ideas are powerful.
People live for them,
die for them,
come back
from the dead
for them.

synopsis

Fabio (47), a political theatre director, is abandoned by his actors after years of unpaid research. Broke, in artistic and marital crisis, he is offered a job by a first-time producer: directing the theatre debut of the writer Jonas, a millionaire production. A Spiritist (a Brazilian Christian Reincarnationist), Jonas affirms the disembodied will write the play through his hands. Fabio is surrounded by his judgmental wife and acquaintances, but accepts to direct it using a pseudonym.

He has three months to stage a play as it is written. To preserve his anonymity he convinces non-actors to embark on the show. But Jonas writes slowly and presents an incoherent script. The premiere approaches, the troupe and sponsors are uneasy and his marriage is in ruins, while paranormal events de-structure his routine.

Sick of the farce he created, Fabio decides to take matters into his own hands. But this will impose irreversible changes in his life. Such as his meeting with the spirit of Bertolt Brecht.

production notes

original title
Psicografia

director
Matheus Parizi

production company
Avoa Filmes
Rua Aimberé, 1871 cj 302
01258-020 Sao Paulo, SP
Brazil
T +55 11 4561 2492 / 3

producer
Max Eluard
M +55 11 982445978

total production budget
€ 310.000

current financial need
€ 300.000

production status
2nd draft of script
coproduced by Iatus Artes, Brazil
looking for possible coproducers in Argentina and Germany, due to project's profile. Initiating submission for government funds combined with private investment.

contact information

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skype: mat_zi

Matheus Parizi

A BA in Performing Arts, Matheus Parizi (1983) worked as a director, dramatist and assistant director in numerous theatre productions. His short film *The Tuner* premiered at the 69th Venice Film Festival in the Orizzonti Short Film Competition as the only Brazilian film in 2012. It received the SIGNIS Special Mention at the Havana Film Festival, the RTP2 Portugal Acquisition Prize at the Rio de Janeiro Short Film Festival, generated reviews in the main Brazilian newspapers and film magazines, and its screenings include Aspen, Melbourne, Hong Kong, Los Angeles Latino, Milwaukee, Sidney Latino, Montpellier, Tiradentes, Belo Horizonte and the Uruguayan Cinemateque's Winter Film Festival.

Matheus created, wrote and directed the TV show *On Dr. Kurtzman's Couch*, which currently airs on Canal Brasil for 12 million viewers. In 2013 he was invited by the project "Metaxu Em Oito" to create the video-installation *The Hand That Feeds You*, with the support of DGArtes Portugal.

Psycography, his first feature-length screenplay, is developed with the support of the Brazilian Ministry of Culture's Exchange Program.

Sp

Pigs on the Wind

Stergios Paschos

Greece

intention

Pigs on the Wind constantly balances between the tragic and the ridiculous. This fine line, that encloses the essence of the film, is also its biggest challenge. Around the film's central idea grows an allegory so powerful that it might even be misinterpreted. For this black comedy aspires to be entertaining as much as political, exciting without losing face and, most of all, humane.

At first glance, *Pigs on the Wind* explores the delicate and savage world of the film industry. At a time when the notion of "crisis" erodes all types of narratives, the film attempts to resist the temptation of financial terror-mongering.

The core of the movie lays in the search of personal identity within the community and the boundaries that one is willing to cross on their way to self-fulfillment.

Naturally, humor is essential in this almost surreal story that, nevertheless, does not seem totally out of place within contemporary reality.

Thomas needs to make his best film for an audience of pigs. What does a masterpiece taste like?

synopsis

Thomas is a 30-year-old film director in contemporary Athens, living off his mother's pension. His talent can only be matched by his arrogance, so when his first feature tanks, Thomas finds himself humiliated, friendless and swamped in debt. Thomas' life utterly sucks, until he sees the light in the face of an almighty producer, Max. The thing is, Max produces meat.

In fact, he is the biggest producer of pork meat in Europe and he informs Thomas that his directorial output is about to be highly appreciated by an unusual audience: his farm pigs. It has been discovered that the quality of the meat is interconnected with the moments before the animal's killing and that audiovisual stimuli excite the pigs before their slaughter, enhancing thus their taste. This is why Max needs Thomas to direct the ultimate "pig movie".

Is this a tacky joke? A scientific revolution? Or a true artistic calling? Thomas will need to become farmer, animal and butcher, only to learn how to move someone to death.

production notes

original title
Gourounia ston Anemo

director
Stergios Paschos

production company
Marni Films
12 Mnisikleous street
10556 Athens - Greece
T +30 210 3228860

producer
Phaedra Vokali
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M +30 6936714601

coproducer
Spiritus Movens - Croatia
Zdenka Gold

total production budget
€ 950.000

production status
in development

contact information

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Stergios Paschos

Stergios Paschos was born in 1985 in Greece. He has written and directed seven short films while his work has received funding and has been presented by the National Broadcaster (ERT).

He has received multiple awards at festivals and he has worked as a screenwriter and script editor in film and television.

Pigs on the Wind is his first feature film and it has received development funding by the Greek Film Centre.

His short films as writer/director are *Leaving Room* (2007), *In Between* (2008), *Regular Night* (2008), *Knocks* (2010), *Helen* (2011), *Largo* (2012) and *Elvis Is Dead* (2013).

Sp

Masakra Profana

Kristoffer Rus & Jarosław Stawirej

Poland / Sweden

intention

The life of a saint is not an easy job... You cannot get wasted at an after work party, nor go dancing at a hip nightclub. You cannot even flirt with a girl without upsetting the catholic community. So what is left to do? Pray and heal people all day long? Well, choosing Jesus as your savior can be a smart decision, but what would you do if Jesus chose you?

Masakra Profana is a black comedy about a marketing manager who, against his will, has been assigned by God as his earthly representative. The unfortunate adventure of our protagonist can be a good laugh, but it can also serve as a tool to address some of the common anxieties of our times.

Do we have to believe in something?

Does the lack of faith make you an inferior human being?

Can we get rid of religion?

And what is this year's hottest sport car?

An encounter with God turns a simple hedonist into a fierce atheist.

synopsis

Christopher, a successful young marketing manager, finds himself face to face with... the Virgin Mary. The apparition comes to him as a shock. Especially when considering that he is not exactly a follower.

As a matter of fact he is more of a hedonist, shamelessly reveling in sex, drugs and other earthly pleasures. So, when Virgin Mary informs him that he has to give up all of these in order to serve God, the downward spiral is inevitable.

Christopher looses his celebrity girlfriend (who thinks he went insane), his job (stigmata turn out to be against the company policy) and eventually he ends up on the street with a big dilemma to solve: shall he surrender to God's will or try to revolt against it and stay faithful to his profane life style.

The dilemma becomes even more complex when Christopher manages to turn not only his own world upside down, but God's world as well.

production notes

director
Kristoffer Rus

production company
Otter Films
ul. Dąbrowskiego 82f/16
02-571 Warsaw
Poland
www.otterfilms.pl

producer
Anna Wydra
annawydra@otterfilms.pl

total production budget
approx. € 1.500.000

production status
seeking co-producers
and financial partners

contact information

Kristoffer Rus
kristoffer@diusfilm.com

Jarosław Stawirej
j.stawirej@totem.media.pl

Kristoffer Rus
writer & director

Half Polish, half Swedish. He graduated from Kulturama film school in Stockholm and Wajda School in Warsaw. He has directed festival-winning short films like *The Apple Tree* (Audience Award, Gothenburg FF; Winner, Palm Springs FF; Cannes Critics' Week 2003) and *The Big Leap* (Palm Springs FF, Seattle FF, Kaohsiung FF). He has even fought with Ingmar Bergman's demons while directing *Scenes from a Marriage* for the theatre stage. He really feels at home when the humor gets pitch black and the theme existential.

Jarosław Stawirej
writer

Magazine editor and writer. *Masakra Profana* is based on his critically acclaimed debut novel of the same title, published in Poland in 2011. He has also written the script for the short film *The Naturals* (currently in post-production) directed by Kristoffer Rus.

Salt

William Vega

Colombia

intention

Salt explores the relationship between man, nature, destiny, and the never-ending struggle to gain wisdom.

This is a movie about a man who wants answers and when he finds them, discovers that they are useless. His real lesson, if he can grasp it, will be to recognize this.

Heraldo represents humanity's fears, wishes, losses and yearnings. His transformation will not be possible until he breaks this cycle, and he will only control his own destiny when he understands his torment.

His narrative is clouded by his confused mind. Past, present and future are indistinct, as are fact, fiction and illusions.

Heraldo knew that some day he would pass through here, but he did not know until yesterday that today would be that day.

A man seeks answers about his killed father. After an accident he will be trapped in a deep abyss.

synopsis

Heraldo undertakes a trip to find out who his dead father was. To do it, he must be cross a big desert zone in Colombia aboard his old motorcycle to reach a small village where his father was killed.

On the road, in the high rocky mountains, he has an accident that leaves him wounded at the bottom of an abyss. There, Salomón and Magdalena, a couple who lives hidden among the arid landscape find him and care for him.

They feed him with hallucinogenic cactus and treat his injuries with *Salt*, but Heraldo's exterior wounds are just a sign of his scarred soul.

By erasing the traces of his past, Heraldo can return to the path.

production notes

original title
Sal

director
William Vega

production company
Contravia Films
Carrera 24 B # 2 a 190
Barrio Miraflores, Cali - Colombia
www.contraviafilms.com.co
contacto@contraviafilms.com.co
T +572 557 1198 / 381 7278

producers
Andrea Estrada
andreaestradag@contraviafilms.com.co

Gerylee Polanco
gerylee@contraviafilms.com.co

Oscar Ruiz Navia
papeto@contraviafilms.com.co

coproducer
Ciné-Sud Promotion
5 rue de Charonne
75011 Paris - France
T +33 144545477
M +33 678000592
Thierry Lenouvel
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total production budget
€ 400.000

production status
in development

contact information

williamvega@contraviafilms.com.co

William Vega

William Vega is a director/screenwriter born in Cali, Colombia, in 1981.

He is a graduate of the Universidad del Valle's School of Communications and Journalism (Colombia, 2004) and specialized in Film and Television Screenwriting at the School of Arts and Entertainment (TAI) in Madrid (Spain, 2008).

His first film *La Sirga* has earned him outstanding reviews and a reputation as one of the Colombian film industry's young, promising talents. The film had its world premiere at the 65th Cannes Film Festival's Directors' Fortnight and has been selected for major festivals around the world including the Discovery section of the Toronto International Film Festival (TIFF) and the Latin Horizons section of the San Sebastian Festival. After the nomination to Caméra d'Or at Cannes Film Festival 2012, it was awarded the FIPRESCI Prize in Mar del Plata IFF 2012; Best Film in Bratislava IFF 2012, Best Director in Vladivostok IFF 2012, Best First Film in Habana IFF 2012, Peter Brunette Award for best director in RiverRun IFF 2013, and Honourable Mention New Directors in San Francisco IFF 2013.

Story Editors

Zsuzsanna Kiràly

Austria

biography

Zsuzsanna Kiràly studied Journalism and Communication Studies in Vienna and Berlin. She received the Dr. Maria Schaumayer Foundation Grant for her Master's thesis on the German blogosphere. She has worked in cultural public relations and for film festivals such as the Viennale, Berlinale, VIS Vienna Independent Shorts and interfilm.

Since 2009, she is the Production Coordinator at Berlin-based Komplizen Film, where she worked on feature films by Ulrich Köhler, Miguel Gomes and Barbara Albert, as well as on upcoming films by Benjamin Heisenberg and Maren Ade, amongst others. She was involved in Miguel Gomes' recent short film *Redemption* as Junior Producer.

Zsuzsanna has been member of the film networks Kino and NISI MASA and joined the editorial team of *Revolver, Zeitschrift für Film* in 2011.

intention

To me, making films is as much a social accomplishment as a creative one. It requires highly communicative skills from the conception to the completion of a film, to form collaborations that ensure the best possible creative surroundings.

In this process, I see the author/director and the story editor/producer in a mutual collaboration. On one hand, the producer needs to provide the author with skilled, reliable and curious feedback. At the same time, he/she has to uphold the balance of the operational structure - throughout the whole process, as story editing does not end with the shooting script. On the contrary, I believe that the more elaborate the script is, the more freedom one will have both on set and in editing.

There is no such thing as a formula or rules. Everyone needs to find their own work method and people to collaborate with. As such, every project has different needs, challenges and solutions, which are met by the producer with flexibility and a steady dialogue on the base of encompassing support.

contact

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skype: ZsuzsannaKiràly

Watch people,
watch films,
and talk about it.

Matthieu Taponier

France / U.S.A.

biography

Matthieu Taponier was born in 1982. After studying Modern Literature in Paris, he completed an MFA in Filmmaking at New York University's Tisch School of the Arts, where he was awarded the Warner Bros Production Grant for his thesis film, *Les Rites*.

For three years, he worked as a script consultant for French TV channel TF1 and several art house film companies.

As a story editor, he is currently developing the first and second feature film projects of Hungarian filmmakers László Nemes and Bálint Kenyeres, both TorinoFilmLab participants.

intention

My first and most important premise as a story editor is that plot is not what truly matters. It is what lies beneath the plot that counts, the emotional undercurrent that triggered the desire to tell the story in the first place. Writers may not be fully aware of it, and the shape of the story itself - its plot with its twists and turns - instead of expressing this undercurrent, can sometimes conceal it.

The story editor's job is to create a situation in which the writer-director feels sufficiently safe and respected to dive down into this sensitive undercurrent and bring it to the surface.

When these conditions are met, the always-unpredictable yet secretly desired moment of insight can take place. And that is when, building on the momentum and the bliss of discovery, we can open the dramaturgical toolbox and start focusing on making the script work.

For me as a story editor, to see a filmmaker's eyes light up with understanding and excitement is the most rewarding experience.

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skype: matttap

It's about
accessing
the emotional
undercurrent
that lies beneath
the story.

Story Editors

Gülin Üstün

Turkey

biography

Gülin Üstün worked at major international advertising agencies and established their production departments. She joined Atlantik Film, one of the biggest Turkish feature film and commercial production companies, where besides commercial production she also managed the international marketing, financing and sales of the feature films to several territories.

She established GU-FILM for production and consultancy for project development and marketing of feature films. After giving production service to several international films she realized a coproduction with Belgium for *Turquaze* by Kadir Balcı (2009). At the moment she is co-developing a feature film and working on a children's film project.

Currently she is also the Head of Meetings on the Bridge, the industry section of Istanbul Film Festival.

intention

The work I have been doing independently and at Meetings on the Bridge requires a lot of script reading.

This brought me to believe more in the fact that the evaluation of a script done by an expert is one of the most important elements for the future of a feature film.

It is an intimate and long-lasting professional relation that can change the destiny of the project.

In this regard, I am planning to continue improving my skills in order to provide a different perspective on the stories and boost and enhance the scripts.

contact

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skype: gulin67

Script editors do not offer solutions but bring out the potential by using their skills.

Ariadna Vázquez

Spain

biography

Ariadna Vázquez was born in 1982 in Barcelona, Spain. She graduated in Audiovisual Communication at Pompeu Fabra University and completed a Master's Degree in Film and Television Scriptwriting at the Pontifical University of Salamanca.

In 2007, she joined Vértice Films, a Spanish independent production company, and worked as Development Executive in films such as *Fermat's Room*, a low-budget thriller released theatrically in the U.S.A. and many other countries; the Mexican/Spanish *Insignificant Things*, produced by Guillermo del Toro; and *Oceans*, a documentary by Jacques Perrin co-produced with Galatée Films.

In addition, she has co-written the documentaries *Cançons a la Vora del Pop*, *165 Regent Street*, and *Camino a la Meta*, co-produced by Clack and TV3, the Catalan public broadcasting channel. In recent years, she has also worked as a script consultant for several Spanish writers and independent producers.

intention

Every story that has remained in me has emerged from its author's necessity to express something that, if not told, would not let him/her sleep, rest, or even live.

To me, story editing has a lot to do with helping writers find this inner urgency. This is what will encourage them to write the stories that only they can tell and do it in their own particular way so that their stories become unique.

Now, let's be honest: writing a script is a long and complex process. Even if the writers find the deep core of their stories, there is still a lot of work to do. Story editors must assist them in building the best vehicle to carry the soul of their stories in a way that reaches and moves the audience, while helping the writers not to lose that soul along the process. Mutual trust is essential to accomplish this fascinating task. It also requires attentive listening, empathy, openness and the ability of offering guidance to the writers without preventing them from making their own decisions.

contact

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"You will not write anything that awakens someone if you can sleep without telling it."

(Richard Price)

Ad

Book of Projects 2013

Audience Design

Audience Design

We hereby present the Audience Design group of this year.

The Audience Design programme was first presented to the 16 Script&Pitch participants at their 1st workshop in March. In advance of the 2nd Script&Pitch workshop in June, the 3 Audience Design participants started the pre-selection of their projects, under the guidance of the AD tutor, taking into account the interest of the S&P participants. In June, the Audience Design group finally met the 16 Script&Pitch participants, following up on initial Skype meetings with the pre-selected project partners, leading to the final selection of 3 Script&Pitch projects. The week facilitated their work with the projects, meeting the writer/directors, exploring the core of the idea and starting to define concepts for each project. From June till November these concepts were developed, in preparation for the Meeting Event. It is not an easy task they are given and we are very happy that everyone has entered this open and experimental approach so willingly.

Audience Design is a new way to describe the process of building a bridge to potential audiences with a storytelling approach. It asks the filmmakers to open up to share their vision at an early stage and collaborate with someone who has the audience and communication aspect of their project as a central focus.

Why do we think this is important? Because changing audience habits on how and where to watch films and engage in stories with added competition for attention and shorter life spans in cinemas is a challenge for filmmakers. Our programme is a small step in the direction of heightening this awareness; searching out the best ways to support collaborations on audience engagement and audience building.

We welcome all your input and hope you will greet our audience designers warmly!

Lena Thiele
Audience Design - Head of Studies

Tutor 2013

Lena Thiele
Germany

Trainer 2013

Ido Abram
Netherlands

Audience Designers

Maya Eriksson

Germany

biography

Maya Eriksson was born 1981 in West Berlin to a German mother and a Mexican father. She works as a Creative Producer for interactive media at Filmtank in Berlin, developing digital products and cross-media strategies to engage children and teens in classical music, opera and arts.

Her background is in Directing and Dramaturgy - she started as one of the co-founders of the self-managed film school filmArche e.V., in Berlin. There she was the Head of the Directing Department from 2001-2005 and after that she went on to graduate with a Master in Filmmaking from the London Film School in 2009. During this time she directed and produced a number of short films and worked as a Production Assistant for Sally Potter at Adventure Pictures in London. In 2012/2013 she attended a 6-month seminar on Interactive Media at the Internationale Filmschule Köln.

After having lived in Mexico City, São Paulo and London, she is now happy in Berlin with her Swedish husband and their two children.

intention

Normally, when I am writing a script the audience is the last thing on my mind. But when developing cross-media projects I am always thinking of who our users will be and how I want them to interact with our products and stories.

From this experience I now think that films and filmmakers will also benefit from an early examination of who their audience might be and how they can be reached. As an Audience Designer I can help to determine that audience and develop a strategy that offers them multiple ways of connecting to and engaging with the story and relevant elements of the film.

The Audience Design programme offered me the chance to explore this role as part of a creative team and to further develop my skills and knowledge. My wish is to continue working within a thriving, creative and innovative industry and I believe that by embracing new opportunities and connecting with our audiences we can increase the impact and longevity of our films and thereby help to secure the future of independent and art house cinema.

contact

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Start connecting to keep creating!

Cristina Popov

Romania

biography

Cristina graduated in Journalism and she holds a Master's in Anthropology. She started her career as a journalist for a news agency in Bucharest, Romania. As much as she enjoyed running for events, one year later she decided to accept the challenge of becoming a copywriter and deal with evergreen stories: she started working for Pro TV, part of CME (one the largest Eastern European media companies).

In the last 10 years she moved to different new positions such as PR Manager for Pro Cinema (movie channel), Online Brand Manager for different sites (news, entertainment, lifestyle, kids) and Social Media Manager for Voyo (VOD service). She is proud to have gathered over 250.000 people to sign an on-line petition that forced the Romanian authorities to change the animal welfare laws, and to have managed all communication related to the first Romanian nomination at the International Emmy Awards, New York.

In 2013, she took another challenge and became Transmedia Storyteller in the Creative Department of Pro TV, combining her experience in developing concepts and marketing campaigns on all media and her love for stories.

intention

I believe in stories. Working as a journalist trained me to find them. My Anthropology studies taught me how to go deeper in a story and to understand why and to whom they may be important. My working experience in marketing and advertising made me pay attention to the audience: who they are and what particular story could make them tickle.

As an Audience Designer, I treat stories like life treated me. I make them go through a full process of transformation to reveal hidden layers and new meanings.

I think people are in continuous search of stories as they could never live without them and I am proud, happy and excited to be the one who brings them together.

contact

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skype: cristinapopov

I am a story hunter.
I catch stories, grow and release them.

Audience Designers

Marcelo Quesada Mena

Costa Rica

biography

Marcelo works on three projects that share the same spirit: bringing new voices to the cultural reality of Central America.

Cinergia is a film support institution that has boosted more than 150 films with funding and professional training for more than a decade. He has co-created and managed the training initiative CinergiaLab and the supporting platform Encuentros Cinergia, as well as served as project advisor since 2011.

The other two projects are twins and were created in 2010. El Otro Cine is a production company that develops film proposals from young Central American filmmakers. Pacífica Grey is a distribution company that seeks to broaden the independent cinema offer and propose new ways of watching films by bringing them closer to other art forms, thematic locations, and every kind of element that can help to create a rich atmosphere. Pacífica Grey is supported by the Hubert Bals Fund, Europa Cinemas and it is part of the Latin American distribution network LARED.

intention

For some years now, each person can watch almost every film ever made, at the time they want. As consumers, it is almost a full time job for us to discover all of our choices and to find the ones that better suit and even influence our taste. That is why we become passionate about some contents when we finally find them.

Acknowledge how industry and habits change, and keep exploring audiences: what excites them, what touches their heart, how they see the world. Only in this manner we will be able to relate the core of our story to their everyday lives and involve them in this process in a sincere way.

It is a vivid moment full of different choices and it is not about technology, it is about creativity. While I find my way to do this, I try to keep these premises in mind: know the film and respect it; know your target audience, where to find them and how to engage them; be a gleaner, as Agnès Varda suggests, and try to find connections between the real world and the world of your film. Stay playful and experimental.

contact

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Know your audience: what excites them, what touches their heart, and how your film relates to this.

Book of Projects 2013

AdaptLab

AdaptLab

Welcome to the 2nd AdaptLab! The Torino International Book Fair is one of the most important literary events in Europe. Here, the idea emerged to create a new programme for TFL in partnership with Initiative Film, Paris. Here, books and films came together, publishers and producers met to discuss the possibility for stories to travel from paper to screen. Coming from the world of film development, it was clear to us that one voice - a central one - was still missing: the scriptwriter's voice.

Adaptation is a fascinating process involving endless passages: many decisions have to be taken along the journey around story, characters, language, rights issues.... Could we simulate the process in a professional training experience and create a safe space for scriptwriters to meet and develop adapted stories? Yes, 2012 proved it - and this year we expanded the workshop to even include a group with their own adaptation projects.

AdaptLab aims to spot books where the rights are free when presented in Torino, and to shine a spotlight on European screenwriters who can work on stories coming from other media and develop them into original screenplays. 2013 also opened up to Scandinavian publishers, and we want to thank Leonhardt & Høier Literary Agency and Grand Agency for their help. For the 1st workshop the Grand Lyon urban community welcomed us this year, and for our 2nd workshop Copenhagen opened its doors.

Please welcome the 12 scriptwriters who have worked through 3 intensive workshops to bring you what has now become "their" stories as well.
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!

AdaptLab has already proven its value: among 8 projects in 2012, 2 novels are currently being adapted. We are proud to present the results of this exciting joint venture supported by many institutions from the Piemonte Region.

Isabelle Fauvel
AdaptLab - Head of Studies

Tutors 2013

Isabelle Fauvel
France

Răzvan Rădulescu
Romania

Eva Svenstedt Ward
Sweden

Trainers 2013

Pierre-Emmanuel Mouthuy
Belgium

Valeria Richter
Denmark

Stefano Tealdi
Italy

Providence

Olivier Ciechelski

France

synopsis

1640 in Providence, a small protestant colony in New France, between the Ocean and the Wilderness.

Hester is an outcast. She lives outside the village with her daughter Marie. She has been wearing a large red "A" on her chest since she was convicted of adultery seven years ago - that is Marie's age. Her life was spared only because no one could ever prove her husband was still alive...

Hester is struggling to keep Marie: the authorities want a more "suitable" household to take care of the little girl. As the trial goes on, we notice that two men seem to take special - although antagonistic - interest in Marie's destiny: Doctor Charcot and Reverend Desportes. They are friends, yet they have their own secrets...

Thanks to Desportes' plea, Hester finally keeps the custody of Marie. But her relief is not to last.

We soon discover that Charcot is Hester's husband, while Desportes is Marie's father. Charcot urges Hester one last time to confess. Otherwise, he will make sure the child is adopted - and would he not be the best tutor for the child? Especially when he is to become Providence's new Governor...

In Providence, God is watching you. And your neighbours are watching too.

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scriptwriter's intention

My ambition is to write and shoot a period piece in a modern way. Although the film is transposed to Quebec, its context is similar to Hawthorne's puritan New England: the plot has to take place within a community whose survival, they think, depends on how strongly united they are around their God. A God who sees everything.
And I want to explore what it feels like to try and be your own self while under constant scrutiny. Providence is the very image of an appalling moral conformism that verges onto mass hysteria.
Providence is a dystopia - a utopia that eventually brings alienation and despair instead of happiness. Providence stands somewhere between Carpenter's *Village of the Damned* and Haneke's small town in *The White Ribbon*. Yet the film's aesthetics will be much more similar to those of a shadowy fantastic tale than to any lavish historical drama where people speak like books. My characters speak like you and me. And their motivations can be shared by anyone: shame, hate, the fear of losing one's child...
Hawthorne's *Scarlet Letter* is not the redemption parable it has been said to be. It shows how Hester becomes aware of the prison she has been living in. Now her awareness is a consequence of her banishment; by estranging her, her persecutors unwillingly allow her to free herself. An irony I find most inspiring and hopeful.

cross-media potential

Providence's protagonist, Hester, is ultimately driven by one major issue: her daughter's well-being, safety and freedom. I have accidentally been researching on various cults for a documentary project, and I was amazed by the persistent tendency to separate children from their parents and leave them to the care of either the whole community or the cult leader himself.
One of *Providence*'s cross-media extensions could be to share similar experiences in a documentary, i.e. interview women who have been deprived of their child, or had to fight to regain custody of their child. Being set in a particular historical context, a main extension could be to launch a "work in progress" website, sharing, updating and exchanging the research that is already underway and will develop along with the film preparation: costumes, settings, architecture, hairstyle, everyday-life artefacts, visual inspiration from paintings, films and photographs... The director, art director, cinematographer, costume designer, etc., would contribute, as well as the audience. This material could also lay the foundation for developing material for schools and educational purposes.

production notes

based on the book:
The Scarlet Letter
by Nathaniel Hawthorne

director
Olivier Ciechelski

production status
in development,
seeking production

Olivier Ciechelski

Olivier Ciechelski studied literature, wrote a memoir about John Cassavetes (*Cassavetes, Normality and the Norm*), then moved to Warsaw, where he worked for the French Cultural Institute. Back in France, he directed and produced two short films before starting the production of his first documentary film - a contemplative, subaquatic journey named *De Profundis* (premiered in Marseilles' International Documentary Festival in 2004).

At that time, Olivier took the habit of shooting, day after day, what he could see from the windows of his apartment, high above the ground in Paris' Chinatown. These images became the elegiac *Letter from the Top Floor* that premiered at Locarno Film Festival in 2004, subsequently gathering a number of awards worldwide. He then directed a short film: *L'Écluse* was first screened at Cannes Critics' Week in 2006, then broadcast on French TV channel France 3.

After a few years working as a script consultant for French network Canal+, he wrote and directed a new short, *Jacob's Dream*. He is currently working on his feature film debut.

© David Giraudon

The Blue Notebook

Isabelle Collombat

France

synopsis

Paris, August 1994. Katrin, an experienced radio reporter, leaves for Goma, a city in Zaire. She is about to cover the end of "Turquoise", a humanitarian operation launched two months earlier by the French government and its army to help civilians after the genocide in Rwanda.

At the request of her boss, she takes Elsa with her, an 18-year-old girl who dreams of becoming a photojournalist. The presence of Elsa annoys Katrin: clueless and clumsy, she is a burden for her as she is investigating the dark side of the French intervention in Rwanda. She heard weapons might have been sold to the Hutu killers during and after the genocide, despite the UN embargo.

Pictures taken fortuitously by Elsa in a refugee camp will encourage Katrin to follow a risky trail.

When Katrin disappears, Elsa, in turn, starts an investigation to find out what really happened. In her quest for truth, the young woman fulfils Katrin's legacy, and continues the enquiry into the weapons trade.

Only from afar
can you get
the whole picture.
For a good photo,
you must risk
getting closer.

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scriptwriter's intention

The Blue Notebook is an adaptation of a novel I wrote for teenagers, inspired by my own experience. Freshly graduated from the journalism school, I started working in Goma few weeks after the genocide in Rwanda. The film addresses a chapter of my country's history that is still a taboo, despite the mass of books, documents, and reports existing: the involvement of France in the Rwandan genocide.

A couple of films have already approached the topic from another angle. Never head-on and from the perspective of a girl who has just turned 18. Elsa is at an age when she has to make choices. One experience after another will decide the course of her life. She will lose her innocence. She will understand that a handful of fellow citizens, a clan at the head of the French State, decided a secret diplomacy on their own, helping a fanatic African regime to maintain its power at the price of genocide.

The film, while dealing with awareness raising, passion and commitment, is ultimately about memory. The aim being to entice viewers and address these themes creatively and truthfully, I imagine a hybrid sort of film, using archival footage, and combining live-action with animation.

cross-media potential

Considering the need I feel for sharing this story, I have been working on various narratives for the realisation of the film across different media.

Firstly, I want to expand the inner world of my main protagonist with an interactive graphic novel, *Elsa's travelogue* (a smartphone application).

