

# Tr

book of projects 2009

---

**Training**  
Programme

# TorinoFilmLab

In 2008, the specific aspects of the so-called "cinema system" rooted within Torino and Piedmont - characterised by numbers of successful initiatives such as *Film Commission Torino Piemonte*, the *National Cinema Museum*, the *Torino Film Festival*, *Script&Pitch Workshops* - represented a strong basis for the creation of a permanent international laboratory, TorinoFilmLab, destined to accompany talents for a reasonable amount of time through different steps: starting from when the film's story and structure are first thought of, following through the development stage, up to the process of financing and possibly rewarding some of the selected projects with a production grant.

Thanks to the support of the Italian *Ministero per i Beni e le Attività Culturali*, the *Regione Piemonte* and *Città di Torino* we have found the necessary resources to start our activities.

Promoted by *Museo Nazionale del Cinema* and *Film Commission Torino Piemonte*, TorinoFilmLab has now entered its second year, proud of announcing that 4 out of 5 films that received a Production Award in 2008 have been or are going to be shot within 2009. We look forward to welcoming *Agua Fria de Mar* by Paz Fabrega, *Le Quattro Volte* by Michelangelo Frammartino - now in post-production, *High Society* by Aditya Assarat - shooting in November, *Red Cross* by Hugo Vieira da Silva - shooting in November, and *The Man Who Hides the Forest* by Bertrand Mandico - in development.

*Alberto Barbera, Advisory Board Chairman*

TorinoFilmLab invites filmmakers to enter a collaborative process throughout the whole path that brings a story from the intimacy of the artist's mind to the possibility of sharing it with the