Secondly, I would like to work on the dis/continuity between fiction and documentary, with:

- Video interviews for each character of the film, revealing why he/she was in Goma in 1994;
- An audience-based community, where journalists, humanitarian workers, soldiers, refugees, etc. will share their testimonies;
- A series of portraits (mixing pics, sounds, texts, and drawings) of Rwandan young people; I have started this series already.

Thirdly, I am keen to present the facts on which the film is based, by putting together an on-line compilation of the rich material available on the topic of "France in Rwanda".

production notes

based on the book:
Bienvenue à Goma
by Isabelle Collombat
(Editions du Rouergue, France)

production status
seeking producers
and on-line partners

Isabelle Collombat

An author living in Lyon, Isabelle Collombat graduated in French-German studies and in Journalism in Lille. She was a journalist during all her twenties: first as radio reporter, then as chief-editor for a monthly magazine, constantly writing articles for many publications. Since 2000 she has been working for a German publisher specialized in schoolbooks, writing novels, comics, etc. for teenagers learning French.

Her first novel, *Dans la Peau des Arbres*, was published in 2006. She is the author of several novels and short stories for teenagers, published by Rouergue, Actes Sud Junior, and Thierry Magnier.

Bienvenue à Goma received the Amerigo Vespucci Prize in 2008.

Whatever the writing format, Isabelle Collombat is interested in what makes the planet tremble and what makes each one of us tick.

River Without Shores

Philipp Mayrhofer

Italy

synopsis

Gus, a young man, passionately in love with Ellena, the daughter of a merchant captain, follows her on board the "Lais", hiding himself as a stowaway. The two young lovers soon discover that the vessel is carrying a secret military cargo, fated for an unknown destination and protected by a tyrannical supervisor.

In the depths of the ship, Gus must remain hidden, comforted only by the secret visits of his beloved and the company of some of the crew who discover his presence on board and befriend him.

Gus becomes aware of the sailor's rising fear of the unknown cargo and the ruthless supervisor. Ellena's visits become fewer and rumours about her alliance with the supervisor awaken Gus' suspicion. Confined to the darkness, he struggles to keep his mind together and resist the increasing madness on board.

In the calm after a heavy storm, Gus is told that Ellena is missing.

Hidden as a stowaway on a mysterious ship, Gus looses his grip on reality and descends into a vicious spiral of desire, jealousy and fear.

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scriptwriter's intention

River Without Shores is an adaptation of a work by the German author Hans Henny Jahnn, written in the 1940s. While reading this book, I was fascinated by the peculiar mix of an existentialist novel and a naval adventure thriller. The ship on which the entire film will be set, is a highly symbolical place. With its maze-like hull, dark corners, endless hallways and hidden rooms, it becomes the incarnation of the realm of passion, where doors open up to the archaic, visceral and dark side of the human soul. I think of *River Without Shores* as a "film noir" version of a coming of age story, only that on the ship, the demons of the protagonist's lost innocence become surprisingly real. The film's narrative angle is closely related to the protagonist's point of view. We are dragged into his passion-driven adventure and witness at his side the struggle against inner and outer enemies.

While I want to achieve a film with a high level of suspense and some clever twists, I also want *River Without Shores* to become an emotional experience; it should visually and acoustically translate the nightmarish journey of the protagonist in an intriguing yet chillingly disturbing experience, exactly as the reading of Hans Henny Jahnn's novel was to me.

cross-media potential

The film's set design with its multiple rooms and hallways could inspire a web-based cross-media project.

Discovering the virtual ship will lead to games and film-related questions that give you access to hidden floors and rooms. They will include content about the making of the film, background information about the author of the original novel and stories about life on board in the era of the last sailing cargo ships as well as bonuses like downloadable tracks of the original score.

production notes

based on the book:
The Ship
by Hans Henny Jahnn

director
Philipp Mayrhofer

production company
Ferris & Brockman
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75010 Paris
France
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producer
Igor Wojtowicz
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coproducer
Baby Blue Pictures - Germany
Oliver Huzly
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production status
in development

Philipp Mayrhofer

Philipp Mayrhofer was born in South Tyrol, Italy. He studied philosophy in Vienna and Paris, where he lives today.

He has worked as a director for different TV programs, and directed two feature documentaries: *The Moon, the Sea, the Mood* in 2008 and *The Shadow of the Prophet* in 2011. His first fiction film, the short *Königsberg* premiered at the Directors' Fortnight at the Cannes Film Festival in 2012 and was subsequently screened in festivals worldwide.

In 2012 he was selected to take part in the Toronto Film Festival Talent Lab, and since 2012 he has been a member of the Arte Jury of the Duisburg Documentary Film Festival.

The Forbidden Voice

Aurélie Mertenat

Switzerland

synopsis

1736, Milan.
John Breval, a respected diplomat and father of two children, is a devoted visitor of the Saint Radegund convent. Its choir's reputation runs far beyond the borders of the Milan Duchy thanks to young nun Paola Pietra's angelic voice and to her singing teacher, the very talented sister Rosalba. Their interpretation of Pergolese's *Stabat Mater* pierces John Breval's heart!

One day, at a funeral, Paola faints and John Breval jumps up from his seat to rescue her. Deeply moved by the young nun locked up in the convent against her will, he attempts to see her again. Sister Rosalba recognizes in the protestant diplomat all the qualities of a gentleman, capable of saving her protégée from confinement. She helps Breval prepare for her escape, under the pretext of a diplomatic mission.

They travel through Europe before reaching England. But this adventure will be decisive for his destiny: Breval is removed from office. He loses both power and money and gets a divorce.

He has nothing left, except for the beautiful Paola. For how long?

Illusion
creates desire,
the fulfillment
of desire
the fall.

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scriptwriter's intention

While John Breval thinks he has fallen in love with young nun Paola Pietra, it is actually her voice, with its unusual timbre that provokes his visceral emotions and wildest fantasies. Breval is at the peak of success on all levels (professional, family, social). Nonetheless, he sacrifices everything he has skilfully built in order to free the nun, proud to perform an act that, he believes, will ennoble him. Paola Pietra is very beautiful, and the adventures they come across on their road trip through Europe reinforce his belief that she is his one big Love, the love of his life! But the couple eventually gets stuck in the English countryside, lost. Paola Pietra, now a free and independent woman, leaves him and returns to Italy. The story begins on an intense romantic note that is quickly shred to pieces when drama makes its way into Breval's destiny. We are then presented with the disenchanted and cynical portrayal of a man carrying with him the main features of modern society. The focus is always on John Breval and the harshness of this observation is emphasized through a dry, linear narrative.

cross-media potential

Music (classical music, its history and development through centuries, fantasies in the collective unconscious) is the glamorous aspect of this project. We usually just know the romantic side of music, but the world of professionals in this field remains secret, and therefore attractive to an audience.

I wish to explore their world through a series of portraits (film, radio, podcasts, web-series), researching interesting aspects of the everyday-life of classical singers/musicians and their careers. An opera, a concert, an audition, all are fragile moments of mercy that concentrate a very long road of hard work into minutes or hours. I want to look at how you prepare for this in an on-line universe. I would like to create a web page on which everyone can post his/her interpretation of the *Stabat Mater* song, complemented by a mosaic web page showing the result, i.e. the creation of a choir with different timbres.

production notes

based on the book:
The Secret Note
by Marta Morazzoni

director
Aurélie Mertenat

production company
for development:
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CH-1213 Petit-Lancy - Switzerland

producer
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production status
seeking producers
and on-line partners

Aurélie Mertenat

Aurélie Mertenat lived in Barcelona before moving to Geneva. She grew up in the Swiss Jura mountains, a region influenced by its neighboring countries, Germany and France.

Primarily educated as a graphic designer, she started out elaborating communication material for cultural institutions in Barcelona for three years. Next to and after that, she worked as a director's assistant, sound recorder, editor, camerawoman, producer and screenwriter for films that were shown in art galleries and in movie theaters.

In 2010, she graduated from the HEAD film school in Geneva and directed several short films: *La Maison de Cédric*, *Toupie* and *Pinar*, each of which talk about characters breaking loose.

In 2012, she co-founded the www.terrainvague.ch group and collaborates in producing films from young directors since.

She is currently working on her next film *A Small Second-Hand Car* (*Une Petite Voiture d'Occasion*).

Al

Almost Alive

Pedram Dahl

Sweden

synopsis

A ruthless arms dealer, Conrad Wieth is about to retire when he is commissioned to hunt down the highly prized bones of Peking Man. Conrad is unfazed by the mystique surrounding the bones, including the spell that they cast on those who seek to conceal them.

Conrad's quest brings him to the gates of Villa Calibano in Tuscany, a mansion housing the reclusive descendants of the late General Pier Francesco Calibano. A hero of the Pacific wars and an ardent fascist to the end of his days, the General lived an insular life and died of a mysterious death.

Conrad realizes that Villa Calibano is shrouded in mystery: why was the late General terrified of mirrors? Why did the General's wife and granddaughter vanish without a trace? Who is the lingering figure in the tower of the Villa?

While investigating the location of the bones, Conrad comes face-to-face with the tragedies that have befallen the House of Calibano for generations. Exploring the secrets of the family prompts Conrad to believe that there is indeed a curse at work. But can Conrad destroy what he came looking for in order to free everyone from their affliction?

Conrad becomes a captive of his quest and has to destroy what he is looking for in order to become free.

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scriptwriter's vision

Almost Alive by Danish novelist Liv Mørk commences in 500.000 BC with an anecdote about the hominid that came to be known as Peking Man and how his fellow cave dwellers murdered him. The story leaps forward to the early twentieth century and the travails of the Italian general Pier Francesco Calibano who discovers the Peking Man bones during the war and brings them back to Tuscany, triggering a series of unfortunate and ominous events that befall the General and his offspring. The book goes on to chronicle the life of the Calibanos over three generations and how the bones' curse results in one tragedy after another.

Adapting this dense book was a daunting task, one that also proffered many possibilities. One of the challenges of the book, apart from condensing the plotline, was to determine the thematic intent of its creator. Two elements struck me as central among the multitude of events and destinies depicted in the novel. Firstly, the characters were engaged in a struggle against forces beyond their control. Secondly, I understood the book as a fictional rendition of the mechanisms of totalitarianism.

By breaking down the traits of the totalitarian mindset - so vividly embedded in the characters of the novel - I noted several polarities that became dramatic jet-fuel for the screenplay: the tension between the Insider vs. the Outsider, captivity vs. freedom, erotic pleasure vs. restraint, as well as an unwavering persistence of these ideas in the minds of people - a "curse", in other words.

I settled for Conrad Wieth for the main character, a cursory figure in the book who nevertheless plays a pivotal role in the fate of the Calibanos. To me Conrad was part philosopher, part comic-book villain - the embodiment of the relentless Seeker. Through Conrad, I had someone to identify with: a rootless searcher who could melt into any setting, a recluse that subverted the status quo and helped the reader demystify a complex world. There was something unequivocally familiar about Conrad; no wonder "Conrad" turns up in my other scripts and short films!

By making him the main character of the story, I tried to hit two birds with one stone: on one hand I would have an adventurer with the impetus to look through the opaque facade of Villa Calibano, while his emotional flaws could embody the theme of the story.

With all the effort that I have put into this adaption so far, I am confident that I have written a suspenseful, delightfully odd and mischievous film that will hold the audience captive under its spell from the first moment to the last.

Pedram Dahl

Pedram Dahl was born in 1971.

He currently resides in Malmö, Sweden.

Pedram graduated from the Screenwriting program at York University in Toronto.

cross-media potential

The dense narrative of *Almost Alive* encompasses several cultural, historical and scientific phenomena. It is poised to be expanded into a cross-media universe.
The mystery of Peking Man. The search for the bones can inspire an on-line quest game. Moreover, there is enough material to produce an interactive factual companion piece.
Timeline & Interactive Character Gallery. The book presents an impressive time span. An interactive timeline/gallery will allow us to enter the story at any period to delve deeper into various periods.
Historical & Cultural Aspects - On-line. The book touches upon interesting historical events such as the Gothic Line, an attempt at Mussolini's life as well as Mao's Culture Revolution. The impressive Villa Calibano opens doors to a wealth of art, architecture and gastronomic wonders. Expanding these elements can provide audiences with a new take on the story.

Almost Alive

Pedram Dahl

Sweden

professional experience

After graduating in Screenwriting, Pedram spent the next few years cutting his teeth working on various film shoots in Toronto and as assistant to the producers on documentary series for national broadcasters. Building on that experience, he moved on to associate producing a low-budget feature and various interactive projects.

After relocating to Scandinavia, Pedram collaborated with several production companies as an associate producer for short and medium-length animated and documentary films and coordinated development of various formats.

Determined to dedicate more time to writing, he enrolled in the North by Northwest Screenwriting Labs and POWR Baltic Stories Exchange to hone his craft and has since fully devoted himself to writing and developing two feature-length projects. He recently completed a Masters degree in New Venture Creation from Lund University in Sweden.

Pedram has directed numerous shorts, as well as a pilot for the feature length project *Death in Perpetual Motion*. His most recent project *The Hunger Artist* went into production in October 2013.

Almost Alive

(Næsten Levende)

When the young Italian general Pier Francesco Calibano returns from service in the Second World War, he is full of hope for the future. But nothing turns out as he expects.

Neither the birth of his daughter, the visit from Mussolini, the carnival, nor his beautiful Tuscan Villa Calibano and the fast-growing bamboo; not even his own reflection in the mirror.

Everything is obscured by a cruel murder, and the General's secrets cast long shadows over the lives of his descendants - ultimately even leading to the death of his grandson in a swimming pool.

by Liv Mørk
Politikens Forlag (2012, Copenhagen, DK)
Genre: drama

translations
Danish - Politikens Forlag (2012)

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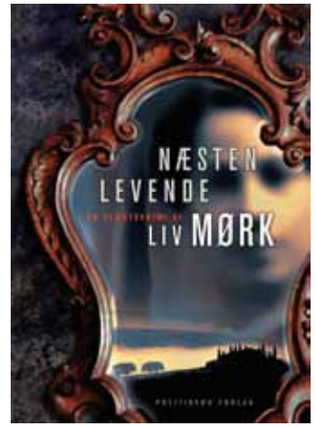

Liv Mørk

book author

Liv Mørk (born 1976 in Tórshavn, Faroe Islands, Denmark) is a fictitious, blind author.
She made her debut in 2000 with the crime novel *What the Eye Doesn't See* (*Hvad øjet ikke ser*), which was followed in 2008 by *The Falcon and the Falconer* (*Falken og Falkoneren*). She has also published a text-novel in 24 installments for Christmas 2010, *Bitter Almonds* (*Bitre Mandler*) and the iPad-novel *The Funeral* (*Begravelsen*), which was Denmark's first iPad-novel to be published as an app.

Behind the *nom de plume* are Merete Pryds Helle and Morten Søndergaard, both seasoned and successful writers in their own right. When writing together however, they feel that something else is afoot: something that is neither the one nor the other - almost like a third person with a distinctive voice and a personality quite of her own. Hence Liv Mørk has a life story and her very own Facebook page.

www.facebook.com/livmoerk

A Little Bird Told Me

Francesca De Lisi

Italy

synopsis

Shortly before Christmas, Justine Dalvik is brought in for interrogation by detective Hanson. He is investigating the death of Martina Nästman.

There is very little evidence available to the investigation, and interrogating Justine is crucial. She is the only witness to the incident, thus the only potential suspect.

Justine and her fiancé, Nathan, met Martina during an exploratory trip to the wild North of Sweden. Justine observed Nathan comparing them to each other. Martina was beautiful and agile. Justine felt ugly, slow and heavy. Martina had lived an adventurous life, whilst Justine felt like she had never lived a day before meeting Nathan.

Justine confesses to Hanson her horror when Martina slipped while leaning over a ravine to take a picture. He, in turn, feels intense sympathy for this woman who seems so far from a murderer, with her plump, naïve appearance and thin voice. Yet, Hanson knows jealousy is a powerful motive.

At last Hanson accepts that the true story is ungraspable and takes a leap of faith, his feelings for Justine influencing his decisions. When Nathan disappears, Hanson is forced to reconsider.

"There are no facts, only interpretations."

(Friedrich Nietzsche)

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scriptwriter's vision

A Little Bird Told Me is a noir story with the atmosphere of a dark fairy tale.

Adapting the book into a film was not an easy task for me. I loved some of the scenes and characters, but I struggled to understand what the story was about. So I decided to keep what I enjoyed, using characters and the atmosphere as an inspiration for a new story.

I was especially struck by Justine Dalvik's character and all she has in common with fairy tale princesses. She has a stepmother who hates her; she does not have a kingdom, but she does have a pretty solid inheritance and she can afford not to work; she lives isolated, in a house by a forest and a lake. She also talks to her pet raven, that she lets fly freely around the house...

After reading the book I asked myself: how could the princesses of fairy tales be such well-balanced women? If any woman were to go through what Snow White had to deal with, she would probably go mental. Especially if her charming prince, instead of saving her at the end of the story, were to fall for the pretty young photographer! Which is what happens to Justine Dalvik.

This is how Justine became for me a character with deep wounds, which she heals with her strong imaginary world. She is capable of seeing life the way she wants, rather than the way it is, which would be too hard to stand.

I put her at the very core of an investigation where she is both the only witness of Martina Nästman's death and the only suspect. Detective Hanson is however, a character of my creation. He embodies reason and rationality, because he is determined to find out what happened. He believes that only one truth exists and that it can be found. This is also the story of a man who begins to doubt.

What we wish for can actually influence the way we perceive things and what we more or less consciously choose to notice and remember.

In this struggle between Justine and detective Hanson to find out the truth of what happened, between imagination and reason, Hanson is defeated and Justine is set free.

By telling the story of Justine, a lonely and twisted Snow White who fights her limitations (real or imagined) with all her might in order to win her Prince Charming, the movie considers the impossibility of reaching an objective truth, of determining a line between right and wrong, guilt and innocence.

Ultimately, how objective can we be when we judge ourselves?

Francesca De Lisi

Francesca was born in Caserta, Italy, in 1984. She graduated in Modern Literature from Università degli Studi di Napoli Federico II in 2006. After travelling to the UK and South Africa, she went back to Italy to attend the Screenwriting course at Italy's National Film School, the Centro Sperimentale di Cinematografia, in Rome, which she completed in 2011.

The short films and documentaries she wrote while being a student have travelled to numerous festivals in Italy and abroad. *The Future in Your Hands*, directed by Enrico Maria Artale, for example, has been screened in over fifteen festivals.

In 2010 Francesca was selected in Berlinale Talent Campus and later that year she won the Claudia Sbarigia prize at Premio Solinas (the oldest screenwriting competition in Italy) for a comedy treatment optioned by Rai Cinema and selected for the MFI Script2Film Workshops 2011.

Francesca currently lives in Rome and works as a freelance screenwriter.

cross-media potential

If my life were a dark fairytale, what would it be?
One of the inspirations for my adaptation of the book was the idea of portraying Justine as a contemporary dark Snow White. Maybe she is not the only one whose life resembles a fairy tale. Being a twisted heroine, she has her secrets and pushes the borders of life and death.

I can imagine an interactive website where users enter their data, in order to explore what character type they resemble (i.e. witch, stepmother or squirrel) and which fairy tale (Snow White, Cinderella, The Pied Piper, etc.) they could fit into and, subsequently, twist. Some of the characters' avatars will be the characters from the movie, in order to maintain the story world and keep it alive consistently on-line.

The audience can participate in defining their own story and, once the avatar is built, interact with one another - creating new grim fairy tales.

A Little Bird Told Me

Francesca De Lisi

Italy

professional experience

Francesca works as a free lance screenwriter. She has written two commissioned feature films scripts. She also has a feature film project underway together with director Karole Di Tommaso, which was optioned by Kinesis Film that is currently raising the funding.

Extremely interested in writing for television, she worked with Andrea Purgatori, developing a television series for Cattleya and Sky Italia. At present she is working for the same production company and broadcaster, in a team of writers, developing a TV series based on the Italian comic book character Diabolik.

In 2012, Francesca was the screenwriting tutor for Ciak Basilicata, a six-month audiovisual workshop held in Matera, where the participants realized five short films. She has also worked for Centro Sperimentale di Cinematografia, assisting Nicola Lusuardi in the Television Narrative Course.

Being attracted by all the possibilities of storytelling for new media, Francesca is also developing a web-series she created with Dario Bonamin: a teen-drama on cyber-bullying.

Good Night, My Darling

(God Natt Min Älskade)

Who is Justine Dalvik, the woman in the stone mansion high over Lake Mälar? She refuses to sell her house and seems to live an independent life with her great fortune. What really happened during that tragic trip she took to the Malaysian jungle?

When Justine is around, frightening events begin to happen. Maybe the clue lies in her childhood, when her showdown with her past becomes catastrophic.

The book was appointed Best Swedish Crime Novel 1998 by the Swedish Crime Writers' Academy. It was the Gold winner in the "Translated Novels" category of the American Book of the Year Awards 2007 (ForeWord Magazine).

by Inger Frimansson
Norstedts (1998, Stockholm, SE)
Genre: crime

translations
Bulgaria - UNISCORP
China - New Star Press
Czech Republic - Levneknihy
Denmark - Politiken
Finland - Like
France - Éditions First
Germany - Random House/Btb
Japan - Shuiesha
Lithuania - Daugava
Netherlands - Ambo Anthos
Norway - Damm
Poland - Buchmann
Russia - Phantom
Spain - Ediciones B (World Rights)
Sweden - Norstedts
Taiwan - Ace Publishing
U.S.A. - Caravel Books

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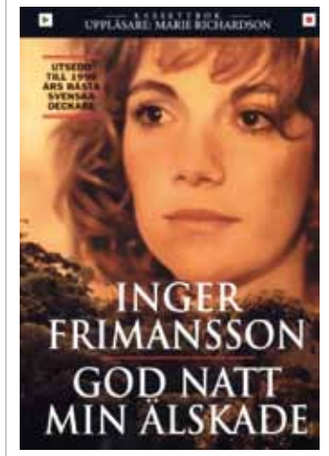

Inger Frimansson

book author

Inger Frimansson, a master of the psychological thriller, began her writing career as a journalist. Her first novel appeared in 1984, but her major breakthrough came in 1998 with *Good Night, My Darling*, which won the Best Swedish Crime Novel Award, given by the Swedish Crime Writers' Academy. The jury's motivation: "A psychological thriller of madness and revenge which the reader cannot easily forget." Inger is the only female author to have won Best Swedish Crime Novel Award more than once: the second time was in 2005 for the sequel *The Shadow in the Water*. In 2004 she was awarded with *The Oak Leaf* from the magazine Länstidningen. *Good Night, My Darling* won the Gold prize in ForeWord Magazine's Book of the Year Awards 2007, in the "Translated Novels" category. Inger also received a number of other awards, the latest being the Spårhunden prize, Best Youth Detective Novel of 2009 for *The Stronger* (*De Starkare*).

Al

Our Daughter

George Graham

United Kingdom

synopsis

Rich, well-educated, successful. Mark, Sara and their daughter Ana seem like a perfect family, until innocent Ana is rushed to hospital with liver failure after a drug overdose.

She needs a transplant. The parents volunteer as donors, but Sara is unsuitable, so Mark is chosen. Tests reveal that he has an incompatible blood type. He is not Ana's father. Their marriage is ripped apart by the revelation of Sara's secret. Yet they must still save Ana.

In another town, poor immigrant Goran finalises plans to move his family back to his home country. Then one morning, Sara, a woman he has long forgotten, knocks on his door. She tells him he has a daughter and that the daughter will die unless he gives her a part of his liver. Mark, her husband, offers Goran money.

Sara, Mark, Goran, his wife Maria. Each must deal with the bombshell that has been thrown into their lives. Sara, to come to terms with a choice she made long ago for security over love; Mark, to overcome the loss and betrayal, and find again his love for his family; Goran, to risk his own life and the security of his family to save a daughter he never knew about; Maria, to let him go. Time is short.

One mother's secret.
Two fathers' discovery.
Their daughter's life.

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scriptwriter's vision

I enjoy stories about extreme but realistic situations, with characters facing dilemmas full of strong, basic emotion - guilt, pride, shame, fear, desire - travelling intense paths, sympathetic, believable, but also unpredictable.

I was delighted to find that *Any Use of You*, the novel I was asked to adapt, contains the elements for such a story. In my adaptation the set-up remains close to the novel, but I have taken some freedom in my development to open the story out, from a tale with a single point of view, focused largely through flashbacks, into a multi-perspective one with greater dramatic conflict between different characters in the present.

I have tried to create the right balance of realism, intensity and unpredictability by building up characters who are ripe for conflict and change from the story's beginning, but about whose complex, conflicting, and evolving motivations we gradually learn more. We learn, for example, that Sara had an affair. Later we learn that she truly loved the man and only stayed with her husband out of desire for security. Later still, we learn that she still loves the man fifteen years later... or believes she does. This in turn affects the forward movement of the story, because her husband Mark learns these details as we do, and the discoveries send him in new directions.

The story offers some heart-stopping emotional set-pieces: a man finds out he is not his daughter's father; another man opens the door to a woman he loved many years ago, she tells him he has a daughter, and asks him to risk his life to save hers; I try to anchor the story in the concrete, realistic details of these and other similarly powerful scenes, in order to draw the audience into sharing the characters' powerful emotions.

Thematically, I am fascinated by the conflict at work in the story between the cultural and the animal: on one side, the rational self, the contract of marriage, family, wealth, the social hierarchy; on the other, the body, its passions, demands, joys and weaknesses. I have tried to portray a range of personal and social dimensions of this conflict, without making didactic judgements about them.

George Graham

George Graham was born in India and grew up in England, where he went on to study French and Philosophy at Oxford University. He later lived in various countries and worked in various careers, before settling in Berlin to focus on film.

As a screenwriter, he has completed numerous original feature-length screenplays and has been commissioned to write a feature-length adaptation of a French memoir. He also works occasionally as a script consultant.

His short films as a writer/director have screened internationally in festivals and won awards. He is working towards his own feature-length directorial debut, while continuing to collaborate as a writer or co-writer on the projects of other directors.

He currently has three feature stories in development: *November*, about a divorcee resentful of his carefree younger brother; *Summer*, about a shy man's attempts at romance; and *The Night Sky*, about a widow learning to accept life's unreliability after her partner's death.

cross-media potential

Our Daughter presents a set of characters in extreme circumstances, with whom a wide audience can sympathise strongly, because the dilemmas they face tap into universal hopes and fears.

As such, the story offers powerful possibilities for a viral marketing campaign, using social media to generate emotional discussions about its characters' dilemmas and the themes these dilemmas raise. Powerful story events around which to base discussions include: choosing between love and security, discovering you are not your child's biological parent, being asked to risk your life for a child you never knew about.

Social media users would then be given the option to see the film before progressing to certain "spoiler alerted" areas where the most in-depth discussion was taking place between people having already seen the film.

Our Daughter

George Graham

United Kingdom

professional experience

I started out as a writer/director, and went on to complete a number of short films and feature-length scripts, progressing from self-producing my films to working with other production companies. I subsequently attended the Berlinale Talent Campus as a writer and worked for two years as editor of Shooting People's daily screenwriter bulletin in the UK, engaging with other screenwriters on different aspects of the craft.

As well as writing original scripts, I very much enjoy employing my skills on other people's material, whether adapting a book or developing an existing idea with a producer or director. As an adapting screenwriter, I have been commissioned to write a feature adaptation of the memoir *Flash* by the French writer Charles Duchaussois. I have also worked as a script consultant, including for Jakob Rorvik on *Scratch*, winner of the Best Fiction award at the Aubagne International Film Festival.

In all my work, I try to combine a strong sense of dramaturgy with an openness to the emotional realities of my subject. I like stories that are raw and personal but which also have strong social or existential themes. I am familiar with a wide range of genres, with particular focus on character drama. As well as my native English, I speak French and German. Having lived extensively outside the UK, I have much experience of working in cross-cultural environments.

Any Use of You

(Un Uso Qualunque di Te)

Viola, Carlo and Luce are a quiet middle-class family, or at least so it seems.

Luce is a 17-year-old, and as such is full of energy and completely projected towards the future. Viola is a distracted mother and wife, full of doubts about her present life and with too many regrets. Carlo, instead, is a caring husband and the core of the family.

One late spring night, almost at dawn, Viola receives a text message from Carlo. She must immediately go to the hospital. But Viola is not at home, she has to get dressed and go, but where? The battery of her mobile phone is flat and the message does not say which hospital nor what happened.

It is the beginning of a desperate race against time and her sense of guilt. She has lied; she has betrayed her husband and kept a terrible secret for years. A secret that maybe she will be able to pay off with the biggest act of love.

by Sara Rattaro
Giunti Editore (2012, Florence, IT)
Genre: fiction

translations
Italian - Giunti Editore (2012)
Bulgarian - Enthusiast (2012)
Dutch - Artemis (2012)
German - Piper/Pendo (2012)
Hungarian - Athenaeum (2013)
Portuguese - Divina Comédia (2013)
Russian - Sinbad (2013)
Spanish - Martínez Roca (2013)
Turkish - Can (2013)

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Sara Rattaro

book author

Sara Rattaro was born in Genoa, Italy, in 1975.

After a degree in Biology and Communication she earned the "Rasoio di Occam" Master in Science Communication in Turin, and then started to work as pharmaceutical representative.

She has always been passionate about writing and she gathers her stories from the people she meets. *Any Use of You* is her second novel.

Al

Dark Roses

Marianne Hansen

Denmark

synopsis

Eva hates her mother. She hates her so much she wants to kill her. And she has wanted to kill her since she was seven years old. When Eva is seventeen, her mother finally dies. Only Eva does not kill her. But in Eva's mind she is as guilty as sin. So Eva buries her mother in a rose garden and for the next 40 years punishes herself for a crime she did not commit.

She ceases to live her life, partaking in an odd living arrangement with Sven, a man we learn is her father, yet who is not her biological father, because her mother told her just before she died that her father was someone else.

On her fifty-sixth birthday Eva's past catches up with her in the shape of broken water pipes. Digging up the water pipes entails digging up her magnificent rose garden and, most certainly, the remains of her mother. Eva must finally face her past and its many secrets: the tragic removal of a loving nanny, the killing of a brutal dog, revenge over a man who molested her, the loss of her one and only love and - finally - the demise of her mother.

Eva must speak the truth: to herself, to her father and to her ghosts, culminating in a transformation that sets her free.

Eva is guilty of a crime she did not commit. She hates her mother and wishes her dead. One day her wish comes true.

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scriptwriter's vision

It is my intention to move away from the very black-and-white view of events in the book to many shades of grey. I want to play with the expectations and assumptions of an audience and turn them upside down. What appears to be is not what is. And what is, needs not be so.

Eva spends her entire childhood wanting to kill her nasty mother. Her desire is so strong, her wish so fervent. In the end the mother does die. But in my adaptation, her death is an accident and Eva did not technically kill her. However, Eva believes herself guilty and spends the next 40 years punishing herself.

Her aloofness is motivated by a guilty conscience - a twist on the book. Moreover, the mother is uncaring and callous indeed, but in my adaptation she is not the monster she is made out to be, but merely a flawed and selfish human being who never asked to become a mother. Utterly self-absorbed, she loves her daughter as much as she is able to love any human being. Her love of self would put Narcissus to shame. We hate her, but we also empathise if we are courageous enough to recognise that her darkness is human and belongs to us all.

In the book, Eva, our matricidal protagonist, is portrayed as a victim and often comes across as self-righteous and whiny. I found this quality dislikeable. In my adaptation she is no angel, no more righteous than her mother. Eva is socially awkward with a dark, solemn stare that makes her mother uneasy and believe she hates her. This clash of personalities is the root of their problems.

Eva is a tragic heroine whose ability to love and trust has been beaten out of her over the years, and at age 56 she is a hard and hollow shell of a human being who keeps her emotions tightly under wraps. She feels undeserving of love and denies herself happiness and joy. Her journey into the past and the cathartic cleansing she undergoes helps her put things into perspective, teaches her to forgive herself and to end her self-sabotage, and pushes her towards a new existence where she dares to reach out for love and connection, finally believing she too is worthy.

The past and the present intertwine, and as we watch a young girl descend into darkness from neglect and abuse, we also watch an ageing woman emerge into the light and seize life while there is still time to live. This adaptation is a dark and quirky tale of sordid betrayals, macabre revenges, unconventional family ties, whales, mouse traps and dog's ears, and finally, but not least, atonement and redemption.

Marianne Hansen

Born in Hong Kong and raised in Denmark, Marianne Hansen started out in the film industry as an actress, and has trained both in London and Los Angeles. By chance she co-wrote and co-directed a play and discovered she would rather be behind the camera.

After studying Directing, Producing and Cinematography at UCLA, she embarked on her debut feature *Lapse*, a film she wrote, directed and produced - a self-financed passion project made possible with the help of a dedicated cast and crew, as well as grants and donations by both Panavision and Eastman Kodak.

She has an MA in Screenwriting from the London Film School and started an MA in Film and Media Studies at Copenhagen University in September 2013 alongside her filmmaking.

She just finished her first Danish short film and is in advanced development with a short film trilogy and a feature project.

She is currently based in Copenhagen.

cross-media potential

Because this story has so many elements, it lends itself well to an on-line magazine called *Eva's World*. A mishmash of articles would support the dark, quirky tone. Topics include: how to grow and prune roses; what whales are and how they live; how to preserve or stuff animals; the serious issue of character defamation; life in the Navy; animal rights and welfare; old people's homes, hospices and the politics of how seniors are cared for in today's society; domestic abuse; when women are violent towards men; child abuse, the feminist movement in a historical perspective; recipes for food mentioned in the book; Swedish summer cottages and villages; the psychology of mother-child relationships.

The script would also adapt well into a twisted and surreal theatre play. And on a lighter note, I would so play a "help Eva find John" game. Or better yet: a "help Eva find innovative ways to kill her mother" game.

Dark Roses

Marianne Hansen

Denmark

professional experience

Marianne Hansen is a multi-talented filmmaker.

She is first and foremost a writer/director. She has a background in method acting, which she employs when directing actors. Her main passion is scriptwriting, but she has also written short stories and poetry. She script-edits, does coverage, translates screenplays and coaches. Her screenwriting focuses on short and feature fiction, as well as adaptations.

She speaks five languages, of which Danish and English fluently - and she writes freely in either.

As an independent filmmaker, she edits and does poster and web design too. She has also produced many of her own projects, and is proficient in budgeting, scheduling and production management.

Buster's Ears

(Busters Öron)

Buster's Ears (*Busters Öron*) starts with the sentence "I was seven years old when I decided to kill my mother, but I was seventeen by the time that decision was put into practise."

The story is a mother and daughter drama that one will not forget after reading it. The mother, totally incapable of caring for her daughter, and the young girl, desperately trying to get her mother to recognize her.

The girl gets the tools to handle life that her mother delivers to her, she has nothing else to use. With these tools she tries to create a life of her own far away from the mother. When this does not work, the daughter needs to find other people to rely on, and this of course drives the mother green with envy.

The story is told in two times, both when Eva, the girl, is young, and also when she is a grown up woman, living in a marriage based on an unusual foundation.

by Maria Ernestam
Forum (2006, Stockholm, SE)
Genre: family drama

translations
Denmark - People's Press
Faroe Islands - Nylendi
France - Gaia Editions
Germany - Random House/btb
Iceland - Salka
Netherlands - De Geus
Norway - Schibsted
Russia - ASTREL
Sweden - Forum. Månpocket, Bonnier Audio
Taiwan - Sun Color

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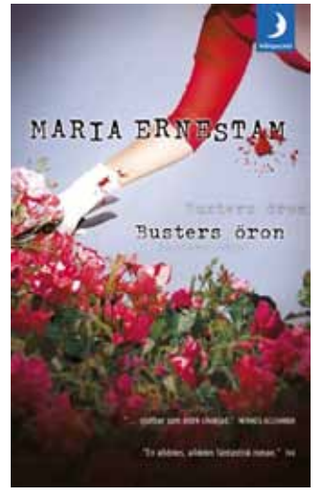

Maria Ernestam

book author

Maria Ernestam is one of Sweden's finest novelists, with a language of her own.

Her books are family dramas, sometimes with a touch of magic or some other twist. She has often been called a Swedish Isabel Allende.

Her novel *Buster's Ears* won the Prix Page des Libraires 2011, the French Booksellers prize.

All the Swedish publishers want this author as she is a rising star and she conquers country after country. The German publisher btb is a huge supporter of her works, and they invite her to tour Germany for the launch of each of her books.

The Dutchman's Grave

Nicholas Horwood

United Kingdom

synopsis

Police Constable Knut Field returns to Svalbard, where he was born, to start a new job. Field's family left Svalbard when he was a child, following the killing of his brother by a polar bear, an event that still haunts him.

Shortly after his arrival, Field is sent to investigate a report that a group of tourists have made a shocking discovery in an ancient Dutch whalers' graveyard. What the tourists have stumbled upon is a recently decapitated human head.

Later, Field is visited by a Dutch woman who enquires about an investigation into the disappearance of her journalist brother, missing whilst researching a story. Field finds no record of an investigation into the missing Dutchman. When he also finds the report into the discovery of the human head has been suppressed, he realises there is a high-level conspiracy to conceal both the murder and the identity of the victim.

Knut starts a private investigation and uncovers clues that point to the existence of a serial killer. But in order to find him, Knut must first confront the demons from his past and go against his own people. For there are many secrets in Svalbard, and some people will stop at nothing to ensure they stay buried.

In the frozen land of Svalbard, bodies never stay buried. And secrets last forever.

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scriptwriter's vision

There are many elements to *The Dutchman's Grave* that would lend themselves to a compelling thriller: the characters of Knut Field and Hans Berg, the discovery of the human head (that creates a dramatic and memorable catalyst for a thriller) and the unique geography of the story that serves as an extraordinary backdrop against which to set a story of murder and obsession; a story in the spirit of *The Silence of the Lambs* and *Insomnia*.

Story wise, I want to build on the foundations of what is a simple and linear narrative and create something more dramatic and complex. The setting of the story lends itself, like a lot of Scandinavian film and television, to an existentialist journey of survival, interwoven with the themes of community, alienation and isolation.

The novel concentrates on police procedure in a way that I do not believe would keep the audience on the edge of their seat. I have decided to create a conspiracy and a trail of clues for the protagonist (Knut Field) to follow that will test his resolve and his sense of duty, and create the maximum dramatic tension. I have also created a back-story for the protagonist: his brother was killed by a polar bear and Field is plagued by guilt because he could not save him - and haunted by nightmares of the savage animal itself. This makes Field's return to Svalbard as much about confronting his demons as confronting a murderer.

The novel has many characters, too many for a feature film, so I want to combine many of them and ignore others, focusing on the characters of Knut Field, Governor Berg, Helena Joost (the missing journalist's sister) and the serial killer. In the novel the killer is revealed to be Hans Berg, but I would rather create a more colourful murderer; someone who shares the hero's obsession with polar bears, but who considers them to be gods, not monsters, and who sacrifices his victims to them.

The polar bear itself is an important part of the story. A ferocious and dangerous animal whose existence (and its environment) is being threatened by human habitation. The polar bear symbolises both killer and victim, and links Knut Field and the serial killer.

The main character in the novel, however, is Svalbard itself, and *The Dutchman's Grave* is the first of a series of novels by the author and scientist/explorer Monica Kristensen, which follow the adventures of Knut Field in Svalbard. There is a great opportunity with this project to create a franchise in the very popular genre of Nordic Noir.

Nicholas Horwood

Nick was born in Wales and now lives in London. His first feature film *Journey to the Moon* was produced in 2007. He co-produced his second feature *Knight Knight* in 2011.

His short *That Thing You Drew* was selected for 14 international film festivals including BFI London, Montreal, Munich and Palm Springs. It won the Jury Prize at Malta's Kinemastik festival and the Audience Award in Warsaw. His short *Funday* was nominated for a Welsh BAFTA.

Nick came second in Final Draft's Big Break contest, winning him a trip to LA to receive an award and meet industry professionals, including Oliver Stone.

His script *The Good People* made the 2011 Brit List, a list of the 25 best unproduced screenplays in the UK.

Nick has written sixteen feature screenplays as well as shorts, stage plays, poetry and children's stories.

cross-media potential

The Dutchman's Grave takes place in various locations in and around Svalbard. There are fictional events that take place in real locations such as the ancient whalers' graveyards, the abandoned mines and mining villages, and the "Doomsday seed bank".

As a thriller and "whodunit", there is a lot of potential for on-line puzzles tied to the film. Having an interactive map linking fictional characters and events to real locations could reveal clues about the plot of the film and the book (and other books in the series) with the player taking on the role of the hero Knut Field.

There is also the opportunity for real life tours of Svalbard (like the "Foyle's War" tour in the UK), taking in the locations that feature in the film. Any cross-media campaign could have involvement from the Svalbard Tourist Office to raise the profile of both Svalbard and *The Dutchman's Grave*.

The Dutchman's Grave

Nicholas Horwood

United Kingdom

professional experience

Nick was selected for the FilmFyn sponsored "Screenwriting for Writers and Producers" workshop held in Odense, Denmark, along with 28 other filmmakers from around the EU. The tutors included filmmakers Brendan Foley (*The Riddle*), Lars Herman (*In Another World*) and Hollywood veteran Ned Dowd (*The Last of the Mohicans*, *Apocalypto*, *The Three Musketeers*).

Nick spent a year on Guiding Lights, a film-mentoring scheme sponsored by Working Title Films, BFI and others, receiving mentoring from Tony Grisoni (*Southcliffe*, *Red Riding*, *Fear and Loathing in Las Vegas*). He also received mentoring from Disney/Pixar writer Dave Reynolds on the London Screenwriter's Festival's "Advanced Mentoring Talent Lab".

Nick spent six months on the UK Film Council's feature film development programme and six months on the BFI Shorts short film programme.

The Dutchman's Grave

(Hollendergraven)

A severed human head is discovered amongst bits of bones in an old grave at Svalbard.

No one has gone missing, no one - and therefore everyone - is under suspicion when the police arrive to uncover the secrets of the region.

Who is the killer? And why has the victim been killed in the middle of nowhere?

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by Monica Kristensen
Forlaget Press (2007, Oslo, NO)
Genre: crime

translations
Norwegian - Forlaget Press, Oslo 2007

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Monica Kristensen

book author

Monica Kristensen is one of Norway's finest scientists of the Polar regions and has led spectacular expeditions under the Arctic and Antarctic skies.

She has taken part in several research investigations at Svalbard and from 1998-2003 she worked as the director of Kings Bay in Ny-Ålesund, Svalbard.

After completing a doctorate in glaciology at Cambridge University she has received a number of prestigious awards, amongst others the Royal Geographical Society's gold medal.

The Dutchman's Grave was her debut novel.

Except for the Dog

Oriana Kujawska

Poland

synopsis

Rome. Marcello is a successful lawyer, but his private life is a mess.

His *mamma* keeps annoying him because he is still single at the age of 40. He does not want to hurt her by explaining he already has a fiancé, his gay partner, Morgan. Morgan would like to start a family with Marcello and adopt children. They first get a puppy, a husky, controversial choice for a city like Rome. Marcello has financial problems and his financial adviser is never available. On top of that, Marcello suffers from urinary incontinence. Doctor Spirito becomes someone to lean on, a kind, wise man, close friend of the Pope, a devout Catholic. When he asks Marcello to represent him in court Marcello cannot believe anyone could suspect this noble man of murder.

Spirito is charged with killing his wife who fell from the Vatican basilica. During the trial Spirito is so grateful for Marcello's help that he vows to help Marcello solve his private problems. First, he gives sleeping pills to the mother, who takes them and never wakes up. Then he slashes the tyres of the financial adviser's car.

Marcello slowly realizes who Spirito really is. Only after three more deaths (including the Pope's) will Marcello be able to stop this fanatic.

Without faith or beliefs or paradigms, innocence and guilt are just theoretical, alleged conditions.

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scriptwriter's vision

Catholicism, with its rejection of divorce and homosexuality, but also the renunciation of its own representatives' gay preferences, the moral corruption inside the Vatican, and a dying Pope, constitute a thematic background rarely seen in thrillers.

I am a Catholic as well, so I feel personally involved in the story. For it shows a world where vilest deeds go unpunished, and gravest sins are committed at the very hub of the Christian faith. At the same time, the finger accusingly pointed at the Vatican mocks the church hierarchy, in which cardinals hide their little improprieties from one another. However, it is all presented in a quite light and amusing tone. Hence, I am considering combining thriller and black comedy genres, especially the dark comedy in Pedro Almodovar's style.

The main character is gay; his partner is a hygiene fanatic, obsessed with healthy food, sport and stylish clothes. Marcello's financial adviser seems to be constantly occupied with parking his car. An Italian overprotective mamma, a disobeying husky in hot Rome; these are my sources of humour.

The novel is narrated in a non-chronological order, and I would like to retain that technique in the film adaptation. However, while working on the script I am putting all the elements carefully and neatly in order, so that the final draft would become a surprising jigsaw puzzle for the audience, and at the same time remain coherent.

This patchy narration resembles the way human brain works - out of the blue we recall scenes, snippets of dialogue, all sparked by memories, associations. This lack of chronology in the story reflects the chaos in the protagonist's life.

Marcello is a great reflection of the postmodern-era hero - he is lost, confused, chaotic, indecisive, and at the same time he is the only one whose morality we do not question, although it is Spirito who quotes the words of Christ to justify his convictions.

The script is structured in a way that allows for the truth about the diabolical character of Spirito to emerge slowly. At the beginning, he seems to be a pillar of common sense and morality, an example of a noble person, whose innocence does not need to be proved, it is obvious. We start suspecting that things are not what they seem when we realize that he takes his words very literally - the claims that pain can ennoble character, that one should renounce worldly goods, use one's left hand to cut off the right one if it is the source of sin, that death is only a step towards a new, eternal life.

Oriana Kujawska

Oriana Kujawska is a screenwriter from Poland, involved in international projects and coproductions. She is the author of award-winning feature film screenplay *The Baby*, as well as of several short film scripts (including adaptations) and a TV series.

Oriana also works as a script consultant on feature film projects and is currently employed as Screenplay Consultant and Development Coordinator of directorial debuts at Munk Studio, founded by the Polish Filmmakers Association.

She studied Screenwriting at the Lodz Film School, the Wajda School, the Mediterranean Film Institute workshop, at the Midpoint course for script consultants "Training the Trainers", at Scene Insiders organised by Script Factory, and more.

She is the creator & coordinator of the year-long ScriptLab in Poland; she is also co-creator and programming director of Script Forum (screenwriting conference), and project manager of the workshops for filmmakers held by Christopher Vogler (last year) and Franz Rodenkirchen (this year) at Gdynia Film Festival.

cross-media potential

Tablet application. We discover the story from the perspective of the dog, making it the main character. This implies its way of perceiving the world (very careful observation from the height of the dog's eyes, but no conclusions will be made - yet). Also the dog's special talents will be used, i.e. extraordinary sense of smell (traces of blood, cocaine, drops of urine). After 2/3 of the film the dog dies and its "ghost" will then guide us, now with added supernatural gifts, i.e. the ability to pass through walls.

Smartphone application. An audio guide of the Vatican and Rome (the locations in the novel and the film) which will enable us to "look through the eyes" of the main character in his efforts to uncover the truth.

TV-series. The novel is so rich that there is enough material to create a mini-series. The extra narrative time allows the use of different perspectives and shows the ambiguity.

Except for the Dog

Oriana Kujawska

Poland

professional experience

Adaptations of literature constitute an important part of Oriana's professional experience. She initiated a competition for a short story suitable for film adaptation, which garnered over 900 submissions. Oriana is the author of three adapted screenplays, has created and is developing the concept of the European "Adapted Shorts" programme, which aims at creative development and preparing the production of short films, with scripts adapted from literature. She is one of the reviewers in the programme "Polish literature reviewed for the purpose of screen adaptation", run by the Polish Audiovisual Producers Chamber of Commerce. She is the co-organiser of four Script Forum conferences in Warsaw, dedicated to enhancing screenwriting professionalism and the creative development process.

Oriana is also a television writer and has written an original 13-episode TV series, commissioned by a private channel. She was a member of the writers' room developing the *Naked Truth* television series for HBO Polska, an adaptation of the Israeli police thriller format. Oriana is also a member of the Board of the Screenwriters of the Polish Filmmakers Association, and Polish delegate to the meetings of the Federation of Screenwriters in Europe.

She speaks and writes in English and French, knows Italian and Spanish and is currently writing a French-Polish coproduction.

Except for the Dog

(Escluso il Cane)

Faith versus doubt. Answers versus questions. Dogma versus relativism. What happens when these counterpoints, so typical of our time, become a novel?

A young Roman lawyer, tormented by psychosomatic problems of bladder control, struggles with his homosexuality, a tyrannical mother and an equally tyrannical boyfriend, and a financial situation bordering on poverty.

When he finds himself defending his own physician against charges of double homicide (charges that appear quite plausible), his torment encounters (or clashes with) the absolutism of science and especially with the absolutism of religious faith. Because the Vatican and the death throes of a Pope who cannot seem to die hover in the background.

A great novel, in which a winning plot, a powerfully comical style, and an ability to portray the monstrosities of our time (from the new fundamentalisms to the old evils of the Italian family) intertwine, offering the readers a story that they will not be able to put down.

by Carlo D'Amicis
minimum fax (2006, Rome, IT)
Genre: thriller

translations
Italian - minimum fax (2006)
French - Éditions Gallimard (2010)

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Carlo D'Amicis

book author

Carlo D'Amicis (1964) has published seven novels, three of which - *Except for the Dog*, *The War of the Bumpkins*, and *The Perfect Joke* - with minimum fax.

The War of the Bumpkins (*La Guerra dei Cafoni*) is currently being turned into a movie.

He works as an author and co-host for Fahrenheit, an Italian radio show about books and culture.

When I Grow Up

Despina Ladi

Greece

synopsis

Late '80s. A small seaside village, Southern Italy.
10-year-old Guido - a vegetarian freediver obsessed with Jacques Cousteau - receives the "Star of Tomorrow" award for his performance in his school's play. When a famous actor presents him with the award, he whispers the secret of success to him, but Guido does not hear it. Later, when a diving exercise leaves him breathless, he develops a fear of the sea and surrenders to his parents' wishes. Franco, a butcher, and Valeria, a hairdresser, want him to just focus on acting and stay away from girls.

8 years later. Cinecittà Studios.
Guido lands a job dubbing soft-core porn films. Hiding the news from his parents becomes more complicated when he falls in love with his "co-star" Elena, who remains a mystery in a separate sound booth. He resorts to spying on her from the pet shop across from her flat, where he is surrounded by fish entrapped in glass cases, bringing his aquatic past to the surface.

In the end, Guido finds the secret to success when he confronts his fears of the sea and finally meets Elena, face to face. Now he must break the news to his family...

A coming-of-age comedy about love, porn and Jacques Cousteau.

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scriptwriter's vision

Adaptation for me is a process that can be a starting point for deconstructing, reconstructing and reimagining the original material. In the case of *Porn to Be Alive*, some elements - the porn industry, trying to become someone when you are young, the Mediterranean setting - became a source of inspiration that led me to want to explore how one can find their path in life. And so, *When I Grow Up* was born.

As a writer, I find the porn industry an interestingly complex storyworld, particularly the double life that people involved often lead. What does someone in the porn industry tell their family, especially in a country like Italy, where family bonds are often strong and parents controlling?

Knowing that in Italy, dubbing is the rule for most foreign films and an art in itself, I thought that the world of dubbing was very interesting and one that had not been previously explored on screen.

Considering the dubbing process, there is a very powerful image for me: that of a male and a female voice artist in a studio, in different sound booths, lending their voices, moans and sighs to their naked, fit and attractive alter-egos, while themselves being far from sexy and turned on. It is in this unexpected - potentially funny, ridiculous or erotic - context that the romance between Guido and Elena develops.

The voice artists' world made me think of how our voice is integral to who we are. Artists –particularly writers - are always encouraged to find their voice. But what does that mean? And how can you achieve it when family, friends and society itself try to pull you in different directions?

Guido's voice over will be an essential element in the film, used to reveal his repressed thoughts, which constantly contradict his actions. Suffocated by his hometown and stifled by the big city, he longs for the serenity he used to find underwater. It is only once he manages to face his fears and return to this silence, that he is able to reconnect with himself.

Films that for their similar style or tone have been references are: Patrice Leconte's *The Hairdresser's Husband*, François Truffaut's *Stolen Kisses*, Emanuele Crialese's *Respiro*, Paolo Virzi's *Hard-Boiled Egg*, Luc Besson's *The Big Blue* and Wes Anderson's *The Life Aquatic with Steve Zissou*.

Despina Ladi

Despina Ladi is a Greek scriptwriter and journalist based in London.

After receiving her BA from the Department of Media and Communications at the University of Athens, she followed screenwriting courses in New York and completed an MA in Screenwriting at the London Film School.

She did an internship in the script department of Working Title Films, has been a freelance script reader for film, theatre and TV companies, and a researcher for filmmakers, among whom British screenwriter Tony Grisoni.

Since 2000 she also works as a journalist, writing for leading magazines and newspapers, including The Guardian. Her monthly column *Life: 2 or 3 things I know about it* was published into a book in 2011.

Her short films have been awarded in international film festivals, while her feature film screenplays *The Contents of the Gap Between You and Me* and *My Summer with Dad* were selected for the MFI Script2Film Workshops supported by the MEDIA Programme.

cross-media potential

The human voice, an essential element in When I Grow Up, offers various cross-media possibilities. Some can stand alone, several could be part of an extensive on-line presence.

Documentary/Website featuring: famous people talking about what they wanted to be, what they became and how they managed to find their "voice"; children talking about what they want to be, with a follow-up on them as adults. **Documentary clips on project website** about voice artists and the art of dubbing. **Website/App** where users can record/upload: voices for an on-line "Library of Voices"; underwater sounds for an on-line "Marine Library". **Website/App** where, on existing film clips, users can provide their own dubbing suggestions. **Game/App** where users can add various voices from the on-line archive to dub themselves. **On-line Quiz Game** where users have to match the "right" voice with the "right" person.

When I Grow Up

Despina Ladi

Greece

professional experience

As a child, when asked "What do you want to be when you grow up?" I always replied I wanted to be a teacher. Instead, I ended up working as a journalist, film programmer, script reader, production assistant in Alan Parker's *The Life of David Gale*, assistant director, press and jury co-ordinator and copywriter. Also, as a nanny, film extra and dog walker - all of which gave me life experience and material for fiction - though my oddest job to this day remains being Penelope Cruz's stand-in in John Madden's *Captain Corelli's Mandolin*.

As a writer, I am often drawn to comedy and drama and to stories and characters that allow or force these two elements to interact. Having been a journalist and specializing in taking interviews for more than ten years, I am many times inspired by real life stories and events and always curious to explore the story behind the person.

I am currently developing my first feature film script *The Contents of the Gap Between You and Me*, a relationship comedy set in London, as well as: *Man and Woman*, a dark comedy set in a dystopian society about what it means to be human, *My Summer with Dad*, set in a Mediterranean village, exploring the notion of home and family and *Elvis, Priscilla & I*, a low-budget sex comedy set in a low-budget love hotel, awarded with a Special Mention at LOCO London Comedy Film Festival's pitching competition.

Porn to Be Alive

(La Mia Banda Suona il Porn)

How do you go from receiving an influential music award, presented by the Italian legendary musician Fabrizio De André, to the musical score of Rocco Siffredi's Tarzan X?

All is revealed in this autobiographical account of the departure of four young men from the official music business for the world of porn soundtracks.

From the stage of the Sanremo Music Festival to the studios of a major porn producer, to the sale of 30.000 copies of a lovemaking soundtrack with the Italian magazine Max; from the troubled land of Gomorrah to Rome and Milan, with pseudo-philosophical discussions in between, about achieving the right sound, *Porn to Be Alive* recounts the story of Paolo, Gianni, Enzo and "the other Enzo", who acquire themselves an unusual job to make ends meet, in their search for a happy ending.

by Paolo Baron & Raffaella R. Ferré
80144 edizioni (2009, Rome, IT)
Genre: biographical novel

translations
Italian - 80144 edizioni (2009)

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Paolo Baron
Raffaella R. Ferré

book authors

Paolo Baron (born 1966 in Naples, Italy) is a writer and musician. Between the mid-1990s and 2001 he performed as a singer and musician playing at popular Italian music festivals such as Sanremo and Premio Ciampi.
His obsession for music - in his words - "took him away from a lot of dangerous temptations."
In 2005 he moved away from writing songs to novels and founded 80144 edizioni, a publishing house specializing in short stories and scouting young Italian writing talents.
Today he writes and still listens to loads of music. His criminal record is clean.

Raffaella R. Ferré (born 1983 in Eboli, Italy) loves writing and driving scooters. She has written short stories, novels and poetry for 80144 edizioni, Stampa alternativa and Mondadori.
Her third book, published by 66thand2nd, is entitled *Inutili Fuochi*. She no longer has a scooter.

Zef

Jan Wagner

Germany

synopsis

A remote village in the Albanian mountains. As his family's only son, Zef (14) is the favorite of his parents and enjoys his freedom as a village boy with his best friend Zamir, playing soccer, riding mopeds, tending livestock and chasing girls. But Zef is not really interested in girls; he was born a girl himself.

Zef is a sworn virgin. At his birth his parents decided to raise Zef, the last of their three daughters, as their son. They live in a very patriarchal society where every family needs a male descendant as the future head of the family. The whole village respects the parent's decision and treats Zef as a boy. It is a regional tradition and an honourable thing to do, as long as Zef remains chaste. Breaking the vow of chastity would dishonour his whole clan and require Zef's punishment by death.

Hitting puberty, Zef notices his body growing more and more female. He tries to suppress his true sexual identity; Zef wants to be a normal boy. Things get complicated when Zef realizes that his best friend Zamir is looking at him differently. And Zef cannot help it, he also feels attracted to Zamir. Zef has to find out who he really is... A boy? A girl?

The story of a first love.

About love.
Different kinds
of love.
Love that is often
confusing, sometimes
dangerous and
painful.

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scriptwriter's vision

I took the 5-page short story *Burrnesha* as a starting point to explore the Albanian mountains, an area that I had honestly never thought of. During my extensive research, I understood that many of the things described in the story - like the Kanun, the archaic customary law of the mountains, the patriarchal gender roles it codifies and the sworn virgins, the "women who become men" - still exist.

I was aware that my view of the social phenomena I had stumbled upon might be biased by my own convictions, e.g. that men and women should be equal. Thus the biggest challenge for me in developing the story was to create characters whose behaviour and motivations I could really understand. I felt that I needed to be able to relate to the characters so that I, and with me the future audience of the film, would not look condescendingly at my characters who live in a world which might seem often brutal and strange to us.

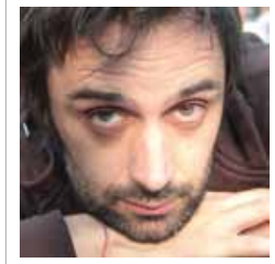
I want the story to be realistic. About people and life in Northern Albania today. Rural and sometimes quite archaic, but also affected by modernity. We observe the characters closely and perceive the world with them, with a subjective point of view. They might live in circumstances quite different from ours and behave not the same as we do because they are influenced by a different moral system, but we understand them and can relate to the dilemmas they face within their world.

Experiencing the story of Zef, I hope to show that the world of the Albanian mountain villages (and the people living there) is not so different from the world that we know. Zef's struggle with his identity, with his social role as a sworn virgin and within his family, is at its core a story we can all relate to. At some point in our lives, we all have to deal with the question: who are we really? What social roles are forced on us by others/by the society we live in?

The film is a story about fate. Who determines who we are? Who are we expected to be? Who do we think we are? Who do we want to be? About identity. About being in between: man/woman and tradition/modernity.

And of course about love. Different kinds of love. Love that is often confusing, sometimes dangerous and painful.

Where to go from here?
I would love to find a producer to continue this journey into the Albanian mountains, i.e. develop the project with me as a scriptwriter or as a writer/director.



Jan Wagner

Growing up in the German spa town where Dostojevski ruined himself gambling, Jan always wanted to run away with the circus. Yet after studying Film & Theatre Studies and Psychology at Freie Universität Berlin, he found himself graduating from the Screenwriting Academy at the German Film and Television Academy Berlin (dffb). Here his teachers were i.a. Mogens Rukov, Dick Ross, Tom Schlesinger, Keith Cunningham, Chris Vogler and Robert McKee.

Later, on a snowy November night, after being stranded at a windy train station in Poland, Jan decided to learn Polish and become a student of the Directing department at the legendary Polish National Film School in Lodz. He graduated from the Lodz Film School with an MA in Directing. His graduation film is the 28-minute-long fiction *The Son* (*Syn*).

Jan's theoretical master thesis has the title *Natural Storytelling - Basic Elements of Character-Driven Screenplays*. Today Jan lives quite happily in Berlin, but sometimes he is still looking for a circus to join.

cross-media potential

In the past months several links to articles dealing with the topic of the Albanian sworn virgins have been circulating on Facebook. There seems to exist a wide interest in the concept of women becoming men. The gender identity topic is quite prominent in the media right now, with countries discussing whether to grant the right to marry and/or to adopt to homosexuals.

Using this general interest, I want to link my project to existing platforms that deal with this topic. I would like to address young people in particular, using a series of short documentary videos, each portraying people that live happily with gender concepts that are not seen as "classical". The videos would be spread on the Internet and refer back to the film. They would be part of the theme-based marketing of the project and aim to add new voices to the current debates and also more artistic ways of approaching the subject.

Zef

Jan Wagner

Germany

professional experience

Jan has written and directed several short fiction and documentary films that have travelled to over 100 (!) festivals around the world and garnered numerous awards. Some titles are: *Porno, My Brother, Taking Care, Alternative Service* and *The Son*.

After graduating from the German Film and Television Academy (dffb) Jan was awarded a scholarship for Columbia Tristar Screenwriting Masterclass and developed the story for a feature-length fiction screenplay, which was optioned by German Columbia Tristar.

He has worked as a free lance writer, filmmaker and assistant director for German and Polish production companies. In 2012 Jan taught Natural Storytelling at the screenwriting department of the Polish National Film School in Lodz. At the moment he also directs and edits commercials, as well as videos for international dance and performance groups.

Jan is preparing his directorial feature film debut and working on several other film- and theatre-projects.

He speaks fluent English, Polish and German. Jan works as a director and screenwriter in these languages and is constantly searching for new interesting projects and possibilities to cooperate in either of these roles.

Burrnesha

(Burrnesha)

This is the story of a "burrnesha", a female figure who decides to give up her life as a woman and assume the role of a man, to gain recognition in the family and in Albanian society.

A narrative that effectively maintains the sense of character development and its future. A psychological, emotional and relational portrait that reveals a lucid analysis of gender relations in a society not too far away. Concentrated in the size of a short story, *Burrnesha* leaves room for further psychological evolution of the characters and ensures a sustainable film narrative.

Burrnesha is published in the anthology *Lingua Madre Duemiladieci - Racconti di donne straniere in Italia* (Edizioni SEB27).

by Leoreta Ndoci
Concorso Letterario Nazionale Lingua Madre (2010, Turin, IT)
Genre: short story

translations
Italian - Concorso Letterario Nazionale Lingua Madre (2010)

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Leoreta Ndoci

book author

Leoreta Ndoci was born in Shkoder, Albania, in 1986. Since an early age, she manifested a passion for travel and literature.

In 2004 she received her diploma in Classical Studies in Shkoder. Disappointed by the Albanian university system, she abandoned the Faculty of Law of the "Luigi Gurakuqi" University to enrol in an Italian language course organized in Shkoder by the University of Perugia. In 2006 she moved to Italy, where she currently lives, studies and works.

In 2008 she published a collection of poems called *Essere Una Sconosciuta* (Primalpe). Her short story *Burrnesha* won the Torino Film Festival Prize of the Lingua Madre literary contest in 2010.

Book of Projects 2013

Writers' Room

Writers' Room

Welcome to the 2013 Writers' Room group!

This year we decided to expand the Writers' Room (WR) to include two projects, instead of one, and invited 3 developers to work in the team. The group work kicked off simultaneously with the Script&Pitch Workshop in Krakow, Poland, in March, where both projects were presented and explored in depth so as to define the areas of focus in the further WR-development.

The 2nd workshop took place in Vaasa, Finland, in June. Thanks to our new and exciting collaboration with Media City, which is part of the Åbo Akademi University. This was an intense experience, not least due to the long, white summer nights, which make it hard to go to bed when the sky looks baby-blue at midnight.

This week was dedicated to prototyping and gamifying some elements of the projects; among other things we did a very successful and dramatic role-play exercise. Media City focus on, among other things, multiplatform storytelling and user experience/usability research, which gave us an opportunity to learn more about their techniques in this field, as well as to share insights on crossmedia during an afternoon seminar. We especially want to thank Yvonne Backholm, Simon Staffans, Anders Wik and Michaela Esch for making this an inspiring stay, and look forward to return next year.

The Writers' Room is developed in collaboration with Power to the Pixel, and in 2014 we will expand the group to include 4 projects and 2 developers. The aim of the group-work is to give a hands-on experience, allowing participants to hone their skills, learning how to work with other professionals on creating an interdisciplinary cross-platform project.

We hope you will welcome the WR-team warmly!

Valeria Richter
Writers' Room - Head of Studies

Tutor 2013

Gino Ventriglia
Italy

Trainers 2013

Ido Abram
Netherlands

Adam Sigel
U.S.A.

Midnights

Anna Reeves

Switzerland / Denmark

biography

I live in Geneva, Switzerland. I was born in New Zealand where I studied French, German and Japanese before doing a masters in broadcasting. I then made some short films and majored in screenwriting and direction at the Australian and French national film schools, AFTRS and FEMIS. I have been a voting member of BAFTA since 2007 after writing and directing the award-winning feature film *Oyster Farmer*. It was sold to North America and Europe and made 6 million at the Australian Box Office that year.

I recently presented a TedX talk in Rome at the conference 'Dangerously Ethical' about science, technology and storytelling.
I have developed *Midnights* at the Power to the Pixel Crossmedia Lab and the TFL Writers' Room.

synopsis

A transmedia property that explores immortality and the ethical ambiguities of emerging bio and nano-technologies. It begins in 986 AD in the Arctic Circle and moves into the near future before the characters go global.
It tells story of the first transhumans, or 'Midnights', so called, because they come out of the Land of the Midnight Sun and they do not sleep. They are also infertile. Their major Achilles tendon, however, is memory. They have developed complicated political structures to ensure their survival. The Midnights were once human beings but have now become considered as 'Others' by the rest of mankind and are greatly feared. In turn the Midnights fear persecution, something, which has plagued their history. They are not super-heroes because they can be killed. They have weaknesses.

There are at least 8 potential story engines.
The *feature film* is a fugitive thriller set in the near future about the first person in a millennium to become a Midnight.
The *television series* is an eco-thriller/crime story set in the present and centred around a shipping company and a biotech company based in Copenhagen.
The *novel* unfolds over three time periods/centuries and is about the mafia like structure of the Midnights, their family loyalties and betrayals.

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The future is sleepless.

The *game* is driven by the overarching theme of the transmedia property, which is 'trust', and is centred around virtual Midnights who live forever in a virtual world but who were born out of the minds of real Midnights and want to get back into their real bodies.

artist's statement

Creating a cross-platform story-world is like curating a collage of ideas and then looking for the emotional touchpoints that will draw an audience to your property and make them wish to interact with it. What excites me is that we don't have to choose between the physical and virtual experiences but can have both. I came to the Writers' Room with a feature script and a mythology and I have found that the freedom of not locking in the medium first up has allowed our group to often surprise ourselves when discussing which platform would suit whichever branch of the story-world. I believe that technology will enable us to do so many exciting things very soon and that storytellers must get out of their comfort zones to keep apace with New Tech.

The world is at a bridge into a new world with many challenges from emerging technologies such a bio and nanotech and the development of new weapons systems. How we may respond to a greatly increased lifespan is full of ethical ambiguities. It is wrong to think that the future rests solely in the hands of scientists and technologists; storytellers have a huge responsibility to encourage awareness, not through lecturing but through providing emotional journeys for others to add to. My story-world is all about asking: how far can we stretch ourselves and still remain human? It is about our insatiable curiosity and the pros and cons of 'progress'. I am not so into dystopian worlds with deep space operatics, I want worlds that feel very real.

The team are exploring ways to draw audiences to the Midnights' world in physical, interactive ways. We also draw upon craft-based activities, such as ceramics and textiles and construction. The Midnights communicate in coded ways that operate purely under the radar of technology, to insure that it is difficult to crack. These codes draw upon age-old techniques, mostly hand-made objects. Sometimes these are linked to hunting, fishing, gardening.

Midnights

Other clues are centred around their slang which mostly reflects English as it was spoken around the late 18th century but many other words go back to their Norse roots. I have invented a lexicon, which will continue to be added to as the cross-platform property evolves. For instance, a "Fog-lighter" is somebody who assists a Midnight in rebooting his or her memory. These elements will be part of the online universe for the property.

financing

Midnights is actively seeking co/production so as to get further development funding in place to, among other things, shoot the planned project pilot and for developing the individual elements towards the production financing stage. We have offers from Scandinavia, which are presently being considered, however, the property will by nature seek further coproduction; i.e. from France, UK and Australia, where the director has strong links.

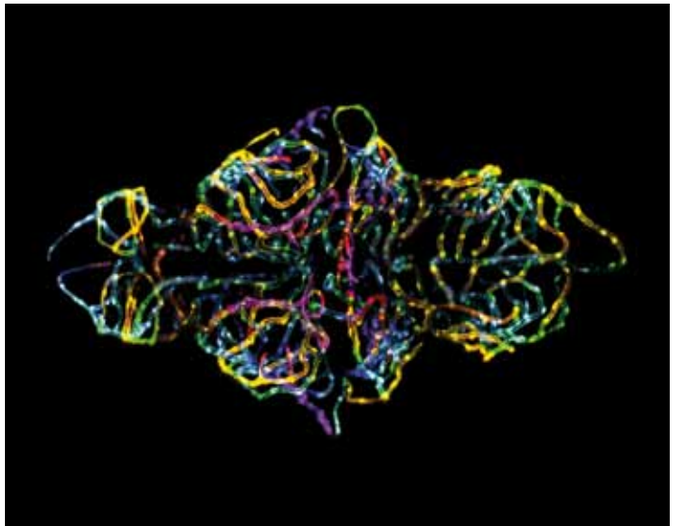
There is a feature film script available and Anna is working on the novel, as well as exploring ways to create new platforms that push the envelope with transmedia storytelling. The strategy is to first secure publishing of the novel and then package the feature film while testing the waters for the TV-series in order to determine the timeline of the two productions. For the game we are seeking partners to help determine the desired scope and which platforms to aim for.

It is a very complex world and yet the story can be broken down into a very simple scenario. People have a choice as to how deeply they wish to go into the story; many will wish solely to be entertained, others may be inspired to contribute. The rules of the world are clear, so there are parameters to what can or cannot be invented. There are, however, windows of mystery that are deliberately built into the story architecture.

audience

The theme for *Midnights* is 'trust' and this provides us with very dynamic choices regarding how that could play out across platforms, particularly in game play.
People who could be drawn to this story would be interested in history, religion, biology, cybernetics, quantum physics, cosmology, philosophy, futurism and conservatism. Other touchpoints are the development of new weapons systems; a key character comes out of DARPA in the United States. What excites me is how these disciplines overlap and creating a cross-platform story-world that encourages people to discover their own paths to invention and creativity.

Midnights is primarily an entertainment property with the emphasis on entertaining.
It does not seek to lecture people about the near future but to ignite people's interest.
My target audience is the hyper-connected generation, the youth who must develop their creative capacities to face the next fifty years.
I love dragons and fantasy but believe there is a hole in the market for stories that draw on real life scientific advances. Science has never been so accessible and the cross-pollination with storytelling has endless potential.
At this stage we are open to meet with distributors and international sales agents for the feature film.



production notes

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production status
in development
seeking coproduction

Hack

Lee Thomas

United Kingdom

biography

Following numerous co-production film credits, in various roles, Lee joined Lunar Films in 2005 as a production executive moving to Big Talk Productions in 2007 as the company's Digital Strategy Director. Lee worked directly for Edgar Wright on the development, production and marketing of *Scott Pilgrim Vs. The World* from 2008 to 2010 as Multimedia Consultant. Lee subsequently fulfilled a similar role on Greg Mottola's *Paul*, Joe Cornish's *Attack The Block*, James Griffiths' *Cuban Fury*, Ben Wheatley's *Sightseers* and Edgar Wright's *The Worlds End*. Lee continues to work across mediums and formats.

He has recently produced a comic book expansion for Left Bank Pictures' Sky and Cinemax HBO co-produced *Strike Back*, moved into the T-Shirt market with Golden Age Tees and is developing a mixed media interview format for deployment across web and smartphones. He has also recently completed 6 months of training at the London School of Photography. He runs sites for entertainment personalities, Film & TV properties, and designs bespoke marketing sites for a wide range of digital agencies and studios on a freelance basis. He similarly consults for companies on interaction and social media engagement for entertainment properties.

You can discover more about Lee by googling his pseudonym londonfilmgeek.

synopsis

A non-linear narrative loosely exploring the hacker culture of past, present and future. A combination of film, photography and audio all intended for the web. Hack is most clearly defined as an ARG (Alternative Reality Game) with elements of a web series. There are also portions of the experience that exist in isolation. A packaged dice game or a collectible card game that function as pieces of content in their own right, designed to exist outside the narrative, are intimately linked to the world of the project's story.

" (...) *without a World Encyclopedia to hold men's minds together in something like a common interpretation of reality, there is no hope whatever of anything but an accidental and transitory alleviation of any of our world troubles."* - H.G. Wells introduces his dream of a 'World Brain' (1936)

contact

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skype: londonfilmgeek
twitter: @londonfilmgeek

Disrupt,
disrupt,
disrupt.

artist's statement

"When you cut into the present the future leaks out." - William S. Burroughs

Hack is a non-linear narrative delivered within a non-linear medium. It is a historical exploration of the hacker culture, a non-linear science fiction thriller, and poses the potential for a generative story world that would live on beyond it's plotted elements.

The story of *Hack* concerns the development of a technology in the 1990s that would allow for any piece of information submitted to the early Internet to have been catalogued and stored. A harmless student project, more a proof of concept than anything else, never the less a piece of software that records everything ever written, uploaded, encoded, decoded - an entirely accurate record of everything. It just so happens that due to a set of unfortunate circumstances the team of students who put this all together soon fell out of sorts with one another. An end to the story maybe? Except no one ever turned this piece of software off.

It's still running of course. It's finding, indexing and storing just about everything. That last email you sent - it's already in there. All that information continues to amass. By next year it'll already be petabytes of information. Can you imagine how large it will be by 2023? *Hack* continues on to imagine such a scenario. A rumoured digital grail containing every lie, every truth, every moment for the last 33 years. *Hack* imagines the conflict between individuals and entities, between friends and lovers, and between one's own agency and imposed thought control.

If we can know everything, would we choose to?

If we were to consider Antonioni's *Blow Up*, Coppola's *The Conversation* and De Palma's *Blow Out* as a trilogy of discourse on the nature of perception, surveillance and the machination of truth, then *Hack* would aspire to be it's fourth part.

"*Time past and time future what might have been and what has been point to one end, which is always present.*" - T.S. Eliot

production notes

production company
Kerchoo Ltd.

total production budget
est. € 250.000

production status
in development

latest developments
dHevelop.com

Andrea Hasselager

Denmark

biography

Andrea Hasselager is an artist, game designer, producer, educator and researcher working in the fields of transmedia, experimental games and art. Andrea has a degree as a Copywriter for Advertising from Miami Ad School, US and worked in several advertising agencies around the world, amongst others Mad Dogs & Englishmen NY and Leo Burnett CPH, before moving into games and art. She completed a Diploma from the IT-University of Copenhagen in games.

Andrea was a resident at the Pervasive Media Studio, Bristol; where she created a preventive online story about human trafficking, Find Olena. Along with Nevin Erönde she invented the global workshop concept, Game Girl Workshop, where they teach teenage girls how to make computer games. As part of a group of game designers Andrea went to the Maldives, and created the street game *The Hunt for the Yellow Banana*. The games were part of the 55th Venice Art Biennale.

intention

To dare is to lose one's footing momentarily.
Not to dare is to lose oneself.

This quote by the Danish existentialist *Soren Kirkegaard*, pretty much describes how I work.
In my passion for the project I tend to loose myself, but just as it seems I will never surface again, that's when I break through the water level, with a solution to a seemingly unsolvable creative problem.

I have a diverse work background. Starting out in advertising, thinking of concepts and nailing the great idea, to writing, game design and digital art. In my own studio, I collaborate with artists around the world, and I'm currently working on an iPad game, MoonTide Traveller, that musically follows the emotional stages in the female cycle. I'm also working on opening the first public space for Digital Art in Denmark.

contact

andrea@playandgrow.dk
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skype: thegnisk

Through emerging & hybrid forms of technology, there are amazing possibilities for immersion.

Sam Howey Nunn

United Kingdom

biography

Sam is an independent producer of immersive stories and playful events, often theatrical and often technically mediated, whether in the real world (interactive theatre, street games) or crossing into audiovisual formats. She has a particular interest in stories and experiences that are delivered across live and digital platforms. She has a long history of instigating cross-sector knowledge sharing, running hundreds of events for film, television, theatre and games industries over the years, and now designs and runs new collaboration and project development processes for cross-platform stories, under the banner of Stellar Network (www.stellarnetwork.com).

She has worked for:
Roundhouse Theatre | Pervasive Media Studio | Forest Fringe | Soho Theatre | Hide & Seek Games Studio | Natural History Museum | Coney | National Theatre Wales | London International Festival Theatre | Seize The Media | Shakespeare's Globe |

And she has recently produced:

- *Paper Stages*, a festival of interactive performance contained within a book
- *Roundhouse Summer Show*, a piece made with young people at the Roundhouse Theatre, combining physical computing, sound design, game design and performance
- *Clockwork Watch*, a steampunk collaborative storytelling project by Yomi Ayeni
- *Cross-Platform Pitch Up!*, a pitching competition with BAFTA
- *Early Days of a Better Nation* with Coney and National Theatre Wales
- *Scratch Interact* at the Soho Theatre, a development night for interactive theatre.

intention

I love to design programmes and processes that instigate collaboration between unlikely people- never-seen-before combinations of technologies and artforms. I specialise in bringing together new teams to make unexpected projects, and I'm passionate about making sure that all the sectors (theatre, film, TV, art, literature) are represented in the cross-platform scene. In starting a company that develops new talent and projects, I have gathered a useful 'startup' mentality; proving concepts quickly, creating minimum viable products or services, forging partnerships to deliver key business aims.

contact

samhoweynunn@me.com
T +44 7877948021
skype: sam.howey.nunn

I produce stories and experiences that play with the boundaries between audience and story; reality and fiction.

Jesper Pedersen

Denmark

biography

Born 1977. MA in Literature from Copenhagen University. Writer and director. Theatre and transmedia work includes: *Fools of the World Unite* (2011-), *BLAM* (2012 - on-going tour. Awarded w/ *The Jury's Special Prize* at Danish Theatre Awards 2012 + Nominated for *Best Dance Writer* at Icelandic Theatre Awards 2013), *Club Silencio* (2013).

Teaching transmedia and pervasive gaming at the Royal Danish Academy of Architecture, Art and Design since 2009.

intention

As a writer and director my ambition is to immerse the audience in a fictional universe, that is as appealing to the heart as to the mind and body. Stories that tell themselves to you live, on the screen, that you can touch, feel, taste and smell.

Stories that emerge as co-creations between authors, programmers, film directors, actors, game designers and the audience! Stories that reinvigorate the way we go about our daily lives. Stories that reinvigorate the world. Stories that reflect what it means to be living on the blue planet in the beginning of the 21st century.

contact

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If you read this
you will survive the
zombie apocalypse.

Pixel

Book of Projects 2013

The Pixel Lab

The Pixel Lab

We're delighted to be partnering with the TorinoFilmLab for the 4th consecutive year on our main annual development programme, The Pixel Lab. The programme develops and hones the skills that media professionals need to create, produce and distribute cross-media stories to engage today's audience across the multiple platforms, devices and spaces they now inhabit. Teaching is led by the world's top practitioners currently working in the cross-media space through focused, project-driven work.

Past participants include European funders, commissioners, film/TV/games producers, writers, story architects, interactive and game designers, directors, format developers, arts professionals and advertising executives.

The Lab begins with a six-day residential where Power to the Pixel selects up to 20 European producers to attend with a project and 20 media professionals without - who must have a track record in their particular industry sector. Projects can be fiction or non-fiction and stories must be able to extend into film, TV, online, mobile and gaming.

Producers attending The Pixel Lab additionally benefit from distance learning, from July to October, followed by a second workshop at Power to the Pixel's 4-day Cross-Media Forum in London in October 2014, where the producers present to a room of cross-media stakeholders. One project will be awarded The Pixel Lab Award, voted by leading international experts.

Since 2010, Power to the Pixel has partnered with TorinoFilmLab, giving 2 Pixel Lab projects the opportunity to participate in TorinoFilmLab's Meeting Event, offering selected projects the important opportunity to access and engage with the international film industry.

Liz Rosenthal
Founder & Director of Power to the Pixel

The Cars We Drove Into Capitalism

writers & directors: **Boris Missirkov, Georgi Bogdanov**
producer & curator: **Martichka Bozhilova**

Bulgaria

synopsis

In the Eastern bloc nearly every family had a much loved, long-awaited, polished and groomed Moskvich, or Trabi, or Dacia. It represented a touch of freedom, opening new horizons to make that long-dreamt-of trip to East Germany, Bulgaria or Hungary, or at least to the lake or the mountains. Every minor restyling (the average production lifespan of most models was 20 years or more, so even a small change was a big deal) was discussed at large, and every make and model had an entire mythology built around it.

Pimping up your ride was a way to express at least a bit of individuality by adding a few horsepower to the engine or by filling the interior with furry carpets and plastic dolls. The rally drivers squeezing the last bits of power from their Ladas, winning international championships, had the status of national heroes, and auto-rodeo shows were part of every major popular event. This project will cover stories connected with the most popular Socialist cars from the 60's, 70's and 80's - the cars that made it to the fall of the Berlin Wall and basically collapsed with it.

Socialist cars strike back.

stage & structure

The Socialist cars are still alive in the memory of Europeans - as a sweet childhood remembrance or as laughing stock. There will be stories of industrial espionage, design, politics, speed and love. The concept is character-driven, focusing on personal stories by people who still own, love and serve every whim of their Lada, Wartburg or Skoda. Geographically, the stories will cover a variety of regions and lifestyles - from Cyprus to Finland, from Shropshire to Almaty. There will be between five and seven strong personal stories in the feature length film, with small secondary characters appearing on the road.

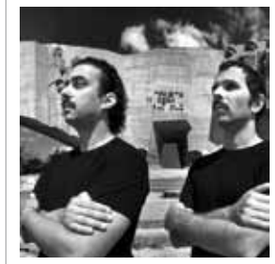
The vast amount of stories, archives and other materials collected during the research for the project will serve as a basis for a cross-media platform showing the unknown and unexpected twists in the life of the Socialist old-timers. The cross-media concept consists of:

1. Web Platform
The web platform will be curatorial, branded, exclusively managed and connected to social networks - from most popular to niche - in order to encourage attractive content feed and user activity.
It will consist of character-driven webisodes, stories about design and history, archive material, home videos and a specialized blog with guest contributors.

2. Theatrical & TV Broadcast
The feature-length creative documentary (90 min.) will be screened at international festivals, in European theatres and broadcasted on TV networks.
A TV-formatted mini-series of 7 episodes will be produced.

3. Traveling Exhibition
The special traveling exhibition will show original objects, vintage toys and press materials about the cars, as well as video installations giving more precise information about particular car models or personal stories.
The visitors will be offered a whole range of merchandise products to be purchased as a memory of the exhibition experience.

4. Mobile App & Game
An intelligent app will show, in real time, detailed information for certain socialist models - by only pointing to the car with your mobile phone, a special scan will lead you into the history and curiosities of that particular model. A funny app will enable users to feel like they are driving the clumsy socialist cars by transforming the original sounds of a modern car into the old loud "dinosaur" sounds.



Boris Missirkov, Georgi Bogdanov
writers & directors

The creative duo Missirkov/Bogdanov is among the most acclaimed Bulgarian filmmakers, cinematographers and photographers.

They are founders of AGITPROP Production Company and the Bulgarian Photographic Association.

Since 2000 Missirkov and Bogdanov are actively engaged in the international film scene. DOPs of the internationally most awarded films of AGITPROP and authors of multi-awarded full-length documentaries, videos, shorts and visual campaigns.

Freelance photographers for major local and international magazines, they have been presented in solo shows as well as major photography and contemporary art exhibitions in Europe and the U.S.A.

www.missirkovbogdanov.com

financing & development

With its attractive subject *The Cars We Drove Into Capitalism* bears strong potential for a cross-media project. Apart from the LOCs from the Eastern-European broadcasters that are in place, broadcasters such as BBC/Storyville, HBO Europe and Al Jazeera Balkans have already shown a lively interest in the project and its qualities for a cross-media elaboration.

The involvement of a cross-media partner from Germany and a pan-European exhibition promoter are in progress. The formatted TV-series' concept is ready to be licensed by TV networks for producing a version of the show tailored to their nationality and audience.

The Cars We Drove Into Capitalism

writers & directors: **Boris Missirkov, Georgi Bogdanov**
producer & curator: **Martichka Bozhilova**

Bulgaria

audience & distribution

Since we use different media platforms to expand the project, we incorporate different ways of storytelling, so as to have a balanced story flow and ensure continuity between the different formats. With the creation of a curatorial hub out of the different channels we want to give the audience diverse tools and options to react to and interact with the content.

In terms of cross-media content, we intend to work a lot with the object of the socialist car, its design, history and the curious, humoristic facts around it. Thus, with the interactive part, we want to give an incentive for action for the audience to rediscover these cars, have fun with them, share memories or ideas for their revival. According to our research, the subject of Socialist automobile industry has not only nostalgic connotations, but also a lot of cult and trend potential, which we want to fully exploit within the cross-media part.

This particular profile gives the project a large potential for all kinds of media distribution. At this stage we are looking for an international co-production partner, pre-sales and distributors.

production notes

production company
AGITPROP
68, Budapest Str., ap.1
1202 Sofia
Bulgaria
T-F: +359 2 983 14 11, 983 19 29
producer@agitprop.bg
www.agitprop.bg

total production budget
web Platform € 180.000
feature-length documentary and TV format € 375.000
traveling exhibition - tbc

production status
advanced development;
full feature film treatment available;
concept for TV format in place

Martichka Bozhilova
producer & curator

Martichka Bozhilova has been producer of AGITPROP since 1999. She has degrees in law, art management, and theology, graduated from the European programme for producers EURODOC, 2005. Her films have represented contemporary Bulgarian cinema at the top film festivals in the world: Cannes, Berlinale, Sundance, Toronto, Pusan, IDFA and others. In 2006 she received the International Trailblazer Award, launched by Robert Redford and Sundance Channel at MIPDOC in Cannes for creativity, innovation, originality and breakthrough in documentary cinema. Director of Balkan Documentary Centre (BDC) that supports documentary filmmakers from the Balkans.

Lecturer at various European workshops and events in the field of documentary cinema. Ambassador of the European Documentary Network (EDN) to Bulgaria. In 2012 Martichka was ranked on the 49th place in the prestigious selection "100 Most Influential Women" by the Bulgarian newspaper Capital and in top 7 of the most influential Bulgarian visionaries in the creative sector, according to business magazine Forbes.

Houston, we have a problem!

director: **Ziga Virc**
writer & producer: **Bostjan Virc**

Slovenia

synopsis

In March 1961, Yugoslavia sold its secret space programme to the US. Two months later, Kennedy announced that the U.S.A. would go to the moon. This is an urban myth that millions of people want to believe in. In January 2012 filmmakers visualised this urban myth in a short video that was published on Youtube. A week later, almost a million people had watched it and an enormous media buzz was generated. Most of the viewers actually believed that Yugoslav president Tito had saved the US's reputation in the space race. This myth is explored in the film through the fictional character of Ivan Pavic, a senior engineer in the alleged Yugoslav space programme.

The story of the film is based and inspired by numerous real events and facts. The space programme and the documentary discourse are the narrative tools that tell a symbolic story about the cold war. In that way, it is a real story about manipulation, lies, dirty political games and media construction. But the greatest message is how similar events still happen today in a modern society and how terribly easy it is to manipulate an audience. This will be challenged in the film by the world renowned philosopher Slavoj Žižek, who will raise those questions.

In March 1961, Yugoslavia sold its secret space programme to the US. Two months later, Kennedy announced that the U.S.A. would go to the Moon.

stage & structure

A typical conspiracy theory is usually a combination of speculation based on real facts. We transposed this into a film approach told with documentary film grammar and discourse. The story will be revealed in classical documentary film style: archival footage together with a factual background and fictional characters, as a way to visualize the invented part of the story. All the characters of the present day will be played by actors.

The tone of the film will be both sweet and bitter at the same time, in order to emphasize the controversy.

In the last part of the film, the characters will talk about distrust, suspicion and lying. The audience will gradually understand that the characters are actually revealing the true nature of the film. However, we don't want people to feel cheated, but rather make them start thinking what we believe in the media. World-renowned philosopher Slavoj Žižek confirmed participation in the film. He will be a link between fiction and reality, giving comments on what we're actually watching.

There is a strong interest and motivation from the audience to find out what is true and what is a fiction in our project. The audience is willing to spend some time to "research" the claims in our film. Our idea is to offer them the whole network of both official and unofficial sources and web pages supported by additional footage, documents and photos not included in the film. Some of the content will be launched and controlled by us and some of it will induce some more user generated content, already done by the fans of the project.

There is a plan to publish a novel in book format, "revealing the whole truth", expanding the film in many ways and illustrating it with many stills from the film. With all these elements we want to blur the border between fiction and reality, inviting people to develop a critical view of both our story and their daily perception of media in general.

We are also considering a creative merchandising line as a way to generate awareness, involving audiences and maybe even using it as a kind of additional crowd funding.

Ziga Virc
director

Ziga is an Academy Award nominated film & television director (*The Oscars*) for his short film *Trieste is ours* in 2010.

He graduated at Academy in Ljubljana. He has directed numerous commercials, documentary films and fiction works. He is experienced in a cross-platform approach.

His works are notable for their dramatic visual style, incorporating a detailed approach to a narrative structure and making it appealing to a broad audience.

financing & development

In the early stage the project was supported by MEDIA Development Fund and was developed throught Documentary Campus Masterschool. More than 50% of finances are confirmed by Slovenian Film Center (national film fund), RTV Slovenia (national public broadcaster) and a national film studio VIBA film. We are waiting for the selection decisions of Croatian Film Fund HAVC and some other negotiations with major European broadcasters are in progress.

We have a LOI from HBO Europe and some cinema distributors. We are planning to apply for MEDIA Transmedia funds and some regional German funds.

audience & distribution

A preliminary trailer on YouTube was seen by 1.100.000 people. YouTube statistics clearly shows that the most of interest comes from countries of former Yugoslavia, Germany, UK, Scandinavian countries, Canada and the US. An enormous media buzz and user generated content happened. The financing and broadcasters basically follow this geographical mapping.

The film will have both international cinema and broadcasting release in the European countries. There is a genuine interest from the audience, who has already shown that they want to know more about the supposed Yugoslavian space programme.

Houston, we have a problem!

director: **Ziga Virc**
writer & producer: **Bostjan Virc**

Slovenia

They want to know what is true and what is not true, and they are willing to spend their time digging into the material.

So the film will be combined with and supported by cross-media activities coming from additional on-line content, unpublished video footage, etc. There are also plans of a novel, in book format.

production notes

production company
Studio Virc d.o.o.
Ulica Ilke Vastetove 15
8000 Novo mesto
Slovenia
www.studio-virc.com
bostjan@studio-virc.si
M +386 41 689 463

coproducers
Nukleus Film - Croatia
Sutor Kolonko - Germany

total production budget
€ 410.000

production status
75% of the budget is confirmed
start of principal photography is scheduled in March 2014, final delivery of the film is scheduled in November 2014

Bostjan Virc
writer & producer

Bostjan has worked closely with Ziga for many years. He has a BA in both Media Studies and Economics. Since 1992, he has worked on hundreds of commercial and broadcasting productions as both a producer and/or script writer.

He is experienced in different kinds of productions. He is a partner in the Studio Virc production company.

FW

Book of Projects 2013

FrameWork

FrameWork

Welcome to the 6th edition of FrameWork!

This year we welcomed the 10 project teams of FrameWork in Saint Petersburg in April. We would like to thank our Russian partners from the Kultburo Educational Centre, for making it possible - in a very comfortable environment.

During 4 intense days they shared 1:1 meetings on directing, cinematography, sound design, co-production, and on the further development of their scripts. The Hermitage Museum being just a stone's throw away, some took the option of holding discussions in the middle of paintings by Rubens. Not bad, let's see how it will affect their films!
As the mother of one Brazilian participant put it on the phone: "Eu não entendo o que você está fazendo na Rússia, se o workshop é organizado pelos italianos. Meu filho, você tá louco? Falando em inglês com um fotógrafo venezuelano que vive na Hungria enquanto contempla pinturas holandesas..."

Just now in Torino before the Meeting Event, the FrameWork programme was completed by a second 3-day session - this time with meetings on post-production, team work, legal affairs/funding, and pitching.
Many thanks to our trainers for their dedication and generosity.

Even more than previous editions, the FrameWork 2013 projects feature a majority of first films. Paradoxically, the youngest amongst our participants - directors just turning 30 - are the ones with the longest filmographies...

We wish you many true discoveries, and in Torino we suggest you visit La Mole - the National Museum of Cinema - for your informal 1:1's!

Matthieu Darras
Head of Programmes

Trainers 2013

Peter Albrechtsen
Denmark

Michelangelo Frammartino
Italy

Francisco Gózon
Venezuela / Hungary

Eric Mabillon
France

Răzvan Rădulescu
Romania

Niko Remus
Germany

Franz Rodenkirchen
Germany

Katriel Schory
Israel

Stefano Tealdi
Italy

Jani Thiltges
Luxembourg

Tristes Monroes

Gabriel Abrantes & Daniel Schmidt

Portugal / France / Brazil

synopsis

Two teenage girls: Jacques, a charming nympho; and Fredeline, a naïve trickster - struggle in post-earthquake Haiti. Disillusioned, Jacques puts an end to her romantic relationship with Fredeline, and plots to escape Haiti by seducing UN Soldiers, NGO workers and missionaries. Fredeline, desperate to get her back, ruins all of Jacques' relationships, and hastily persuades her they should pretend to be orphan sisters and flee Haiti by being adopted. They blackmail an adoption agent and are adopted by a Brazilian philanthropist, Natalia.

In Rio de Janeiro, Natalia, is instantly seduced, makes Jacques the cover girl for her charity foundation and throws her a lavish birthday party in a favela. Fredeline, fearing Natalia is stealing Jacques, sabotages the events. Distraught, Jacques flees Rio as a stowaway on a cruise ship. Natalia, turning her favors to Fredeline, insists they take a vacation to recuperate from the traumas and coincidentally they board the same cruise ship.

A series of onboard calamities result in their incarceration, but the three manage to flee the ship while it is anchored at Haiti's luxury port. They chase one another back to their village, reunite, and form a strange new family.

Two elements: the contemporary tragedy in Haiti and screwball comedy.

script & intention

Tristes Monroes will juxtapose two elements; the contemporary tragedy in Haiti and screwball comedy. It will be a political satire lampooning global class relations through a variety of caricatures and slapstick gags.

The film will target the absurdities surrounding aid and development in Haiti. In it many figures are caricatured: NGO workers that arrived in Port-au-Prince wearing t-shirts with Earthquake 2010 written on them, carrying solar powered reading lights to distribute to the mostly illiterate population of Haiti; public figures organizing their visit to Haiti through their PR teams; celebrities adopting children from developing countries as a publicity stunt; the bureaucratic and chaotic system of governance in Haiti, where opening a business takes 600 days, a judge works 50 minutes per day and the president Michel Martelly is elected because of his renown for showing his behind; the UN bringing Nepalese Cholera to Haiti. These figures and institutions will be caricatured in an exaggerated way, comically satirizing their selfishness, corruption and absurdity.

Much of the houmor of the social satire will come from slapstick gags. At one point sleeping babies are snatched from an orphanage, thrown out of a third story window, and fall into a blanket still slumbering, later to be auctioned off to wealthy parents. Later, Natalia, the wealthy Brazilian philanthropist, hosts a posh party in a favela for her newly adopted daughters, that ends violently when a bee filled piñata is smashed open. This physical humour and social satire will be punctuated with absurdist non-sequiturs, such as a bear chasing a dimwit Nepalese UN soldier, a Louis Vuitton bag that is shaped like the Chihuahua that is being carried in it, and Jaques' and Fredeline's incongruous taste for milk baths.

The epic scale and beauty of Brazil and Haiti's landscapes will be prominent, contrasting with the vulgar and burlesque gags. Rio's Pao de Acucar Mountain, Natalia's modernist mansion, Niemeyer's futuristic Contemporary Art Museum, a luxurious cruise ship, and the beauty of the Haitian countryside will frame the slapstick antics of the film.

The main characters played by professional actors, so as to have a solid comedic base and capacity for the fast verbal sparring that characterizes much of the dialogue. The rest of the cast will be made up of local, non-professional actors. This is something we have done in our previous films, resulting in an idiosyncratic style synthesis of non-professional and professional modes of performance.

Gabriel Abrantes & Daniel Schmidt

writers & directors

Gabriel Abrantes and Daniel Schmidt have directed *A History of Mutual Respect* and *Palacios de Pena* together. Abrantes has directed 15 other short films and Schmidt has just premiered the *Unity of All things*, his first feature, at Locarno FF.

Their work has shown in places such as Toronto FF, Venice FF, Locarno FF, MIT List Center for the Arts, Centre Pompidou, Palais de Tokyo and Musée d'art Moderne.

A History of Mutual Respect won the Pardino d'Oro for at Locarno FF in 2010.

budget & financing

Mutual Respect Productions (PT), Filmes do Tejo (PT) and Filmes do Belier (FR) are associated to the project. The total budget is € 1.2M and € 600,000 have already been secured through the Portuguese Film Commission (ICA-PT). We are currently seeking a third European partner, and will search for funds from each producer's local film commission.

Furthermore we wish to search for remaining funds through European Union commissions - Eurimages, MEDIA, Ibermedia, as well as European broadcaster support.

Filming will take place over 6 weeks: 3 weeks in Haiti and 3 weeks in Brazil.

Tristes Monroes

Gabriel Abrantes & Daniel Schmidt

Portugal / France / Brazil

The small core crew will be composed mostly of French and Portuguese technicians, numbering around 18; filming in Haiti and Brazil will be backed up by local production team members.

distribution & sales

We are currently looking for a distributor and sales partnership. We believe this project has a commercial potential within an international art house market, especially in Portuguese and French speaking countries.

The sensual and political content of the script suffused with ribald slapstick comedy is striking. Schmidt and Abrantes' capacity for capturing the sublime and beautiful, as well as their unique style, already explored in *A History of Mutual Respect* and *Palacios de Pena*, will also contribute to this film's success.

production notes

production companies
Mutual Respect Productions
Rua da Barroca 59
1200 Lisbon
Portugal
T +351 21 343 0205
mutualrespectproductions@gmail.com

Filmes do Tejo
T +351 21 347 1087
www.filmesdotejo.pt

coproducer
Films du Belier
54 Rue René Boulanger
75010 Paris
France
T +33 1 44 90 99 83
contact@lesfilmsdubelier.fr

total production budget
€ 1.600.000

current financial need
€ 1.000.000

production status
€ 600.000 has been secured through the Portuguese financing system.

Mutual Respect Productions

Mutual Respect Productions founded in 2010 by Gabriel Abrantes, Natxo Checa and ZDB, Mutual Respect Productions has produced award winning short films which have screened at festivals worldwide: Venice, Locarno, Rotterdam, Venice, BAFICI, Jeonju and others.

Filmes do Tejo

Filmes do Tejo is one of the most established Portuguese Production Companies, having produced award-winning films such as *O Estranho Caso de Angélica* (2010) by Manoel de Oliveira, and many others.

Les Films du Bélier

Les Films du Bélier is a young French production company, having produced films such as *Un Poison Violent* (2010) by Katell Quillévéré, which screened at the 2011 IFFR.

Without the Implant

Giorgio Cugno

Italy

synopsis

On the peak of Mount Musiné, Alberto (40), feels in control. He flees there at night, when his flat mates, a group of amusing lunatics, are asleep. They all follow a rehab programme at a therapeutic community and are planning to shoot an amateur film about aliens. But Alberto has secretly decided to stop the medical treatment he's been taking for years...

Whilst the group's wacky film slowly proceeds, at the library where he occasionally works Alberto notices pretty Marta (15). Something about her strikes him: he starts to secretly follow her and she obsessively appears in his dreams. But as the effect of the medicines wears off, away from his mountain, it becomes more and more difficult for Alberto to remain in control. He faces his inner discomfort, while violent memories disrupt his routine. He finally gives up his acting role in the film.

One day he follows Marta home and spies through the window at the girl and her mother. This is where his turbulent memory was taking him, back to his place with his wife and daughter. But suddenly reality catches up on him: limits have been drawn and there's no going back. Alberto returns to the community and at the next medicine distribution, swallows his pills to be drawn once again into his chemical peace.

Far from everything, on a mountain peak, things seem under control...

script & intention

My first contact with a therapeutic community dates back to 2007, when I led a writing workshop there. It did not take me long to understand that the real walls of such places are not those surrounding the building but the outside, thicker, relational barriers made of stereotypes and prejudices. The friendship I struck up with many of its members was a driver to start collecting material for the script. The narrative world of *Without the Implant* was born.

If the story deals with the harsh reality of psychiatric disorders, the group of mates at its centre brings a thread of comedy that runs throughout the film. Their amusing attempt at moviemaking exposes the everyday obsessions of both the patients and the involuntary collaborators of the film, revealing the ambiguous boundary between 'sane' and 'ill'.

Alberto's disturbing obsession with Marta, which grows as the medicines wear off, is a slow preamble to the abrupt recognition of Marta as his estranged daughter. The final inevitable and apparent defeat, which brings Alberto back on his steps, reveals a humble understanding of his own limits, imposed by his mental illness but also by society.

Since the beginning I thought of the film as one big POV shot of the protagonist, Alberto; and through his eyes, of the real main character: control - which Alberto is trying to regain, but from which he is also escaping.

Apparently still in time, Mount Musinè is where Alberto feels "grown-up" enough so as to look at the horizon, which is too difficult to approach in reality.

I always imagined Alberto sort of crushed by his own impulse, and particularly by the immensity of the horizon, often too vast to be crossed even in his thoughts. Therefore, while shooting, the diversity between indoor and outdoor spaces will be greatly unbalanced, enhancing the depth of field in the first case and reducing it as much as possible in the second. The only exception to this will be on Mount Musiné, where the character feels at ease as he does indoors. Through images, this will underline Alberto's psychological condition.

The aesthetic of the images will be very close to reality, only slightly colder and unsaturated. The camera will only be handheld or mounted either on tripod or steady cam.

I would like the ambience sound to support and be present along the entire narrative evolution, using music as little as possible. Ambience sound at the beginning should be a mere reflection of reality and then gradually it will be combined with a distant, subtle, visceral sound: bass background sounds coming from underground to contaminate the main character's life.

Giorgio Cugno
writer & director

Giorgio Cugno (b. 1979, Torino) is a director, screenwriter, and actor. He studied direction and sculpture at the Accademia Albertina in Torino. After graduating he focused in the fields of art and film, primarily taking up the relationship between fiction and the documentary image. He directed numerous shorts and documentaries, all warmly received in Italy and on the international festival circuit.

In 2009 he took part in the collective film *Walls and Borders* (2009). The drama *Vacuum* (2012) in which he looked at the world through the eyes of a young mother struggling with the loss of her identity was his first feature. *Vacuum* was presented at the 13th European Film Festival of Lecce, where it won 4 awards, including the Jury Award and the FIPRESCI award. It was also selected at the 47th Karlovy Vary IFF, the 35th Villerupt's Italian FF,the 57th Seminci Valladolid IFF, the 4th Copenhagen IFF and the 13th Tbilisi IFF.

budget & financing

Founded in 2004, following the international Eurodoc experience, GraffitiDoc rapidly gained a solid reputation as a refined and high-level production company. Since its first works, mainly creative documentaries, GraffitiDoc developed projects alongside some of the best production companies on the European market, selected at prestigious festivals.
Having created a solid filmography and an efficient international network, since 2010 GraffitiDoc has extended its activity to the production of fiction films, participating at the EAVE PW in 2011, and serving as executive producer on the feature length debut of the French director Dyana Gaye, *Des Etoiles* (*Stars*), which opened at Toronto TIFF 2013.

distribution & sales

Following the success of Giorgio Cugno's first feature film, *Vacuum*, which was greatly appreciated and won several prizes at international film festivals around Europe, at GraffitiDoc we did not hesitate in taking up his new ambitious project. In *Vacuum*, Giorgio dealt with difficult emotional themes such as post-partum depression, without rhetoric and with a sharp and sensitive approach.

Again in *Without the Implant*, he handles a thorny issue such as mental illness avoiding prejudice and clichés; what's more, the film's recurring comic streak softens the theme, making it accessible to a larger cross-national audience.

Without the Implant

Giorgio Cugno

Italy

Giorgio Cugno's new project *Without the Implant* was part of the slate of projects GraffitiDoc presented to the MEDIA Programme in 2012, getting support for the development stage. Recently, the Torino Piemonte Film Commission has granted its full support to the project, which should be shot entirely within their region. The project is currently being discussed with RAI Cinema's New Talents sector and with Cinecittà Luce, the national distributor of promising first feature films, and an application for support to the Ministry of Culture will be sent next January. The automatic and well-functioning Italian tax credit will bring back 15% of the eligible expenses to the producers.

Discussions concerning a possible coproduction are to start soon; the first appointment was at the Mannheim MMP, where the project was invited to participate. Elements of interest for an international coproducer are the fact that a foreign actor could interpret the protagonist of the film. Part of the post-production phase could also be planned in the coproduction country.

The presence of a well-known international actor in the leading role should increase the film's chances to get a good distribution internationally. Therefore we intend to raise interest from a selected pool of international sales agents already in the pre-production stage.

The film has a good festival potential, because of its sophisticated, carefully measured artistic approach, and since the director is now on the festival programmers' watch-list, following the bursting artistic success of his debut. We believe *Without the implant* could be premièred at an 'A' festival, most likely in a parallel section.

On the domestic market, we aim at having Cinecittà Luce handling the film's distribution, as they reach a large part of the cinemas throughout Italy, ensuring a good penetration to an urban and busy public and holding a good network of DCP theatres.
We also intend to study a coherent strategy for an online distribution worldwide.

production notes

original title
Senza l'impianto

production company
GraffitiDoc srl
Corso Casale 2
10131 Turin
Italy
T +39 011 19508620
info@graffitidoc.it
www.graffitidoc.it

total production budget
€ 1.232.248

current financial need
€ 918.000

production status
end of development,
early financing stage

Enrica Capra
producer

Founder and CEO of GraffitiDoc, a Turin based company, she has produced documentaries for the international market, selected at international festivals and distributed all over Europe. Among them, *Dust*. *The Great Asbestos Trial* was selected and awarded prizes at festivals worldwide, including David di Donatello, Rio de Janeiro, Baghdad, Turin's Cinemambiente.

Recently she has been devoting herself to fiction, developing feature films (*Breaking Free*, by Belgian director Patric Jean; *Without the Implant*, by Giorgio Cugno) and line producing promising débuts like *Des Etoiles* by French director Dyana Gaye.

With a background in theatre and history, Enrica was a manager in the publishing sector for nearly a decade before entering the development team of a movie production company. After attending EURODOC in 2003-04, she set up GraffitiDoc with other partners. She graduated from EAVE in 2011.
Enrica served as Vice President of Doc/it, the Italian association of documentary professionals (2011-2013) and was member of the Jury at several international film festivals. She is a MEDIA Programme expert.

Freaking

Julia Ducournau

France

synopsis

Justine is 16, and still a kid. She's just had her first period, has no sex life, and challenges nothing, least of all the family's vegetarian obsession.
But as a precocious student, she gets into a prestigious veterinary school. School starts, and she flies the nest.
It's a rough landing in the drunken, oversexed reality of young adult life, especially as the traditional hazing season starts. Seniors subject newcomers to degrading rituals to select who will be members of the 'vet' family - or not.

During one test, Justine is forced to eat meat. She starts to change. Her body wants more, her sex drive explodes and the hazing releases in her a fury that she had no clue was there.
One day she loses it and starts a fight with a senior. She bites her face, rips off her cheek and eats it.
For Justine there's only one explanation to this barbaric move - she has become a cannibal.

As no one seems to notice the blood spilled on campus, Justine gradually slips into a paranoid fantasy state. The conviction that she is being set up leads her towards the irreparable.
When her first victim reappears with no bite marks on her face, Justine falls apart, realizing her mind has created the monster she thought she was in order to push her - finally - into womanhood.

We make our own monsters, then fear them for what they show us about ourselves.

script & intention

How does one become a woman - and is it always a good idea?

For me, femininity is an identity crisis, not a congenital condition. Something that happens to me, but doesn't define me.
When the crisis hits (breasts, curves and blood), femininity is not a consistent attribute: at times it should be played up, at times it should be hidden. *Not overdone*. Is it even possible to be too much of a woman?

Therefore, I need strategies to fend off the dangers of a world that suddenly wants something from me. But I wasn't born with these skills - I wasn't even born with these womanly attributes. In fact, I wasn't born a girl - it *happened* to me.
I have been exploring the symptoms of this crisis since making my short film *Junior*: the story of a tomboy growing into a girl. I've developed a weird theory: everyone is a boy at birth, but some of us - boys - mutate to become what society calls girls.
This isn't so much a psychological evolution as an organic revolution. A bloody one.

I use genre to uncover the inner workings of a shifting identity - one that is built or torn down, that flourishes or rots - and bring these mechanisms to the surface without overusing lackluster introspective monologue for description.
The fracture may be internal, but I can show it on the skin.
Deep down, my characters always feel like monsters; I let them become monsters for good.

In *Freaking*, I want to portray the transition from girlhood to womanhood. The physical transformation mentioned earlier is also an ethical one.

I think a girl becomes a woman when she learns to say 'no', by whatever means.
If becoming a girl means becoming a monster, becoming a woman means becoming a warrior.

16 year-old Justine learns she has cannibalistic urges. Through a taste for blood, she discovers herself, explores her desires, takes charge of her sexual urges, and, finally, enters adulthood.

Julia Ducournau
writer & director

Julia Ducournau (Paris, 1983) graduates from La Femis in 2008. She works as a story editor and a script consultant until 2011 when she directs her first short *Junior* (21'). The film is awarded in numerous international festivals among which Cannes Critics' Week, Premiers Plans Angers, Paris Cinema or Next Bucharest and is sold to TV in France (Canal+), Italy (RTI), Spain (Prisa TV) and Belgium (BeTV).

In 2012 she co-directs a TV feature for Canal+, *Mange*.

She's developing *Freaking*, her first feature-length film that is set to enter production in 2014.

budget & financing

Petit Film has been established in 2010. We've devoted our first two years to put together a slate of three films set to enter production one after the other year after year from 2012 on.

Freaking is the second one and probably also the most challenging one.

Throughout the development, we have had two unofficial partners advising the project and bringing us the necessary distance to assess the balance between the film's ambition and its potential. *Freaking* has been developed under the aegis of Thomas Pibarot (Le Pacte - French distributor) and Vincent Maraval (Wild Bunch - International sales).

distribution & sales

The reason why we felt we had to involve a distributor and a sales representative very early on is that we knew the positioning of the film would be a challenge: when one is asked to define the genre of *Junior* (Julia's first short film) one usually finds oneself juggling with many genres (horror, teen, comedy, coming-of-age, etc.). This didn't prevent the film's major success both domestically and internationally, selling to TV and winning mostly audience awards. *Freaking* is in the same vein but somehow more mature (both the characters and the film itself) and we want to make the right choices and launch coherent messages to the audience.

Freaking

Julia Ducournau

France

The film is a coproduction with Rouge International (FR). Arte/Cofinova 7, MEDIA development, the CNC and CICLIC - Région Centre are the financial partners attached.

The budget is around 3M€, maybe a bit higher if the film is an international coproduction.

Once the French distribution deal is brokered, we'll be able to presell pay TV (Canal+ or OCS) and hopefully Arte France (who have been supporting the film since the beginning). Depending on the level we manage to presell the film at we might look for an international coproduction. In the latter case, we could contemplate a shooting that would take place entirely abroad.

Schedule-wise, the idea is to secure both financing and cash flow by Cannes in order to shoot next summer.

Wild Bunch is a clear option because of their ability to handle a wide-ranging catalogue, their very strong presence in Cannes and a financial capacity that can make a difference when supporting a daring project (*Blue Is The Warmest Colour*, *Enter The Void*, *Declaration Of War*). What's even more important is to have Vincent Maraval, who is a true film lover, as an interlocutor.

The partner for the French distribution should combine financial risk-taking with tailor-made releasing in both art-house theatres and multiplexes, finding clever keys to promote the film rather than spending massively in the usual media. Jean Labadie's company, Le Pacte, has built a wonderful catalogue (*Gomorra*, *Waltz With Bashir*, *Drive*) in just a few years and was also an obvious door to knock on.

With the collaboration of these market players, we are already working on the potential of the film to shape it as a strong festival contender with a twist capable of moving both audiences and film connoisseurs.

production notes

original title
Grave

production company
Petit Film
13 boulevard Rochechouart
75009 Paris
France
T +33 1 74 30 37 90
desforets@petit-film.com

coproducer
Rouge International - France

total production budget
€ 3.000.000

current financial need
€ 2.500.000

production status
advanced development,
early financing

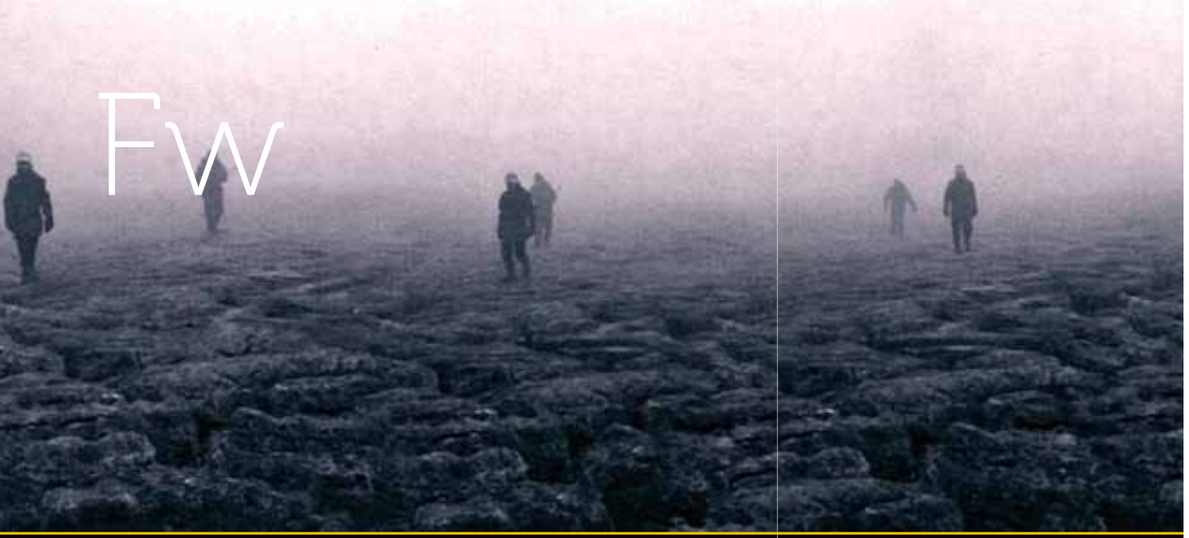
Jean des Forêts

producer

Based in Paris, Jean des Forêts (Paris, 1976) works in the production field for 15 years. Since 2010, he operates from his own company, Petit Film, where he produces one film per year as main producer and up to three titles as minority partner.

His productions include *Leones* by Jazmín López (Venice Orizzonti 2012), *Agua Fría De Mar* by Paz Fábrega (Tiger Award, Rotterdam 2010), *Heros* by Bruno Merle (Cannes Critic's Week 2007).

Currently in the line-up are *Tonight And The People* by Neïl Beloufa, *EL 5* by Adrián Biniez, *40 Days of Silence* by Saodat Ismailova, all of which are to premiere internationally in 2014.



Frontier

Daniel Elliott

United Kingdom

synopsis

Joshua (23) is a Soldier in the British Army. His baby daughter, Beth, has become his sense of purpose. He feels a profound responsibility to provide for her in a real and whole family unit.

He works tirelessly to achieve officer promotion, believing this will overcome reservations held by his fiancée, Karen, and convince her of his qualities as husband and provider. In the evenings he cares for his housebound mother. She is a burden, for which he feels both duty and resentment—a living reminder of his troubled upbringing.

Joshua is unnerved by the arrival of a returning soldier - Private Reese - whose past is intimately linked with his own. A spiralling conflict with Reese quickly becomes the external manifestation of the conflict within Joshua himself.

Joshua's stature within his platoon shifts. If his chance of promotion is lost his ambitions for family and fatherhood will collapse. His whole being is threatened. And the soldier knows what to do when threatened.

He retrieves a contraband weapon from its hiding place and steps towards his enemy. He looks Reese in the eye, and shoots.

Frontier is the end-game of a man's private battle to belong: a war film without war, on another field of battle.

script & intention

Frontier takes its audience through a door marked PRIVATE into the working reality of the military and the psyche of one of its young men. Joshua is a soldier who, shaped by his mother and structured by the Army, lives in a state of perpetual motion - towards promotion and fatherhood - motorised by a deep-seated fear of his own fallibility. The military and family unit serve as a crucible in which to explore tensions between individual and institution, and the universal conflicts we all face in seeking to achieve balance between the responsibilities of work and family.

Frontier is character-driven, employing elements of mystery and psychological horror to create a tense, kinetic experience that gets under the skin of anxieties faced by us all.

Frontier will move inside the rhythms of an institution that remains cinematically unexplored. The audience will experience an intimate reality inside the military garrison via the activities of a Private, its most abundant and expendable resource. The demands it makes upon his body, his psyche and emotions; the skills the military teaches him, the life it gives him; its tensions with the civilian parts of his life and self. This complex world of collective relationships and the conflicts within them will be rendered without stereotype, cliché or judgement.

The garrison and the various iterations of family home that we find in *Frontier* - the cluttered rooms of Margaret's desolate bungalow; the middle class normality of Karen's parents' home; the ambivalent promise contained in the married quarters that might be Joshua's new family home - embody the institutions Joshua struggles inside of. His movements are charged with the tension he feels within them.

I'm fascinated by the connection between the individual, their body and the landscape they inhabit; and the military working class landscape is one I've lived in and understand. My camera will move fluidly with Joshua and his trained physicality through the corridors, hallways, stairwells, bedrooms and dormitories of the garrison and family house. *Frontier* will be a film of motion and controlled aggression, in which external objects become resonant motifs whose meanings evolve with the progression of the narrative. It will be scored with the sounds of movement and struggle, conflict and dying that characterise Joshua's internal and external worlds.

Frontier offers a visceral and compelling experience of stark military and domestic landscapes, within a thoroughly modern context.

Daniel Elliott
writer & director

Born in the North East of England, Daniel studied film at the University of Northumbria in Newcastle. His graduation films won Best Fiction and Best Non-Fiction prizes at the Royal Television Society Awards.

His next film, *Fender Bender*, won the PRIX U.I.P. for Best European Short Film Award at Tampere Film Festival and was nominated for Best European Short Film at the European Academy Awards.

The Making of Parts premiered in Competition at Venice Film Festival where he won his second PRIX U.I.P. for Best European Short Film and another European Academy Award Nomination.

Jade premiered in Competition at Berlin Film Festival where he won the Silver Bear and was BAFTA Nominated for Best Short Film the following year. Daniel's work has screened at hundreds of international film festivals and won more than 30 international awards and nominations.

budget & financing

Third Films is committed to developing films with the express intention of crossing the divide between artistic concerns and financial considerations. Creative vision and lyrical, provocative content are the cornerstones of the choices that we make. However we seek always to ensure a strong financial model and audience base on which to make these choices.

Frontier is the first dramatic feature for Daniel Elliott. Third Films produced his award winning shorts *Jade* and *The Making of Parts*, which we presented at Berlin (2009) and Venice (2006) respectively. These films marked Daniel as a creative force in UK filmmaking and their international success in prizes and sales show there is a market for the types of films that Third makes with Daniel.
The budget for *Frontier* is € 1.1m and we are in discussions with partners from across Britain with the BFI being central to the finance plan.

We have identified Scotland as a great shooting location for this film as well as significant potential source of finance, and Scotland's national screen agency has been tracking the project during development. Thus we are working with Brocken Spectre as Scottish co-producers.

It is important that we do not limit the financing to sources from the British Isles only and we will also look to a European coproducer to help us secure European finance, including i2i (as the project was funded for development by MEDIA).

We will also cashflow a percentage of the UK Producers Tax Credit and incorporate this in the budget. There are several firms in the UK who offer this service.

Frontier

Daniel Elliott

United Kingdom

distribution & sales

Auteur cinema has demonstrated its significant sales potential for European films and *Frontier* is the debut of Daniel Elliott, who fits into this category. Daniel is a director of huge international potential, proved by his winning at several European festivals with his short films *The Making of Parts* and *Jade*. We believe that *Frontier* will have a life in cinemas and festivals at a national and international level as it deals with prescient subject matter that is relevant far beyond the UK.

There is interest from several UK distributors but it remains to be seen if we are required by financiers to commit to a deal prior to production.

Having the correct sales agent on board prior to production is important to us as a dynamic strategy for festivals and sales can be worked on concurrently to the film being made. We are in discussion with several companies who we feel are a good fit for this film and Daniel's distinctive style.

The world premiere of *Frontier* is vital and a competition slot at an A list festival is the aim: Cannes, Venice, Toronto or Berlin. We have strong relationships with all of these festivals and Daniel has been awarded at both Berlin and Venice. Following such a premiere we believe that to secure sales we need to ensure a long festival life and build word of mouth on the film to achieve our aim of distribution across the globe. A festival run is only part of the aim; we definitely understand the importance of such activity but we also acknowledge that sales to distributors are what help generate real audience figures, and a potential following for Daniel as a director. We are therefore keen to collaborate with distributors as well as our sales company.

production notes

production company
Third Films
Samm Haillay
Kingsland Church Studios
Priory Green, Byker
Newcastle upon Tyne
NE6 2DW
England
T +44 (0) 7866 5595421
sammhaillay@gmail.com
office@thirdfilms.co.uk
www.thirdfilms.co.uk

coproducer
Brocken Spectre - Scotland UK

total production budget
€ 1.375.000

current financial need
€ 1.220.000

production status
financing

Samm Haillay
producer

Samm Haillay founded independent production company Third with Duane Hopkins in 2001. He produced Hopkins' multi-award winning short films and feature debut *Better Things*, which premiered to critical acclaim at International Critics Week, Cannes in 2008.

Samm also produced Hopkins' multi-channel film installations series *Sunday*. As well as producing all of Hopkins' film and galley work Samm produces a number of other talented directors work through Third including the BAFTA nominated, Silver Bear winning *Jade* by Daniel Elliott. Samm's short film productions have won over 45 awards inc. Berlin, Venice Edinburgh, and Chicago and in 2010 he coproduced Gillian Wearing's feature debut *Self Made*.

A member of BAFTA, EAVE and ACE, Samm sat on the short film jury in Berlin 2010. Samm is also an Associate Senior Lecturer in Film Production at Teesside University, a group leader for EAVE, a board member of Berwick Film and Media Arts Festival and a patron of the Underwire Film Festival.

Lily and the Dragonflies

René Guerra

Brazil

synopsis

In the city of São Paulo two stories are interconnected by a decadent building within the city's downtown sex district. Lily and Miranda live door to door. Lily has always been somewhat foolish, but after the removal of her breasts due to cancer, her journey takes a different course: she falls in love with Miranda, a transvestite who works as a reseller of transvestite accessories. Miranda goes through hard times: her boyfriend is in jail and she decides to turn herself in at the station where he is being held, in an innocent effort to remain close to him. While incarcerated, she is rejected by her boyfriend and raped by all of his cellmates. Lily decides to help Miranda, but for that she must build a new identity that can be respected in that underworld. Lily dresses as a man. Miranda, already out, begins to use violent methods to dominate other transvestites, becoming the most feared bawd downtown. The transvestites get together to come up with a plan to kill her. Lily asks for the help of the Dragonflies, malformed transvestites who hide in the city's Central Park. The Dragonflies help Lily find Miranda and tell her about the ambush. Miranda doesn't listen and is attacked by a large group of transvestites armed with razors.
Lily finds Miranda again at the park. Miranda is completely destroyed, her gaze seems to be off. Lily promises to take care of Miranda forever. Both of them just sit there, man and woman, two armours torn and inverted, like Adam and Eve, in a dirty paradise in downtown São Paulo.

Once upon a time, in a gothic building far far away, a breastless woman falls in love with a suicidal transvestite.

script & intention

While in Russia, during the first FrameWork workshop, I had a dream. I woke up in the middle of the night to jot it down on a notebook; I always do that, I have a Jungian therapist. The following day when I returned to the second script discussion with Franz Rodenkirchen, it felt like a cinematographic therapy session. In my dream, I had inherited the body of a transvestite to direct my film. To inherit this body meant to wear it, experience it, feel it under my skin, make gestures and walk with it; it meant to understand why I always throw my hands up in the air like Carmen Miranda and why my shoes need to be sturdy. At the end of the day I looked for the transvestite so I could give her back the body, completely worn out. She had left me a note: "My dear, now it's definitely yours."

Lily and the Dragonflies is an immersion into the underworld of transvestites in downtown São Paulo, a world made up of fables and urban tales. It is where ghouls and ghosts with no official identity reside; most of their bodies are given pauper's burials; most often than not, their unsolved murders turn into statistics for they are seldom investigated because, as the cops say, "each corpse gives out its own stink". The stories of the downtown transvestites are basically orally transmitted. Their memories live on in the tales passed on by the survivors, embellished with tragic, fantastical undertones, sometimes to serve as a warning to the younger ones and to remind them of the path of those who fell into this life, like Alice fell into the hole in the search for the White Rabbit. These are my heroines, those who reinvented themselves, building up a kind of armour that allows them to survive in this world without becoming anonymous victims.

Lily and the Dragonflies is a story about the love of a woman for a transvestite, a story that follows the deconstruction of a suit of armour and the construction of a new one. Miranda, the transvestite, must face everything and everyone so that she can be close to the man she loves, even at the cost of her own life. And Lily, who needs to reinvent herself, creates a suit of armour so she can set out on her journey out into the world in the search for Miranda.

To shoot a transvestite is to capture two presences in one body and that alone is a nature's event. Formality may help me balance such a strong image, for we will be working with transsexual actresses. They always say with irony and humour: "If you're working with transvestites, work with us, it will be cheaper because the special effects are already built-in". The journey of *Lily and the Dragonflies* is full of little details and great learning experiences.

René Guerra
writer & director

René Guerra was born in the Northeast of Brazil. He graduated in Cinema at FAAP in 2006, same year he participated in the Berlinale Talent Campus.

Director of films and theatre plays, he made his first short in 2008, *The Shoes of Aristeu*, which screened in more than 60 festivals around the world, including Clermont-Ferrand, Santa Maria da Feira and Regensburg. It was also shortlisted for the Academy Awards and received more than 30 awards.

In 2009 he directed *Home*, a 7-min- short as part of the Fucking Different Project, screened at the Berlinale, 2010.

In 2012 René directed the documentary *Who's Afraid of Cris Negão?*, also part of the research on the transvestite universe. *Lily and the Dragonflies* is René's first feature project, and it has been selected to five development labs: BRLab (2011), Taller Colón (2011), Rotterdam Lab (2012), EAVE Puentes Australab (2012) and most recently to TFL's FrameWork.

budget & financing

Preta Portê Filmes aims to develop audiovisual projects that combine art and communication for a diversified market. *Lily and the Dragonflies* is the result of the work we have been doing with director René Guerra since *The Shoes of Aristeu*, his first short, and the documentary *Who's afraid of Cris Negão?*, an investigation into the transvestite universe and gender identity.

Transvestites are still placed inside an underworld, victims of constant violence from society. Through this contact came a new perception on how they build these characters that use the same violence directed to them as armour that allows them to survive.

distribution & sales

For a film that is so important to us and with such a delicate subject, finding a partner for Lily and the Dragonflies is not easy. We wish to find a foreign partner that can collaborate with the development and distribution, it is important that together we assure the universality of the film.

This is the first feature film of director René Guerra and I need to assure that the spirit of the project is kept until the end of the process. That is why our potential partners should present a body of work that matches our beliefs, films that communicate in a larger sense, beyond the basic needs of the market.

Lily and the Dragonflies

René Guerra

Brazil

We seek projects that are not only of great artistic relevance, but also deal with contemporary issues and a universal sense of human emotions. As a young producer, I find this film very challenging and we keep on working with projects with the same theme that are the grounds for our research. Searching for relevant stories with great potential and a creative partnership with the director is one of my main goals as a producer.

We are moved by the challenge of winning audiences in Brazil and abroad. We have applied for PROAC (a regional fund in the state of São Paulo), from which we expect to get € 300,000 for production and we will apply for other Brazilian funds until the end of the year. We have participated of other Labs - BrLab, Taller Colón, Rotterdam Lab and EAVE Puentes Australab, in which we won a prize of € 30,000 for post-production and met potential partners for co-production. I consider FrameWork the necessary space for developing international partnerships for *Lily and the Dragonflies* that will be shot in 2014.

This is crucial to understanding our project and building a solid partnership, specially concerning its international visibility. For *Lily and the Dragonflies*, we are seeking sales and potential partners that could help the film move around the world.

Our primary target: Brazil holds the largest gay community in the world, that promotes important events such as the Gay Parade (the biggest in the world) and there are a lot of potential investors in this group. This is our most solid and reliable audience, although our previous films have a history of reaching the 'regular' spectators, winning several prizes of public and critic.

We are aware of the film's potential; we believe *Lily and the Dragonflies* will have an international career, which will lead to a more open distribution circuit. We also have made contact with some sales agents that are very interested in the project, but we hope that our participation in FrameWork will help us elaborate more to actually close deals with partners, sales agents and distributors.

production notes

original title
Lili e as Libélulas

production company
Preta Portê Filmes
R. General Góis Monteiro 301, Perdizes
São Paulo, SP - 05029000
Brazil

total production budget
€ 785.243,92

current financial need
€ 755.243,92

production status
script development, financing

Juliana Vicente

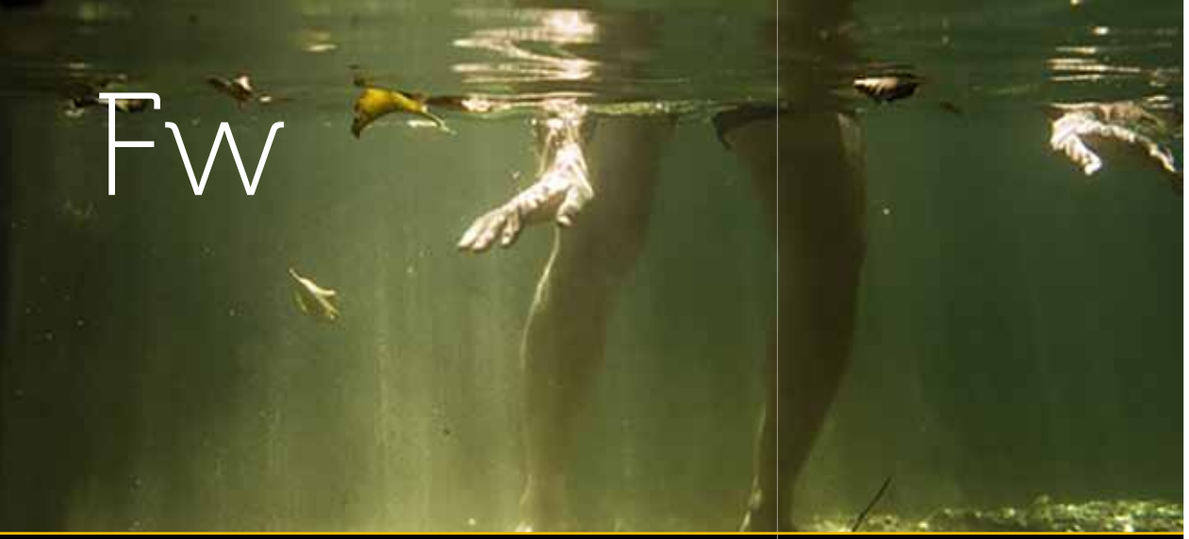
producer

Juliana Vicente (1984, Brazil) is a producer, director and founder of Preta Portê Filmes, a company based in São Paulo, Brazil. She studied Cinema at FAAP and EICTV, Cuba.

She produced over 20 shorts that were in important festivals - Berlinale, IFFR, TIFF, IDFA, Clermont-Ferrand and Amiens, receiving 95 awards, including *The Shoes of Aristeu*, by René Guerra, shortlisted for the Academy Awards.

She produced *Anna K.*, a performative feature film by J. R. Aguilar, one of the most important visual artists in Brazil. She also did *Marighella*, a music video by the famous rap group Racionais MCs that won MTV's Best Video award in 2012.

In 2013, she is coproducing *Me & my stepbrother*, a short with funding from CNC (FR) and MINC (BR). As a director she did shorts, docs for TV, such as *Drift* (awarded at the NY Intl. TV & Film Awards), *Mauá Surroundings* (IDFA, TIFF) and is now shooting a documentary about education in Pantanal, Brazil.



No One's Boy

Fernando Guzzoni

Chile / France

synopsis

Santiago, 2013. Jesús (18) is in search of his identity. He dances with a Korean dance group, draws animations and cultivates a look related to that. He lives with his father Hector (53) who works away from home. The recent death of Angela, Jesús' mother and Hector's wife, has forced them to redesign their co-living. They live in an apartment where the TV and silence make up for their incapability to communicate.

Hector has a relationship with a younger woman and a conflict at his work that has him in an ethical dilemma. He seems tired of his son and he sees his son's tastes and friends with distrust. As time goes by, the distance between them grows.

One night, Jesús finds himself involved in a murder with three other young boys. The police cannot find them and the media start covering the news. Jesús, immersed in a state of panic and feeling guilty, decides to tell everything to his father. Hector sends him to the south of Chile, to a small village surrounded by nature, where he intends to hide him for a while. Keeping the secret begins to make things difficult for him. One day, he decides to go to pick Jesús up, but instead of taking him back home, he surprisingly turns him in.

A journey through two generations in Chile today.
A journey reflecting on the lack of communication, on love, betrayal and guilt.

script & intention

The script is in an advanced stage. The film has a naturalist aesthetic in its mise-en-scène and acting. *No One's Boy* is a reflection about a father and a son. An outlook of Chile represented by two generations. Hector is a man who experienced a dictatorship and the return to democracy, and who has learned to look after the small space that is his own. Jesús was born with the cultural influence of the foreign and the postmodern vertigo.

The film shows characters that live by their own ethics and morale. Through Jesús I want to show a young man who is in search of his sexual, political and labour identity, and who is not even sure that his search will ever get anywhere; the exercise of guilt and the daily violence away from moralism and convictions.

Through the father's outlook, we intend to figure out a tradition that has to do with the masculine world, with rules, with punishment and the seal of a Christian Jewish tradition that permanently makes double moral standards clash. They have both inherited guilt and evasion. The idea is to create a confusion in which the ethical dilemma between the characters responds to their most immediate motivations, where betrayal, love and the incapacity to deal with guilt, appear.

Reality between Hector and Jesús will become strained. What we perceive will not have an only truth or only one way to be understood. This is why I'm interested in showing characters that are paradoxical and contradictory.

Another element I would like to explore is the appearance, image and vision world. Characters that cultivate aesthetics, a television set, vision problems, the idea of us being spectators tuned in to a media distorted perspective, in which looks are modelled and in which characters may be "the news of the day".

Guilt works in Jesús from the moment he sees it on the television, as if the mentioning of the murder settles it down in his living room, his bedroom and his conscience at the exact moment he saw it projected. The images of the news have an influence in the lives of the characters; they move them closer to a reality that would otherwise be forgotten.

With *No One's Boy* I would like to explore the most sensitive place between two people who, despite their blood ties, are in a state of lack of communication and emptiness. The paradox between two people that more than father and son are two strangers.

Fernando Guzzoni
writer & director

In 2008, Fernando Guzzoni screened *La Colorina* (documentary) in Competition in Festival des Films du Monde.

He was awarded with the Best Director Award in SANFIC and Best Movie Award, Trieste. *Carne de Perro*, written during the Cannes Film Festival Résidence, was his first long feature fiction film (2012).

The film was given the "New Directors" Award in the San Sebastian Festival; the Ingmar Bergman Award (Gothenburg); Best Opera Prima (Havana); Best Actor (Punta del Este); Rail D'Oc (Toulouse) and it was selected in more than 30 international festivals. *No One's Boy* is his second fiction feature film.

budget & financing

We now have in our hands a strong script that was selected at the San Sebastian coproduction market (2013) and that will be in the next Ventana Sur (Argentina); perfect places to discuss with sales agents and potential coproducers.

Fernando is working on the casting with the aim to create a workshop with young men between 17-25 years old who are part of urban tribes. Alejandro Goïc (the main character in his previous film) will play the father - this is a huge guarantee of quality.

Even with a modest budget, producing *No One's Boy* has become a difficult wager. It is a film with no cast or so-called "marketable" elements.

distribution & sales

After producing Fernando Guzzoni's first feature film *Carne de perro* (Best Film Award San Sebastian 2012, Ingmar Bergman Prize Gothenburg, Best First Film in Valdivia and in Havana, Best Actor Punta del Este...) we decided to commit ourselves to his new project; we are not only convinced by Fernando's talent, we are also profoundly taken by the story he proposes to tell.

No One's Boy, without being voyeuristic, or judgmental, plunges us into the world of Jesus and his father Hector in today's Chile. The story makes us question human nature and acts of extreme violence that are carried out day after day across the world.

No One's Boy

Fernando Guzzoni

Chile / France

It is quite simply a creative, political and social act. We shall do our best to gather different partners around the project who share our convictions: quite naturally in Chile - Solita Producciones - with the Corfo (already acquired) and the Audiovisual Public Fund (just submitted); France with Aide aux Cinémas du Monde and the minimum guarantee of a distributor for theatrical and video rights, as well as the Netherlands - Lemming Film - with the Dutch Film Fund or perhaps Germany or Norway. Lastly - there is TorinoFilmLab, one of the rare strategic and economic challenges that may fulfill the ambition of this project and its international reception.

We all know how essential it is in our strategy to get the various financial supports to begin preparation in March, followed by principal photography in July/ August 2014.

Beyond the artistic dimension, the care brought to the production is essential, insuring a high technical level from shooting to postproduction.
We are aiming to be selected at an international A-festival. Taking into account the calendar, the first meeting will be Berlin, a perfect starting place for the film's promotion, but we do not exclude Cannes and Venice. JBA Production has a lot of experience in this field (20 films at Cannes, 5 films in Venice). We are also aware of the importance of good press being published at these festivals. We may also count on a dynamic sales agent who will promote the film as much as possible during the event.

Appropriate promotional tools, selected press contacts, the gathering of all the institutions and partners who are behind the project, are the basis of the promotion to be put into action. Without underestimating the considerable work carried out by the coproducers: multiplying promotion and future broadcasting after a theatrical release, DVD and VOD.

production notes

original title
Niño Nadie

production companies
Solita producciones ltda.
Matilde Salamanca 950 depto 1204, providencia,
Santiago - Chile
Paz Urrutia
T +56996791920
purrutiav@gmail.com

JBA production
52 rue Charlot 75003 Paris - France
Jacques Bidou & Marianne Dumoulin
T+33 1 48 048460
mariannedumoulin@jbaproduction.com
www.jbaproduction.com

coproducer
Lemming Film
Valschermkade 36F, 1059 CD Amsterdam - Netherlands
Eva Eisenloeffel
T+31206610424
info@lemmingfilm.com
www.lemmingfilm.com

total production budget
€ 624.822

current financial need
€ 600.000

production status
in financing

Marianne Dumoulin
producer

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 100 films. In 2013, JBA had two films selected in Competition at Venice FF, *The Rooftops* by Merzak Allouache and *Stray Dogs* by Tsai Ming-Liang (Grand Price of the Jury), one in editing *Cain's Children* by Marcell Gero and two others in production: *Evita* by Pablo Agüero and *No One's Boy* by Fernando Guzzoni.

Paz Urrutia
producer

Solita has produced documentaries like *Red Eyes*, *Juan Downey* and *La Colorina*. They are currently producing the full-length film *No One's Boy* by Fernando Guzzoni, a documentary about the poet Enrique Lihn and the historical mini series *Winnipeg*.

Fw

Mountain

Yaelle Kayam

Israel

synopsis

Tzvia (30), lives with her husband and their four children in the Jewish cemetery on the Mount of Olives in Jerusalem. Tzvia's life is made up of a routine of housework and raising the children. During daytime, she is left alone on the mountain, and goes for walks in the cemetery; she tries to start up conversations with the different visitors, joins funerals and befriends the Palestinian caretaker of the graveyard.

At night, she tries to connect with her husband, Reuven. There is a great distance between them. Out of frustration, one night, Tzvia goes out for a walk on the mountain and is exposed to a nightly occurrence - men standing by the gate of the mountaintop, while women in minimal clothing offer their bodies for money. From that night onwards, Tzvia becomes a regular viewer, and even starts bringing warm meals, offering them to the men and women. The nocturnal events that she witnesses again and again, and the sense of detachment she feels from her husband, lead her to commit an unforgivable act.

Living inside the oldest cemetery in Jerusalem, waiting for a prophecy to come true, she is looking for solace among the ancient tombs.

script & intention

The Mount of Olives is sacred to the three monotheist religions and hosts the oldest Jewish cemetery in the world. Every day, tourists from around the globe visit its ancient tombs, unaware of the real family that is living and raising their children in a house inside. I was first drawn to the mountain when I heard about this family. From their kitchen window, beyond the rows of headstones, you can clearly see the Temple Mount and its golden dome. It is believed that the Jewish Messiah will come from the Temple Mount and will start the era of redemption. The tension between the daily routine of housework in a small and dense kitchen to the expectation of salvation is what started Tzvia's character.

I am interested in exploring characters through the use of landscape, and placing them in extreme settings that both limit them and enable their transformation. In my short film *Diploma* (Cinefondation 3rd Prize, Cannes Film Festival 2009) I followed the dilemmas and struggles of a Palestinian boy in the unique setting of the city of Hebron in the West Bank. Here, I would like to explore the physical and spiritual predicament of a housewife, in a tremendously charged location at the crossroads of the world's three major religions.

The film is constructed of small events and nuances that collide and form a peak. In a way, like a mountain, that is formed slowly, through inner tectonic forces. I would like to create a world with a rhythm of its own, using the unique setting of the mountain, the "sea of tombs" that covers it, and the sounds that surround it: church bells, Muezzin prayers, Jewish prayers and silence.

Yaelle Kayam
writer & director

Yaelle Kayam (1979, Israel) is a filmmaker and a journalist. She studied film at the Victorian College of the Arts, Melbourne, Australia and at the Sam Spiegel Film & Television School in Jerusalem.

Her graduate film *Diploma* (22 min) won 3rd place at the Cinefondation, Cannes Film Festival 2009. *Diploma* was screened in more than 70 festivals worldwide, won 14 international awards, was purchased for screening by the French TV-company Canal+ and screened at the Museum of Modern Art in New York.

Her feature script *Providence* (in development) has received the following development scholarships: Cinefondation, 2010 Berlin 24\7 Scholarship - Cooperation between the Israeli Film Fund and the Berlin Brandenburg Film 2010, Sundance Script Lab 2011.

Mountain has received the following development awards: Rehovot Women Film Festival 2011, the Jerusalem Film Fund development grant 2012, production grant 2013, and Script&Pitch and FrameWork participation. *Mountain* will be Yaelle's debut feature film.

budget & financing

July August Productions, in its 10 years of existence, has produced and coproduced around 15 feature films. We tend to work with filmmakers who we find intriguing and that have a unique voice. Yaelle Kayam is someone like that. *Mountain* is a unique story that we would love to see on the screen. It is a "small" film in terms of budget, but still needs the time and patience to make it just right.

With a budget of € 580,407, we have already secured € 75,000 from the Israeli Film Fund and are awaiting an additional amount on their second stage. We also have secured € 160,000 from the Jerusalem Film Fund.

distribution & sales

We strongly believe that *Mountain* will appeal to an international audience. The film embodies within it themes that correspond with the subconscious and localizes them at the Mount of Olives in Jerusalem.

A visually striking site that seems to be timeless and contemporary at the same time. Within this realm director Yaelle Kayam brings together compelling characters and creates a unique experience.

We trust that just like Kayam's short film *Diploma* that was successful in the festival circuit, and won numerous international awards, *Mountain* will find its place in one of the major film festivals

Mountain

Yaelle Kayam

Israel

Although Israel and Denmark do not have a coproduction treaty, the script of *Mountain* appealed so much to Vibeke Windelov from Windelov/Lassen ApS that she applied to the Danish Film Institute and received € 50,000 investment in the film. We submitted the script to the World Cinema Support Fund in France and plan to connect to a German producer in order to raise money from the German market as well.

Nevertheless, we still need around € 300,000 in order to start shooting as planned in the beginning of February 2014.

and from there on we will build the distribution strategy alongside our festival strategy and in related communities. At this stage we are seeking world sales agents in order to activate early publicity among potential distributors and the film's audience.

production notes

original title
Ha'har

production company
July August Productions
6 Beit Hilel St.
Tel Aviv 6701706
Israel
T +972-35100223
mail@jap.co.il

coproducer
Windelov/Lassen ApS - Denmark

total production budget
€ 580.407

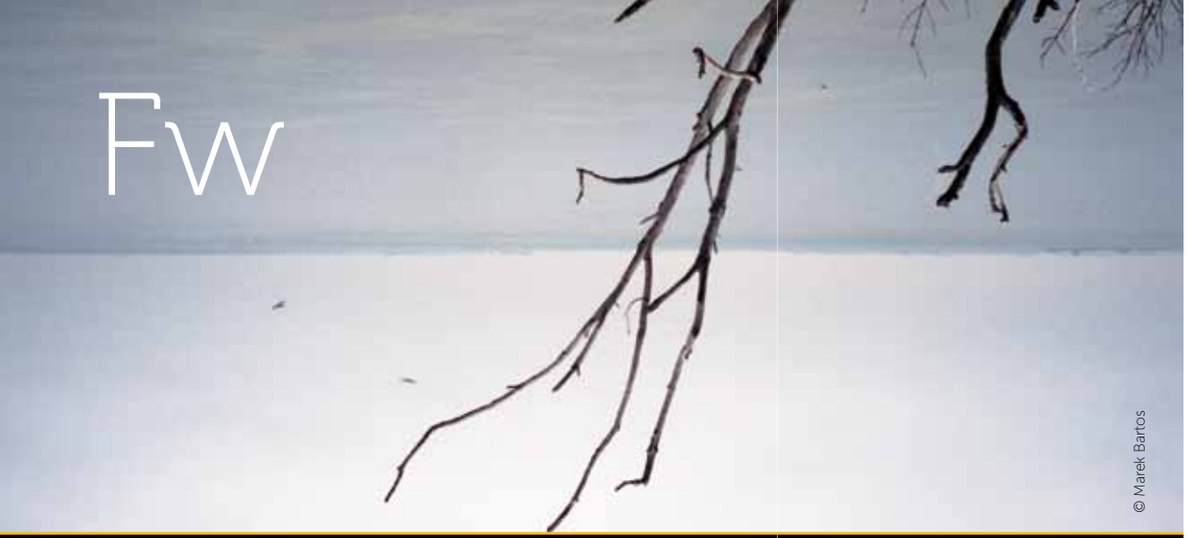
current financial need
€ 300.000

production status
casting and financing

Eilon Ratzkovsky

producer

Eilon Ratzkovsky is Chief Producer/CEO of July-August Productions (JAP). JAP is an independent production company specialising in feature films and television productions. Since its establishment (2004), the company is considered to be one of the fastest-rising production companies in Israel. Over the past years JAP produced numerous feature films and TV series. Among its productions are: *The Band's Visit* by Eran Kolirin - winner of 3 awards at the Cannes IFF 2007, and more than 54 international prizes; *Funeral at Noon* by Adam Sanderson, 2013 San Sebastian IFF - New Directors category. *The Exchange* by Eran Kolirin - 68th Venice IFF 2011, Main Competition; *A Beautiful Valley* by Hadar Friedlich - Jerusalem IFF, First Film Award; *Seven Days* by Ronit Elkabetz and Shlomi Elkabetz - opening film at the Critic's Week 2008, winner of Jerusalem IFF 2008; *Naomi* by Eitan Zur - 67th Venice IFF 2010, Critics' Week; *The Champagne Spy* by Nadav Schirman - Best Documentary, Israeli Academy Awards 2007, nominated for the EFA Awards2007. Several projects are in various stages of production: *Zero Motivation* by Talya Lavie, *Longing* by Savi Gabizon and *The Vanishing Soldier* by Dani Rosenberg.



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Family Film

Olmo Omerzu

Czech Republic / France / Germany / Slovenia / Croatia

synopsis

Family Film breaks the family down into prime factors. Husband and wife set sail on the ocean, leaving their two children at home to explore the freedom offered them by the absence of parental supervision. But fear clouds the kids' seemingly carefree life after they lose contact with their parents: their boat capsizes in a storm and the father's beloved dog is lost. The timing of the parents' return corresponds with a tragedy at home. Their son lies in hospital, badly in need of a kidney transplant. Test results show that the father is in fact not related to the boy by blood. As the crisis climaxes, we leave the family for a desert island where the dog, having survived the boat wreck, struggles for survival - and not only his own.
Several years later a boat appears on the horizon. Half dead, the dog returns home, but where is the home, actually? In his eyes perhaps?

script & intention

In *Family Film* I play with the idea of alienation within the family unit, and I also investigate ways of "reassembling" the family. I am interested in what happens when we remove the figures of the king and queen from the "family game of chess": which family members become the main actors? How are the roles divided? How is responsibility transferred to others within the family? In order to discover the role that the family plays in today's society and which values it represents I dismantle and reconstruct the family into various possible functional units. The story features the family in several extremely tense situations, and it is the father's dog, marooned on a desert island, which ultimately saves the family from falling apart. Alienation manifests itself on several levels in the story. People entering the family apartment can be compared to characters walking onto a stage. The entrance area and the hall serve as the backstage where coats are removed to reveal a costume. The transition from the hall into the living room and bedroom is quiet and slow - a movement of inadvertent hesitation that pushes the body forward as each person conceals their secrets from their family or partner. For all family members entering their own flat at certain moments becomes like entering a stranger's home.

The motif of alienation also manifests itself in a bizarre game played by Anna and Kristina, a variation on Russian roulette, in which they tempt fate by taking the lift in the nude. Finally, the motif is also played out in the father's and mother's return home: with their exotic tan they visibly do not fit in and are distanced from the world they return to, excluded from it. The parents' trip exposes two worlds: the world of youth and the adult world. In the world of youth I concentrate on the manner in which the brother and sister express their conflict and the sense of freedom that after the initial euphoric period becomes ever more burdensome and binding. The brother and sister here are two equal characters - they both represent the remnants of the family. More than the fate of each individual character, I am interested in how the 'family' reconstitutes itself without the presence of the mother and father.

Beyond the story, *Family Film* focuses on a question derived from classical playwriting. In this respect I am interested in how a particular protagonist's position changes from the story's beginning to its end. Does a person in fact change? Is he or she capable of undergoing an internal transformation? I believe that people do not in fact change internally. At most we can achieve (self-) awareness, which allows us to continue clashing with events that wounded and marked us in the past. The question also remains to what extent the dog contributes to the calming of familial relationships or to what extent often unrelated events dictate the rhythm of life. The impact of the dog on the plot can be likened to divine intervention given that the form of salvation resembles chance. Does the father in the end actually see more deeply into his own fate? Has he ever had a choice in life? Maybe he has but, in conflict with the common conviction that humans today are autonomous, the fundamental feature of our time is that we are condemned to not having a real choice, something that we should seriously examine, question, and try to comprehend the laws of, even if all this brings us into conflict with our ideas and desires.

Family Film depicts all this through the family unit, specifically by means of those aspects that reveal the fragility of the material from which it is woven, especially in the face of tragedy.

A husband and wife set sail across the ocean, leaving their two children to explore the freedom of being home alone. The boat goes under, and so does the family.
A dog, stuck on a desert island, is their only hope.

Olmo Omerzu
co-writer & director

Olmo Omerzu was born in 1984 in Ljubljana. During his studies at FAMU in Prague he directed several short films and a 40-minute feature *The Second Act*. It was shown and awarded at several European festivals, and distributed in Czech, Slovak and Slovenian cinemas.

In 2011, Omerzu graduated from FAMU with his first fiction feature *A Night Too Young*, a Czech-Slovenian co-production. After the successful premiere in the Forum section of the 2012 Berlinale, the film was invited to numerous international festivals, winning several awards, including the Czech Film Critics' Award for the Discovery of the Year.

budget & financing

Endorfilm will be the delegate producer of the film. The company was established in 1999 by Jiri Konecny and it is one of the leading companies in the Czech Republic in the field of international coproductions. Their films were presented at numerous international festivals including two times Berlinale: *A Night Too Young* by Olmo Omerzu in 2012 and *Matchmaking Mayor* by Erika Hnikova in 2011 (Best Forum Film). Two times they were the national candidates for the Oscar nominations - this year it was *Made in Ash* by Iveta Grofova.

Family Film is planned as a Czech-French-German-Slovenian-Croatian coproduction with the support of Eurimages.

distribution & sales

After his successful debut film, *Family Film* is our second cooperation with Olmo Omerzu. *A Night Too Young* premiered in the Forum section of the 2012 Berlinale, the film was invited to numerous international festivals, winning several awards, including the Czech Film Critics' Award for the Discovery of the Year. It was theatrically released in the Czech Republic, Germany, Austria, Switzerland, Slovakia and Slovenia.

I would like to build on this success and promote Olmo Omerzu as the new promising talent, to establish and strenghten his position in the festival circuit and in the international distribution.

Family Film

Olmo Omerzu

Czech Republic / France / Germany / Slovenia / Croatia

The development of the project was supported by the Czech Film Fund, by the Slovenian Film Centre and the MEDIA Programme.

The production of the project was already supported by Czech Television (€ 213.000), by Slovenian Film Centre (€ 117.000) and by Mitteldeutsche Medienförderung MDM (€ 180.000).

The shooting should start in March 2014. All the winter city locations will be shot in Prague, all the sea and island locations will be shot in the Dubrovnik area in Croatia. The film will be shot in Czech language with Czech actors.

Our financing plan has a budget of € 1.499.635 with approx. 37% coming from the Czech Republic and 24% from France. The remaining finance is divided between the other coproducing countries and Eurimages.

The story of the film is unique, intriguing and highly emotional. It weaves together the perspectives of the youngsters, parents and a dog. This makes the film attractive for different audience groups. My intention with *Family Film* is to produce a high-profile cinematic film with a strong artistic expression. I believe that its quality can reach a significant audience.

We don't have an international sales agent attached to the project yet. The planned distribution strategy will hopefully start with the world premiere at a major festival, preferably Cannes or Berlinale, followed by national premieres in the film's home countries along with the festival run of the film.

production notes

original title
Rodinny Film

production company
endorfilm
Primeticka 4, 140 00 Praha 4,
Czech Republic
T/F +420 241 730 780
M +420 602 358 373
jiri@endorfilm.cz
www.endorfilm.cz

coproducers
Czech Television - Czech Republic
Rouge International - France
42film - Germany
Arsmedia - Slovenia
Studio dim - Croatia

total production budget
€ 1.499.635

current financial need
€ 682.000

production status
in development

Nebojsa Pop-Tasic
co-writer

Nebojsa Pop-Tasic, dramaturg, dramatist, musician and performer, born in Zemun (Yugoslavia) in 1962.

He published a book of theatrical poetry called *Verbatim* and two CD's: *Karlo Jederman* and *Pope loves you*. For his work in Slovenia as a dramaturg and dramatist he received several awards.

Jiri Konecny
producer

Jiri Konecny (1973) is a Prague based producer of fiction and documentary films, founder and owner of the production company *endorfilm*.

Graduate in 2001 from University of Commerce, Prague and in 2004 from FAMU Prague. Graduate from EAVE in 2007. Producer On The Move - IFF Cannes 2008.

Godless

Ralitza Petrova

Bulgaria

synopsis

In a Bulgarian town, at the foothills of a fearful mountain, Gana looks after elderly people, while trafficking their ID cards with her boyfriend Aleko, a construction worker. In the name of survival, Gana has learned to shut out her conscience to the point of becoming a dead soul. So dead that playing a dead corpse for Aleko gives her a spiritual kick.

One day, Gana is deeply touched by the mystical music of Yoan, a new patient, whose ID card she has trafficked. A survivor from a Communist labour camp, Yoan awakens in Gana a conscience, she no longer believed she had. When Yoan is arrested for fraud, Gana feels a great shame, and for the first time attempts to break free from her comatose life, and the trafficking of IDs, never imagining that her best intentions will kill Yoan.

With shock Gana discovers Yoan beaten and sexually assaulted, in Aleko's house. In the days that follow she tries to help Yoan's body to function once more, but it's too late - he is losing his mind. When she brings him inside a church for a moment of peace, and he dies in her arms, Gana wants to say something, but no sounds come out of her mouth.

Is shame an element of crime, or is it a seed of change?

script & intention

Godless deals with the consequences of the violence of Communism - leaving behind a heritage of confused values, where abuse has become a legitimate force to acquire and maintain power. How do you break away from the mould of your heritage? Is shame an element of crime, or is it a seed of change?

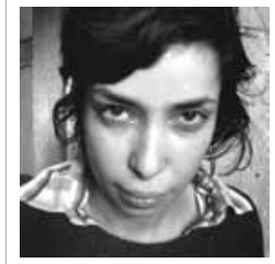
Between 1989-99, the former Bulgarian Secret Service shifted its power from the political arena to the grey economy, making fraud and criminality a key to survival. Gana is of the next generation, growing up repressing her intuition for justice, she is used to keeping her head low, and not looking up at the consequences of her own violent actions.

I want to explore the frail intimacy between brutality and empathy, through the moral dilemmas of a generation raised with a lost belief in goodness. I aim to depict a world where abuse and criminality win, where you get away with murder without consequence, and a possibility for hope can only emerge when all is lost, beyond Godless.

I envisage the film as an impressionistic, restless meditation on criminality; where time and rhythm are a vital part of our experience, verging on the border between a nightmare, and waking up.

I intend to work with non-actors, whose life experience is close to that of the characters. For the purpose, there will be a casting call amongst people from particular social groups, such as nurses, elderly people in care, mothers of criminals, construction workers, and singers of orthodox music. Once an initial selection is made, the pool of actors will participate in especially designed workshops, where the focus will be on dramatic role-playing, close to that of the psychological journey of the characters in the film.

I intend to shoot on 35 mm Kodak. This choice is motivated by my belief that film still holds more nuances of emotion, than digital. The ratio will be 1:1.85. Aesthetically, I can describe the film as a clash between documentary-like realism and painterly impressionism. Like this, a realistic image may for a moment become an impression that feels bigger than life.



Ralitza Petrova
writer & director

Born in Bulgaria, Ralitza lives and works between England, Bulgaria, and France. In early life, she studied Fine Art, and later Fiction Directing at the UK's National Film & Television School. Her films have won acclaim at film festivals such as Cannes, Berlin, San Sebastian and Karlovy Vary, as well as on numerous art platforms, including the Centre Pompidou, Paris.

She was previously awarded the Prix UIP, Best European Short Film at the Berlin IFF, and nominated for the European Film Awards. Her most recent film, *By the Grace of God*, which premiered at Cannes Film Festival, is currently on DVD release at the British Film Institute, Tate Modern, and the Institute of Contemporary Arts. Ralitza has recently been selected for Creative England's Elevator Programme 2013, Le Groupe Ouest 2013, and TorinoFilmLab's FrameWork 2013.

budget & financing

Godless (original title *Bezbog*) is a first feature by writer/director Ralitza Petrova, developed as Bulgarian-French co-production by Klas Film and Alcatraz Films. Klas Film is a Bulgarian production company, founded by former film director Rossitsa Valkanova, which has produced some of the most renowned Bulgarian titles in the past fifteen years.

Alcatraz Films is a new French production company, created by Laurence Clerc and Olivier Thery Lapiney, after they met on the production of *Enter The Void* (2009) by Gaspar Noe. Both companies have a passion for strong arthouse cinema and distinctive directing talent.

distribution & sales

Building on Ralitza's festival track record, and the quality of her work so far, we believe that her debut feature has the potential to become a strong work of art house cinema, which will find a natural home in Bulgaria, and transgress borders. Exploring the effects of the violence of Communism on second generation Bulgarians through the abusive relationship between two young people, we believe is a strong and universal metaphor for the damage of political oppression. In recent years there has been a certain re-birth of Bulgarian cinema for an international audience, which has proved that the world can connect with a certain zeitgeist that is currently present in Bulgaria, and we are keen to follow in its footsteps.

Godless

Ralitza Petrova

Bulgaria

The script was developed in the last two years with the support of several script workshops, including TFL's Script&Pitch and FrameWork. With a strong third draft and the first financing in place we are now focused on the financing, hoping to close it by the end of Spring 2014. The budget of € 1.235 million might at first seem unexpectedly high, but as we're still hoping to shoot on 35mm, with an international crew (DOP, editor, sound designer, all foreigners), post-production envisaged in France, and added the fact that the cast will be entirely non-professional, meaning more prep time than usual - the budget is, actually, rather modest.

The provisional financing plan is to ensure national financing in both countries in order to approach Eurimages. At this stage we have the Bulgarian state financing confirmed, which is slightly more than 25% of the budget. We are looking for additional financing from world sales, TV pre-sales, as well as a possible coproduction partner from a third country. Our aim is to shoot in Autumn of 2014 and complete the film in March 2015.

Our goal is to produce the film in the perspective of its selection to some main international film festivals. We intend to approach a number of key European distributors hoping to find collaborators who feel as passionate about the project as we do.

production notes

original title
Bezbog

production company
Klas Film
156, Kniaz Boris I str.,
1000 Sofia
Bulgaria
Rossitsa Valkanova
T +359 898 503 702
klasfilm@spnet.net

coproducers
Alcatraz Films
Laurence Clerc & Olivier Thery Lapiney
36, Boulevard de la Bastille
75012 Paris
France

total production budget
€ 1.235.335

current financial need
€ 915.335

production status
finishing development
in process of financing
shooting mid-to-late 2014

Rossitsa Valkanova
producer

Founded in 1995 by former film director Rossitsa Valkanova, KLAS Film has produced some of the most renowned Bulgarian titles in the past fifteen years such as *Letter To America* (2001) and *Investigation* (2007) by Iglika Triffonova, *Christmas Tree Upside Down* (2006) by Ivan Cherkelov & Vassil Zhivkov, Shelter (2010) by Dragomir Sholev. Minority co-producer of *Blind* (2007) by Tamar van den Dop, line producer of *The Way I Killed A Saint* (2002), *I Am From Titov Veles* (2007) & *The Woman Who Brushed Her Tears* (2012) by Teona Strugar Mitevska, and Tilt (2010) by Victor Chuchkov Jr.

Alcatraz Films
coproducer

Alcatraz Films is a new production company created in 2011 by Laurence Clerc and Olivier Thery Lapiney, after they met on the production of E*nter The Void* (2009) by Gaspar Noe. The company has produced its first film in 2012, *Les Salauds* by Claire Denis (Cannes Film Festival, Un Certain Regard 2013). They were also line producer and associate producer of *Blue Is The Warmest Color* (2013) by Abdellatif Kechiche, Palme D'Or at Cannes Film Festival 2013.

Eva Nová

Marko Škop

Slovak Republic

synopsis

Eva (60) made a mistake in her life. She gave her son over into her older sister's care because of her career. The former film star and recovered alcoholic is determined to set right something she had no courage to do for years. She wants to win her son Ďoďo (40) back but he kicks her out. He can't forgive her.

After her sister's death, Ďoďo forces Eva to give up the inheritance, but Eva wants to be with him and he can't eject her from her parents' house. Ďoďo's wife Helena threatens to leave. Eva wants to save her son's family; she decides to give them the house and promises to send more money.

Eva knows that nowadays she has no chance as an actress. She asks producer Beďo (65) to give her a chance. Beďo invites her to a reception where Eva causes a scandal. Her behaviour makes an impression and the TV-company invites her to take a part in a reality show. Eva is willing to take anything to earn money for her son.

Ďoďo calls Eva. His wife and children have left him. Eva offers Helena the money earned in the show if she returns to Ďoďo. Helena doesn't want to. Eva finds Ďoďo lying drunk and miserable in a small plastic paddling pool. She steps into the pool. Mother and son.

Eva would do anything to regain the love of the one she hurt the most – her son. She is a recovered alcoholic, but decades ago she was a movie star.

script & intention

It has been some time since the actress, Annie Girardot, passed away. She was a star of many films, the love of her life disappointed her, she found another man, she built a theatre for him, it went bankrupt, she took to drink, then she only played in a film every few years whereas previously she played in five films a year, and many of them were excellent. She died from Alzheimer's and she no longer remembered her films, she didn't even remember that she used to be an actress. There were things she believed in and things that broke her as a human being... I did an interview with Annie Girardot about fifteen years ago when she was going through her alcoholic phase. Troubled and irritable, she complained the morning before the interview that the waiters in the hotel did not want to give her a beer; someone must have forbidden them to serve her. But when I asked my first question she was transformed from a bundle of nerves into an avalanche. She got up from her chair and waved her arms in the air vigorously to illustrate what she was saying. She played her role, she played herself...

I want to reveal Eva Nova's past gradually. Just as her character peels away like the layers of an onion, we should gradually discover the secrets and traumas of her life... Why she put her son away. Why she started drinking. Who she was and what went wrong before she became what we see today... And does she deserve one more chance? Shall we give her that chance?

The character of Eva is the focus of every scene. I would like to develop a visual key in the film to explain what she is going through emotionally, and at the same time to develop the cinematographic approach to the character of an actress. Hence, I would like to use close-ups of her face that should allow the audiences to identify themselves with her as much as possible and also to reveal the nuances of an actor's performance. At the same time, I would like to put Eva at the centre of the "show" in such a way that in some situations (e.g. the performance for seniors, the scandal at the party) everyone will be looking into the camera and we will watch the reactions of her surroundings as if through her eyes. What I would like to achieve in visual and emotional terms is that we should always be with Eva and as much as possible in Eva's shoes and that we also experience, just like her, the ambivalence of the attitudes of her surroundings towards her.

Marko Škop
writer & director

Marko Škop (b. 1974) was awarded degrees in Journalism and in Film Direction in Bratislava, Slovakia.

His full-length documentary directorial début *Other Worlds* won a Special Mention from the Jury at the 2006 Karlovy Vary IFF and was the first-ever documentary in the festival's history to win the Audience Award.

Marko Škop was the script consultant and producer of the film *Blind Loves* by Juraj Lehotský, which had its world première in the frame of the Quinzaine des Realisateurs and won the CICAE Art Cinema Award in Cannes 2008.

His second directorial full-length documentary film *Osadné* was awarded the Best Documentary at the Karlovy Vary IFF 2009 and nominated for the Grierson Award at the BFI London FF 2009.

With Ján Meliš he established the independent film production company ARTILERIA in 2006. The Bratislava-based company produces engaging and daring films.

budget & financing

The Slovak company ARTILERIA is the producer delegated for the project. The project was supported by the MEDIA Programme in the development phase. Public sources of the Slovak Republic from the Audiovisual Fund and the Slovak Radio and Television company should be the main sources of funding for the production.

Slovak cinema has maintained above-standard relations with the Czech Republic for a long time. Both countries also traditionally support each other's minority coproductions by means of their national film funds. In addition to creative and technical collaborations, we are also very naturally able to offer the Czech coproduction partner joint casting.

distribution & sales

Marko Škop is an author with a particular sense for creative documentaries loved by his audiences.

His film *Other Worlds* won the Audience Award at Karlovy Vary IFF in 2006 and with his next film, *Osadné*, he moved even further by winning the Crystal Globe at Karlovy Vary IFF 2009. Both films enjoyed great success in Slovak cinemas together with wide international TV distribution. Marko is an author who adores his characters, who might appear clumsy and sometimes weak, but he discovers in them the heroes of real life.

He also has a distinct sense of humour, using it through small and seemingly unimportant details.

Eva Nová

Marko Škop

Slovak Republic

This possibility opens access to possible support for the film from the Czech Television also.

Vienna, the capital of Austria, is only 70 kilometres from Bratislava but, despite this, joint Slovak-Austrian collaborations are unfortunately rather rare. The four days of shooting planned in Vienna could represent an advantage for *Eva Nová*. Our plan is to apply to the Vienna Film Fund together with an Austrian co-producer.

With the Croatian coproducer, Studio dim (Marina Andree Škop - Head of Development), we plan to collaborate with regard to the development, filming equipment and post-production. Studio dim have confirmed by way of a co-development contract that they will co-finance *Eva Nová* with the support of the Croatian Audiovisual Centre.

Naturally, putting coproducing countries together is also important with regard to the planned application for Eurimages support.

These witty moments give the drama undergone by the characters even more severity. That is how Eva the ex-movie star will be treated in the film. She is a woman driven to the edge. She sometimes looks lost and sometimes even comic. At the age of sixty, she wants to be sure she takes the right direction. She wants to repair the biggest mistake of her life and to regain the love of the person she hurt the most - her son.

Every country has its Eva Nová. Every country knows its actors and actresses who once touched stardom and then hit rock bottom. It is a story which holds the universality of an archetype.

Eva Nová is an art-house film with a strong story placed against an original background. Our main target groups are not only cinephiles, lovers of art-house films, but also lovers of character-driven dramas.

production notes

production company
Artileria
Drobného 23, 84101 Bratislava,
Slovak Republic
T +421903789198
artileria@artileria.sk
www.artileria.sk

coproducer
Studio dim - Croatia
T +385913697046
marina@dim.hr
www.dim.hr

total production budget
€ 615.000

current financial need
€ 565.000

production status
end of development,
financing

Marina Andree Škop

producer

Marina Andree Škop (b. 1973) is co-owner of the Croatian production company Studio dim, founded in 2001. Studio dim's mission is to develop, produce and coproduce high quality and original films, bringing inspiration to audiences and the creative team.

Marina works as producer, head of development and director. Her author's documentary *Sevdah* won the Audience Award at Sarajevo Film Festival 2009 together with several other international awards.

Marina has (co)produced three fiction feature films, two TV drama series, numerous documentaries and short films. She is a member of the Croatian Freelance Artists' Association and the Croatian Producers' Association.

Book of Projects 2013

Biennale College - Cinema

Biennale College - Cinema

During the 69th Venice International Film Festival, in August 2012, La Biennale di Venezia launched, in partnership with Gucci, the Biennale College - Cinema. The primary goal was to supplement the Film Festival with an advanced training workshop for the development and production of micro-budget audio-visual works, open to 15 selected teams of directors and producers from around the world. The challenge was to be able to produce - at the end of a year-long series of activities covering the entire spectrum of filmmaking, including the conception, development, production, marketing, audience engagement, sales and distribution - three feature length micro-budget audio-visual works to be presented during the Festival.

The project, now in its 2nd edition, wants to explore micro-budget aesthetics, offering an opportunity to filmmakers doing their first or second feature to experiment with a feature length film in times when it is becoming more and more difficult to raise bigger funding.

The 1st edition has now been successfully completed, with over 430 applications received, 3 films made and screened at the 70th Venice International Film Festival, and 12 well-developed projects ready to meet potential coproducers. *Memphis*, *Yuri Esposito* and *Mary is happy*, *Mary is happy* have proven that micro-budget allows for an incredible diversity - having had equal parameters: € 150.000 and 8 months from development to premiere.

Biennale College - Cinema could from the outset count on the collaboration of TorinoFilmLab, Dubai International Film Festival 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 coproduction platforms. Already in May, one project entered the Interchange programme for further development, in September, 3 projects were presented in New York at the IFP Film Week, and now we are bringing 3 other projects to the Meeting Event, certain of their appeal for the international market.

Please welcome these 3 projects, which we hope to see on the screen soon!

The Biennale College - Cinema Team

la Biennale di Venezia
Biennale College Cinema

In partnership with

GUCCI

The Death Of J.P. Cuenca

João Paulo Cuenca

Brazil

synopsis

Based on a true case, *The Death Of J.P. Cuenca* tells a mysterious story involving the writer/director João Paulo Cuenca and an anonymous doppelgänger who, considered dead in 2008, had been using his name and identity before being found lifeless in a small apartment of a squat building in downtown Rio de Janeiro.

Directed by Cuenca himself with the creative supervision of Felipe Bragança and Marina Meliande, the film accompanies the writer investigating the fact, only recently discovered, until a plot of mystery leads him to the personification of his double. In fiction and crime news pages it can be a cliché for living people to steal the identity of dead ones to start a new life; what we have here is the opposite case: someone who steals the identity of a living person in order to die. In a time when Rio de Janeiro is undergoing a lot of changes - on the one hand, neighbourhoods and favelas are being revitalized and, on the other, thousands of residents are being removed from their homes - this is not only the story of someone who sees himself swallowed by the underworld of his city, it is also the story of a couple who lives in an invaded building located on Relação Street, in the carioca historical bohemian neighbourhood of Lapa, and who is struck by tragedy. Finally, it is the story of a police and cinematic investigation, the search for answers in a city that is well known for not offering them.

Writer J.P. Cuenca is officially dead. A mysterious man has stolen his identity to die in a squat building in Rio. While in pre-olympic times the city transforms itself, we follow this enigma unfold...

script & intention

This film is driven by the impulse to create a space that is both physical and mental. The dialogue between the architecture of the city and the inner questions about identity raised by the main character must be expressed in visual form. The duplicities and "matrioshka dolls" of our spiral detective narrative will also be in frame.

As identity lines are crossed, the character and his city go through a process of vacillating equilibrium. We are talking about the limits that define us. If we lose them, we miss our points of reference. We end up hovering between 2 dimensions. The confined (Polanski, Lumet) and open (Antonioni, Glauber Rocha) spaces we will use in this film will reflect this.

The real event (or micro-event, in Walter Benjamin's terms) of my identity-theft is only important as it helps me to create this fictional narrative. The mystery I want to solve is more than just finding the truth about "my" case. It is proposing those contemporary questions about identity and space in a cinematic way.

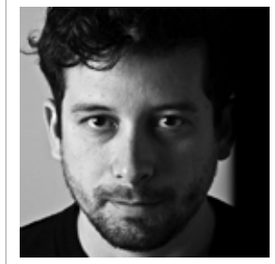
The performance aspect of this film - the fact that the main character can be played by himself (a copy of himself) and that we're using non-actors in suggested/improvised mise-en-scène moments - is only important if it's useful to create a truly fictional experience for the viewer. It is not an achievement on its own.

Based on personal docudramas such as the ones by the filmmaker Agnes Varda, the Dutch documentarian Johan van der Keuken and by works as I am fiction, by Danish performance artist and filmmaker Thomas Altheimer, the film will include the process of research into the case as part of its shooting process. The detectives we will use on screen will be real - as the images produced by one of them spying on the main character with a cheap HD camera.

When you face a mirror against another, as seen in the elegant rooms of Caffè Florian in Piazza San Marco, you have a distorted effect that only can be seen by the opposition of reflection over reflection. These distortions in an endless tunnel of mirrors is reality.

Cities are becoming copies of different cities. But, sometimes, a city starts to copy itself. In Rio de Janeiro, even the favela parties and bars are starting to look like copies of those found at street level, in a kind of Moebius strip of gentrification. The historical bohemian neighbourhood of Lapa in downtown Rio, where the film is set, is a central example of this process of folkloric self-replication. The urban reform we see in most cities of the world relates directly to identity and self-image issues.

Because Rio de Janeiro will host a World Cup final, the Olympic Games and it is the symbolic capital of Brazil, one of the world's rising new economic superpowers, the city is getting more investments the next years than any other city in the world. It is believed that the future of the "country of the future" has arrived. Has it?



João Paulo Cuenca
writer & director

Born in Rio de Janeiro, 1978. In 2012, he was selected by the British magazine Granta as one of the 20 best young Brazilian novelists and in 2007 by the Hay Festival as one of the 39 most important Latin-American young writers. In the last 4 years he has increasingly worked with TV, video and theatre. *The death of J.P. Cuenca* will be his 1st feature film. He is the author of novels such as *Present Body* (2003), *The Mastroianni Day* (2007), and *The only happy ending for a love story is an accident* (2010). Rights have been sold to Portugal, Italy, Spain, Germany, France and the US. Between 2003-2010 he wrote weekly chronicles for newspapers such as Tribuna da Imprensa, Jornal do Brasil, and O Globo, some collected in his book *The last dawn* (2012). He was head writer of the TV Globo series *After all, what do women want?* (2010), and of the play *Terror* (2011) performed in Brasília and Rio de Janeiro. He was writer/director of *Fragments* (2011), a free adaptation of the work of Roland Barthes. In 2012, Cuenca directed, wrote and acted in the TV-series *I've nothing of my own*, a blend of travel book and fiction based on a 50-day trip through Southeast Asia with the Portuguese filmmaker Miguel Gonçalves Mendes and novelist Tatiana Salem Levy.

budget & financing

Our film is a creative documentary with some fictional scenes, to be shot with a small crew for around 2 months in real locations. We already have the budget for the research and basic shooting (€ 100.000 from a regional prize from Canal Brasil - an important Cable TV Channel - focused on Brazilian Cinema). We are looking for extra €1 00.000 to use in the finalizing process (including editing, sound finalizing and DCP copy) and some promotional actions in festivals in Brazil and abroad.

We have a partnership with Damned Film (Paris), and are looking for partners among French cultural broadcasters and in cinema funds.

We also have the possibility to ask for the finalizing budget in ANCINE (Brazilian cinema agency) when we have the first cut of the film ready. We are confident that we will have the film ready in the second half of 2014.

distribution & sales

We aim to have a world premiere in an important film festival in Europe. The film will talk about the crisis of the identity of Rio de Janeiro and of Brazilian demonstrations in the streets. It will be ready in 2014 - the year of the FIFA World Cup in Brazil. So it will be the perfect moment to show the film in festivals and to grab the attention of audiences all around the world.

Alongside the festival-tour, we are looking for a partner in world sales and distribution - the film has the strong and seductive atmosphere of a "real fable" and is about the changes in the Rio de Janeiro panorama nowadays - showing parts and elements of our culture that are not usually seen on the big and small screens. The film will be strong as a document of our time and is also a magic trip into the imaginary life of this enigmatic city.

In Brazil, we will have a theatre release in the major cities in the second half of 2014 and a big special premiere in Canal Brasil (Brazil`s most important Cable TV for Brazilian culture). It will be helped by the release of the book with the title (based on the same real story) that João Paulo Cuenca just finished this year, and will be published by the biggest literary company in Brazil: Companhia das Letras. We are also looking for partnerships with broadcasters from abroad.

The Death Of J.P. Cuenca

João Paulo Cuenca

Brazil

production notes

production company
Duas Mariola
Rua Alfredo Chaves, n. 48
Rio de Janeiro
Brazil
dmfilmes@gmail.com
felipe_braganca@yahoo.com.br
www.duasmariola.com.br

total production budget
€ 200.000

current financial need
€ 100.000

production status
preparation to shoot on March 2014, financing

Felipe Bragança
creative advisor

Felipe Bragança was born in 1980. As a filmmaker, he has presented short films in more than 50 festivals around the world (incl. Oberhausen, Tampere and Cork). Directed 2 feature films (with Marina Meliande): *The Escape Of The Monkey Woman* (Locarno Cineastas del Presente Competition 2009) and *The Joy* (Director's Fortnight Cannes 2010).

As a scriptwriter, he has written films such as *Swirl* (Helvécio Marins Jr. and Clarissa Campolina - Venice 2011) and *Suely In The Sky* (Karim Ainouz - Venice 2006). Bragança was invited for retrospectives of his works in places such as Calarts (California Institute of Arts), Jeu de Paume (Paris) and Cinema Arsenal (Berlin). He is now living in Berlin for 6 months in the Daad Artist-Programm Residence developing his next 2 features as director.

Bragança founded Duas Mariola in 2005, focused on producing creative features, shorts and transmedia projects on Brazil`s panorama.

Marina Meliande
producer

Marina Meliande was born in 1980 in Rio de Janeiro, Brazil. Marina is a director, producer and editor. She studied at the University Federal Fluminense and at Studio National de Arts Contemporains - Le Fresnoy, in France.

She co-directed with Felipe Brangaça the short films *Waterbound and His Name* (the clown) and the feature trilogy *Heart on Fire* including *The Scape of the Monkey Gorilla*, selected at Locarno Film Festival 2009; *The Joy*, World Premiere at Director's Fortnight, Cannes Film Festival 2010; *Neverquiet* (film of wonders) collective film, selected at Rotterdam Film Festival 2011.

At le Fresnoy, Marina has made two video installations: *Lettres au Vieux Monde* and *L'Image qui Reste Image*. As an editor she worked on 40 films including *Swirl* and *Found Memories* - both premiering at Venice Film Festival.

She is currently working on her first solo film *Mormaço*, which has been supported by Cinefondation's Residence - also produced by Duas Mariola.

The Substance

Lluís Galter

Spain

synopsis

Part I. J.M. Tajadura, an eccentric sixty-year-old man, has dedicated all his life to his hometown, Cadaqués - a small fishermen village in Costa Brava (Spain). Always as an outsider, the jester everyone makes fun of, he's been collecting hundreds of forgotten treasures, trying to preserve the substance of this unique and millenary spot. One day, he receives a strange offer from a mysterious middleman. The Chinese company, which is building a scale replica of Cadaqués in Zhangzhou (a small fishermen area in the South China Sea), is interested in purchasing his entire archive. As long as anyone will preserve the village treasures when he dies, Tajadura starts fantasizing about the Chinese offer, becoming an obsession for him.

Part II. A series of *tableaux vivants* set in Cadaqués 17th century. A small community of fishermen incarnated by Chinese actors live precariously in a rocky desert. They build their huts out of stones, fish with fire torches and fear the old witches. We recognise their rituals from Tajadura's conversations in Part I. Their existence is sober and peaceful until a Dutch merchant ship wrecks on their coasts and the authorities force the local fishermen to build a huge wooden bell to recover the treasure.

Many of them die and the ones, who survive, will perish in the clutches of the infamous pirate Red Beard, sacking and burning the whole town.

'The Substance' is what connects a territory with its own people through time; what makes them unique and gives them the clues to understand who they are.

The ones left alive will rebuild their barracks, with a solemn resignation, printing the legend, once again.

Part III. After the tragedy, we jump to Zhangzhou, present time. The camera observes the 'development area' where the Chinese replica of Cadaqués is about to be finished. Several workingmen are living in small huts by the rich houses of the Cadaqués' future holiday resort.

script & intention

In early summer 2010, the country's newspapers reported the plan by a Chinese company to clone the village of Cadaqués (Costa Brava) close to Xiamen, a town on the coastline of the South China Sea. The construction was to cover 4000 hectares and house 15,000 inhabitants.

The initiative might seem charming, if it weren't completely aberrant.

The first part of the film, involving our main character, Tajadura, will be depicted in a documentary style, following the 'Cadaqués' treasure hunter' and his moral conflict when trying to decide whether sending his archive to the Chinese replica or keeping it close to his neighbours, despite the lack of interest by the village authorities, only interested in tourism strategies.

The aesthetics will change completely in the second part in order to document Cadaqués' past in a more rigorous and hieratic mise-en-scène. These changes drive us to 'somewhere else' in terms of time, space and concept of what we are looking at. Filming a fishing community from Cadaqués in the 17th century means using a primitive, impoverished and artisan style. In the area surrounding Cap de Creus, we still see the ancient stone huts and tools for organizing the cultivation terraces. Our aim is to remain faithful to the aesthetic concept of the film by studying the mechanisms used by the pioneers of cinema in creating optical illusions and phantasmagoria.

Using Chinese actors to depict these specific episodes help invoke Cadaqués' past but at the same time we criticise this "Chinese replica" as the maximum expression of this irreconcilable relationship between the individual and space based on non-existent and insubstantial deep bonds.

Finally, on the last part of the film, we go back to documentary to observe the demographic and geographical transformations the Xiamen area (China) that has suffered in its recent past. A brand new place, which turns its back to its own history.

Deeply inspired by the surrealist painter Salvador Dalí, who lived and worked in Cadaqués for years, our film presents a cinematic journey through documentary and fiction, history and folklore, and wants to make the audience think about the loss of identity of the globalised world we live in.

Lluís Galter
writer & director

After earning my B.S. in Audiovisual Communications from Universitat Pompeu Fabra in Barcelona (2005),

I wrote and directed several short films, two of them during my stay at the Film & TV School of the Academy of Performing Arts in Prague. Many of my works have been broadcasted and selected for exhibition in a number of European museums. *Caracremada*, my first feature film, had its world premiere at the Orizzonti competitive section of the 67th Venice International Film Festival.

Now I'm developing my second feature *La Substància*, which was selected for the Biennale College - Cinema first edition.

My relationship with Cadaqués' *substance* began in 2004 while doing a short documentary (*Kirk Douglas Radio*) about the making of a pirate movie in the 70s. One of the people I interviewed, Juan Manuel Tajadura (the main character of *La Substància*), changed my perspective completely and gave me the opportunity to appreciate the history of this unique village.

budget & financing

Despite our non-negotiable proposition to trust the young and talented promises of Spanish cinema, who deserve an interest not easily reachable in terms of "classic" financing on a national and regional level, we have garnered project grants for both fiction and documentary in all of the last 3 open calls put out by ICEC and ICAA (the Catalan and Spanish government's cinematographic grant-endowing bodies).

A good indication of our capabilities in financial strategy is that we internationally coproduce on a regular basis, bringing to the table a combination of public grants for development and production at the regional and national level, and the support of 2 public broadcasters (Televisión Española and Televisió de Catalunya) with whom we have longstanding relationships.

It is clear that the Spanish economic situation has changed dramatically over the last few years. It is for this reason that we have designed a € 450.000 project, makeable and reasonable for both institutions and broadcasters. In this context, a film like *The Substance* is an opportunity to create a good, innovative, author-driven film that has the potential to bring in audiences both to theatres, to VOD and public television and to a part of its main target, the festival audience.

This is a young project (10 months of existence) so we have focused on developing a good script document, seductive enough to attract the attention of the broadcasters, some potential co-producers (Alina Films, Switzerland) and 4 powerful institutions: Biennale College - Cinema, Ramon Llull Institute, Girona Deputation, and the Salvador Dalí Foundation.

distribution & sales

At a domestic (Spanish) level: with the experience of distributing titles like: *Ne Change Rien* by Pedro Costa, *The Turin Horse* by Béla Tarr or the previous film from Lluís Galter, *Caracremada*, we consider a distribution in Spain based not only on commercial cinemas, but including film clubs, universities and art film festivals.

We also work with VOD platforms (Film in Spain, already signed) and editing a high-quality DVD (Cameo, also signed) with extras and a huge reach. Thanks to our experience with renowned European filmmakers, we can offer a distribution campaign on a par with the film and the audiences we are interested in.

Worldwide: it will depend on our potential success at the Venice Film Festival and the subsequent relation we have with this festival. Our main goal is to find a sales agent that can join the project at this initial stage, to properly design a good strategy to reach distributors all over Europe, as we've done before with companies such as Épicentre, or Memento Films. Also, as the film has to do with China, we count on L'Est Films to help us find the proper spot for *The Substance*.

Festivals: as we hope to shoot *The Substance* during 2014, we believe that the film will be ready around April - May 2015. The plan is to wait till September and aim for a premiere at the Venice Film Festival (as with *Caracremada* and also with Galter's short film for the *Future Reloaded Project*, as this would give us time enough to get the festival strategy into place with our sales agent.

The Substance

Lluís Galter

Spain

production notes

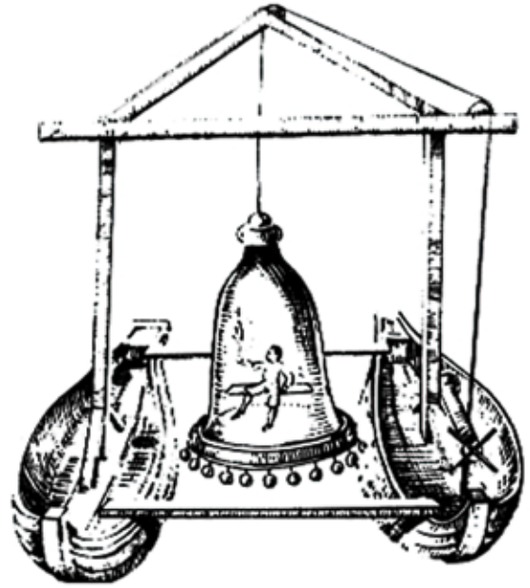
original title
La Substància

production company
Paco Poch Cinema, S.L.
C/ Hort de la Vila, 38, 1r 1a, 08017, Barcelona
Spain
T +34 93.203.30.25 - +34 667.753.207
F +34 93.205.34.20

total production budget
€ 448.000

current financial need
€ 410.000

production status
in development



Sergi Moreno
producer

Sergi Moreno (Barcelona, 1983) has spearheaded such projects as the feature-length fiction *Caracremada*, which kicked off its over 40-festival career in the official selection at the Venice Film Festival, and the documentary *69/78 Prescrit*.

Nowadays, he has two projects in development (*The Substance* and the feature length *10.000KM*, by Carlos Marques-Marcet). Moreno has also worked as associate professor at the Universitat de Pompeu Fabra, where he received his MFA in Creative Documentary.

Abu Naim

Mich'ael Zupraner

Israel / U.S.A.

synopsis

The story of Abu Naim, the notorious Arab-Jew middleman of Hebron, Palestine. Half biopic, half fable, the film is an adaptation of a real legend told throughout this divided city - a volatile place where Arabs and Jews live as next-door neighbours. Casting the storytellers in their own stories vis-à-vis a professional actor portraying Abu Naim, the film reenacts the relationships between the Jew and his Arab hosts in an attempt to uncover his true identity and purpose.

At the heart of the film are the J'abris: Arab farmers whose home and fields lie trapped between two Jewish settlements. Abu Naim enters their lives by helping them cultivate their lands and soon becomes their regular guest - a saviour with whom they each share their deepest desires and frustrations. But suspicions arise as fellow Arabs pressure the J'abris to renounce the Jew and aid in his downfall. Previous hosts retrace Abu Naim's story: his humble roots as a carpet salesman; his plot to hand out poisoned food and his kidnapping by Fatah militants; his alleged plan to broker peace in Hebron - or else deliver it into the hands of its Jewish occupiers. Ultimately, it is the J'abris who must decide what to believe and therefore how this film will end.

The story of Hebron's legendary 'Abu Naim' – a Jew by birth, an Arab by choice – and a notorious middleman between the two sides.

script & intention

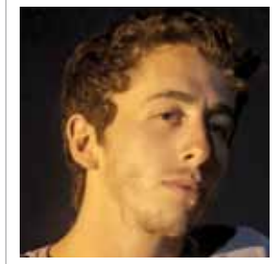
Strangely enough, the story of *Abu Naim* is nearly autobiographical: for two years (2008-2010), I myself lived and worked in Hebron: an Israeli Jew within the Palestinian community, running a documentary project that brought me into the hearts and homes of my Arab hosts.

Sitting in their living rooms, I'd often hear stories of *another Jew* living among them - a man called 'Abu Naim'. A master at mimicry, Abu Naim speaks, dresses, and acts like any Hebron Arab. With a foot in each community, he is Hebron's middleman, interceding between the Arab population and the Jewish settlers entrenched within it.

The stories told of Abu Naim are quite fantastical: he knows the Quran better than the sheiks, and it's his voice calling to prayer from the nearby mosque at night. He speaks seven languages. When he comes to visit he is always hungry - and eats like five men. He can obtain a special permit into Israel - for work or medical treatment, or even just a visit to the beach. He frees detainees with a single word to the army commander - and so on and so forth. Whatever Palestinians desire, whatever is beyond their reach - Abu Naim can get. The price, however, is a devastating one: many Hebronites believe that Abu Naim is in fact a settler agent, exploiting the trust of his Arab hosts in order to rob them of their lands and homes.

In making a film about this complex, contradictory character, I've decided to take these stories at face value, regardless of their veracity, plausibility, or degree of realism. The real Abu Naim is not the focus of this project; we will view him solely through the subjective lens of his Arab acquaintances. And yet, I believe this film will uncover something very real about its participants, their fears and dreams, their attitude towards a dominant 'other': Israelis such as myself. This film is about a myth - and like any myth, it really tells us about those who believe in it.

Abu Naim will not be made from a script, but rather through a process between the participants and the actor. Rather than merely reenacting anecdotes, we will set out to recreate the underlining dynamic of Abu Naim. Following in the character's own footsteps, the actor will be hosted by the same people who claim to know him, moving from household to household as he learns to imitate his hosts and comes to intervene in their lives. The film's final narrative will be carved out in the editing, using the J'abris' hosting as the framework within which all previous ones are retold and reexamined.



Mich'ael Zupraner
writer & director

Born in 1981, Mich'ael Zupraner is an Israeli artist and filmmaker based in Jerusalem. He holds a B.A. in visual studies from Harvard University and was recently a researcher at the Jan van Eyck Academie in the Netherlands.

His work in recent years has focused on the city of Hebron, West Bank, where he established HEB2.TV, an art platform located between the Jewish Tel Rumeida settlement and the surrounding Arab neighborhood. Zupraner was also a co-founder of B'Tselem's Camera Distribution Project, a pioneering human rights initiative for citizen journalism in the Occupied Palestinian Territories.

His first short film, *Snow Tapes* (2012), won the grand prize at the 58th Oberhausen Film Festival and has screened at numerous others including Viennale, Rotterdam, and Dei Popoli. His latest video installation, *Beit HaShoter* (2013) was recently exhibited in the group show *Host and Guest* at the Tel Aviv Museum, curated by Steven Henry Madoff and Hou Hanru. *Abu Naim* will be Zupraner's first feature film.

budget & financing

As an independent producer, I have the privilege of choosing projects that both fascinate and challenge me: documentaries and TV-series that tackle topics I find most relevant; large-scale art installations that are really mini-features in their own right; and opportunities to work with established directors as well as rising talents. I'm excited to be collaborating with Mich'ael on *Abu Naim* due to the project's innovative blend of fiction and fact and the freshness of its subject matter.

We've recently had a number of major American partners come on-board to help realize this project. Anthony Bregman, who produced such gems as *Synecdoche, New York* and *Eternal Sunshine of the Spotless Mind*, is a coproducer on *Abu Naim*. We've also formed an advisory board that includes director Joel Coen and music composer Jonathan Sheffer, further ensuring that we meet our financial and creative goals for the film.

Abu Naim's modest budget of € 300,000 is a result of our doc-like filmmaking strategy: shooting entirely on-location and in real settings; and working with a skeleton crew and a minimal camera and lighting set-up. This approach is meant to preserve the intuitive performances of our participants and the integrity of their world, both of which are essential to bringing this story to the screen.

Our fundraising plan is manifold: we aim to raise half of our budget in Israel, through a state-sponsored film grant and the support of a local broadcaster. The rest we plan to raise abroad - from private investors and broadcasters in Europe and the US. Our American partners will no doubt be a terrific asset in securing our budgetary goals.

distribution & sales

If Abu Naim is indeed a myth, as we claim, then, like all myths, he too carries a deeper, symbolic meaning. Let us share our assumptions: Abu Naim's identity as a Jew is not what makes him a legend. This fact, in itself, is not unique - many Hebron Arabs have on-going relationships with their settler neighbours. Abu Naim is a mythic being because he is both Jew and Arab: he maintains two seemingly opposing identities within a single persona. In a city torn between such brute binary poles, Abu Naim represents a duality, an impossible middle ground. He reflects the ambivalence that many Palestinians and Israelis feel towards one another - an attitude that oscillates between repulsion and attraction, hostility and identification.

As such, the story of *Abu Naim* reveals a rarely seen aspect of the Israeli-Palestinian conflict that nevertheless transcends the particulars of its location and touches upon a universal quality of majority/minority relations worldwide. We believe that this 'local-yet-global' nature of the project will give it a broad international appeal, well beyond its eccentric, near-surreal setting and storyline.

We plan to shoot and edit *Abu Naim* over the course of 2014 and premiere it at a major international film festival. Following its festival run, we plan to distribute it in cinemas internationally, relying on the recognition and interest raised by recent Israeli films as well as on our American partners' experience and reputation in the global film market.

Abu Naim

Mich'ael Zupraner

Israel / U.S.A.

production notes

production company
Na'ama Pyritz Films
41 Ba'alei Melacha Street,
Tel Aviv - Israel
naama.pyritz@gmail.com

coproducers
Anthony Bregman (Likely Story)
175 Varick Street, 2nd Floor
New York, NY 10014
U.S.A.
info@likely-story.com

total production budget
€ 300.000

production status
pre-production and financing

Na'ama Pyritz
producer

A graduate of the School of Visual Arts in New York, Na'ama Pyritz has been working in film for over 23 years.

She has produced several documentary films and TV series in Israel, including *Six on Sixty* (2008), *Dudu Geva* (2008), *Cultural Icons* (2007), *Bahais in my Backyard* (2006), and many more. She has also produced all of international artist Yael Bartana's video works, including the trilogy *And Europe will be Stunned*, which represented Poland in the Polish Pavilion of the 54th Venice Biennale (2011).

Pyritz's films have been shown on TV channels, in film festivals, and in art spaces around the world, including: BBC, ARTE (France), ZDF (Germany), VPRO (The Netherlands), SBS (Australia), the MOMA PS1, the Pompidou, and the Cannes Film Festival, among others.

Tutors / Trainers

Ido Abram - Netherlands

director of presentation & communications of the EYE Film Institute

Ido Abram is Director of Presentation and Communications of the EYE Film Institute Netherlands. Abram 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

Peter Albrechtsen is a sound designer and music supervisor based in Copenhagen, Denmark. He has worked on more than 100 productions, both features and documentaries, domestically and internationally.
Recent docs include the award-winning *The Queen of Versailles* and festival favourites *Putin's Kiss* and *The Ghost of Piramida*. Peter has also worked on a long list of fiction films, among those last year's Sundance winner *Teddy Bear* and sound effects editing on *The Girl with the Dragon Tattoo* and *Antichrist*.

Marietta von Hausswolff von Baumgarten - Sweden

scriptwriter & story editor

Script consultant for mainly art house films via international development platforms and companies. Screenwriter, head of company MotherofSons: background in Drama TV, theatre, art films, production. Studied Film/TV production at the Tisch School of the Arts, N.Y.C. Member of Swedish Drama Union. Director/creative producer for transmedia project *KREV?!*, and Minister of Persuasion for the Kingdoms of Elgaland-Vargaland (KREV). She wrote the feature *Call Girl* that opened in Discovery, Toronto 2012.

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 CECI, European Short Pitch, Script&Pitch, Interchange and Cross Channel Film Lab 1 and 2. In 2006 he created Le Groupe Ouest, in Brittany.

Isabelle Fauvel - France

development advisor

Starting her career as a producer, in 1993 Isabelle founded Initiative Film, a consulting company specializing 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.

Michelangelo Frammartino - Italy

director & scriptwriter

He studied architecture at Politecnico di Milano and continued his studies at Civica Scuola del Cinema, Milan. One of his most well known video installations is *The House of the Sleeping Beauties*, after Kawabata's novel. Since 2002 he teaches at Civica Scuola del Cinema and since 2005 at the Univ. of Bergamo. His 1st feature film, *Il Dono*, won a series of awards across the world. His 2nd feature, *Le Quattro Volte*, premiered in Directors' Fortnight, Cannes 2010; it won the Europa Cinema Award, selling to over 40 countries. His most recent work, *Alberi*, a cinematic installation in loop, world premiered April 2013 at MoMA PS1 in NYC/Tribeca FF.

Francisco Gózon - Venezuela / Hungary

director of photography

Francisco was born in Venezuela, 1964. He engaged in political, social and human rights work 1981-1985; then he moved to Hungary. He entered the Hungarian Film Academy, graduating in 1991 as DOP & film director, returning there in 2002 to teach photography. In 1995 + 1996 he won the Best DOP Award at the Hungarian Film Week. In 1997 he received the Hungarian Balázs Béla State Award and returned to Venezuela, creating Panafilms. Since 1985 he works as cinematographer with more than 20 feature films, docu- and non-fiction films to his name; his work has been awarded several times.

Eric Mabillon - France

producer

He was head of legal and business affairs of French major arthouse production (Paradis Films, Celluloid Dreams Production), distribution (Océan Films) and sales (Celluloid Dreams) companies during 10 years. Since 2006, he is a free-lance consultant on account of various companies such as Coproduction Office (FR/GER/DK), Le Pacte (FR), Memento Films International (FR), Red Lion (LUX), Rouge International (FR), Urban Media International (FR) or Vitakuben (GER, NOR) and VOD platforms (UniversCiné). In 2010 he launched a French production and consulting company w. Denis Vaslin, Mandra Films.

Tutors / Trainers

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 50 cinematographic feature film productions or co-productions, out of which several have been presented to the most prestigious film festivals (Cannes, Berlin, Venice, Toronto), and more than 40 television productions or coproductions (TV-series, documentaries, etc.).

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*), Calin Netzer (*Child's Pose*).

Niko Remus - Germany

post-production supervisor

He studied Film- & TV Sciences at the Univ. of Cologne and was a film editor for feature & documentary film before becoming a postproduction supervisor. He works mainly on feature films, mostly international coproductions and gives seminars on postproduction, he is part of the pedagogical team at EP2C - postproduction workshop. Recent projects are: *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; *The Last Station* by Michael Hoffman; *Lemon Tree* by Eran Riklis.

Valeria Richter - Denmark

story editor & tutor

Valeria is Head of Studies at TFL (FrameWork/Writer's Room/Publications) and organized the AdaptLab workshop in Copenhagen this year. She has worked for TFL since its inception in 2008, the year where she also started as tutor/coordinator for the POWR-workshop at the Baltic Event/Tallinn. Valeria teaches film adaptation at the University of Copenhagen and works internationally in her own company, Pebble, as a script consultant, development producer and tutor (script development/crossmedia/pitching). She continually develops her own projects and creates new workshop formats.

Franz Rodenkirchen - Germany

story editor

Franz is a Berlin-based, internationally working script consultant and tutor. From May–Sep 2013 he was Artist in Residence at the Master Film of the Netherlands Film Academy. He is a tutor at TFL's Script&Pitch & FrameWork, the Script Station of Berlinale Talents; plus among others the Nipkow Program, CineLink and Binger Filmlab, where he also teaches a script consulting workshop for film professionals. Franz co-wrote 4 feature films with director Jörg Buttgereit. In the past 15 years, he has consulted on many independent film projects from all over the world.

Katriel Schory - Israel

producer

Katriel studied at the N.Y.U Film School. In 1973 he joined Kastel films as Head of Productions, at that time the leading production house in Israel. In 1984, he formed BELFILMS LTD and produced over 200 films and television programs, including feature films, TV-dramas, and international co-productions.
Since 1999 he serves as the Executive Director of the Israel Film Fund, which supports and promotes Israeli feature films.

Adam Sigel - U.S.A.

producer

Writer, producer and content strategist working across multiple platforms. He has written features and TV for Alcon Entertainment, Sony Pictures Entertainment, 20th Century Fox, Paramount, Hearst Entertainment among others. He served as story editor for Steven Spielberg on his video game project for Electronic Arts and writer/producer of the award-winning cross-platformseries *Afterworld* for Sony TV. He has developed content and digital strategy for Disney, Microsoft, Activision, Cisco, Sony/Columbia Tri-Star, Fox Searchlight, Suzuki, GE and NBC/Universal.

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 Roofters* 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.

Tutors / Trainers

Stefano Tealdi - Italy

producer & director

Born 1955 in South Africa, he graduated in Architecture and was head of AV production for Politecnico di Torino, Italy. He established production company Stefilm in 1985, and he develops, produces and directs documentary features and series, including *Vinylmania* (IFFR 2012) and *Char... the No Man's Island* (Berlinale Forum 2013). An EAVE graduate, he chaired the European Documentary Network EDN and directs the annual event Documentary in Europe. He tutors for Cannes Film Festival, EDN, ESoDoc, Media Business School, Med Film Factory, Scuola Holden, Films des 3Continents.

Lena Thiele - Germany

creative director

Creative Director and writer Lena Thiele designs media formats in the field of film, on-line, mobile and games. In 2008 she co-founded a Berlin-based games studio. Since 2010 she is focusing on international transmedia productions. In 2012 she joined the media company Miiqo Studios UG. In addition she works as trainer and consultant for the media industry, universities and film schools. She was juror in the digital program for the 2012 International Digital Emmy Award. Lena Thiele holds a Masters of Arts Degree from the University of Arts, Berlin.

Jani Thiltges - Luxembourg

producer

Jani studied film at INSAS, Brussels. Since 1986 he is cofounder, partner & CEO of Samsa Film, Luxembourg. Since 1991 he is cofounder/partner of Artemis Prod. (Belgium) & Fado Filmes (Portugal). In 2003, he founded Liaison Cinematographique, Paris, with Artemis Prod. & Entre Chien et Loup. At Samsa Film, w. partner/producer Claude Waringo, they built the company's strong reputation for commercial arthouse films. He has produced/coproduced more than 60 feature films. Jani is also Head of Studies at EAVE and Board Member of EFA. In 2004, he was decorated by the Luxembourg Grand-Duke and in 2010, he was awarded the Prix Eurimages w. Diana Elbaum.

Gino Ventriglia - Italy

story editor

Script&Pitch Tutor 2008-2010, FrameWork Tutor 2008-2011, Interchange Tutor 2010, Writers' Room Tutor 2011-2014. Gino is based in Rome and works as a story editor and tutor for TorinoFilmLab. Since 2012 he works at the Biennale College - Cinema at the Cinema Festival of Venice as a tutor and group leader. He teaches drama writing at the Centro Sperimentale di Cinematografia, the Italian National School of Cinema. He has written screenplays for cinema and television, both for independent companies and broadcasters.

Anita Voorham - Netherlands

story editor

Anita works internationally as a freelance script consultant for films and TV series. She started out as a script editor and creative producer for production companies and public broadcaster NTR, and wrote for the award-winning series *Gooische Vrouwen*, which sold to the UK, France, Germany and others. Currently Anita works for TorinoFilmLab, Binger Filmlab and Venice Biennale College - Cinema. She serves on the selection committee for CineMart and has served on the Dutch Film Fund's advisory committees for feature films and minority co-productions.

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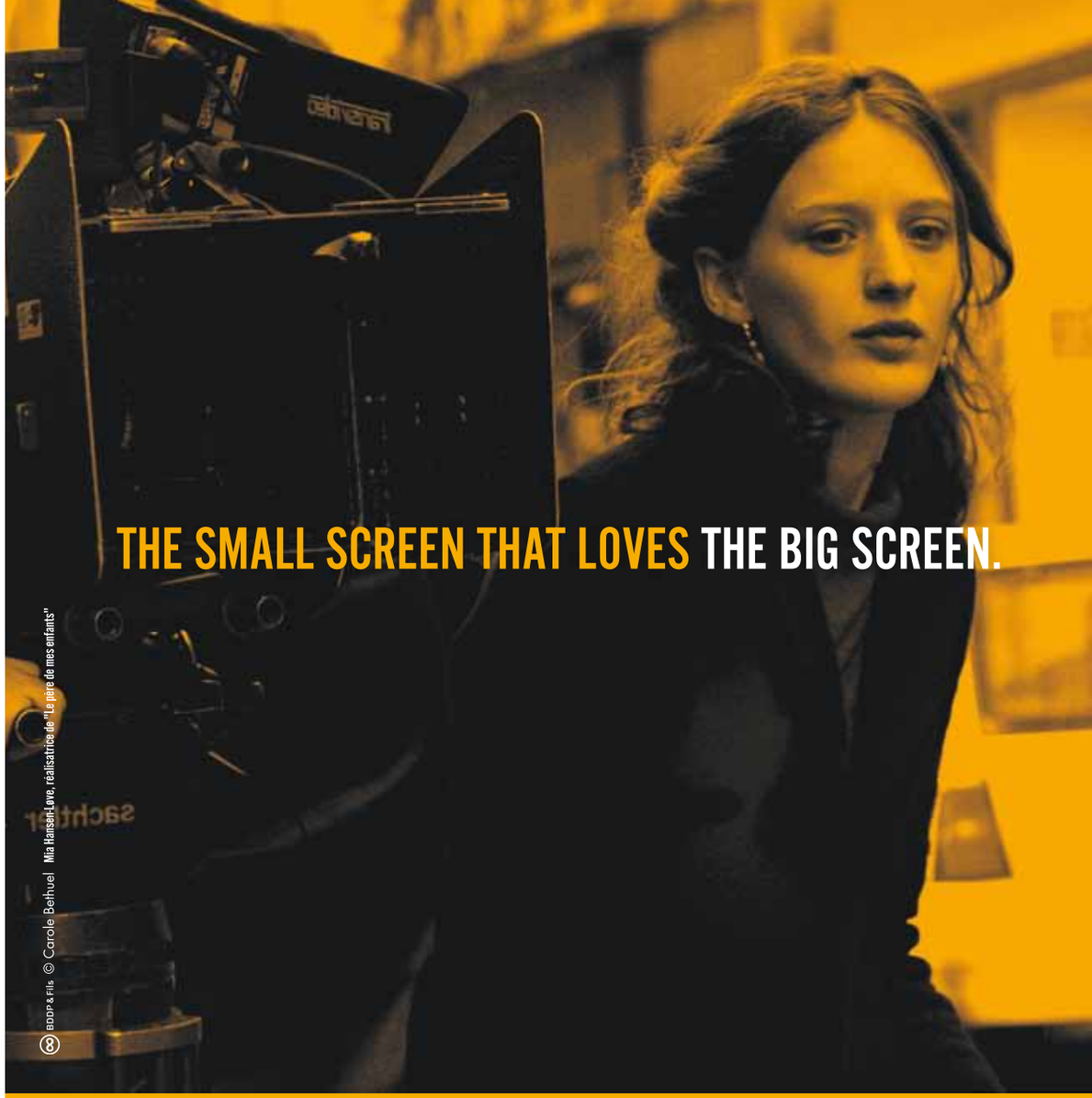
design



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Notes

TFL

TorinoFilmLab

Training Development Funding

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10153 Torino - Italy
T +39 011 2379221
info@torinofilmlab.it
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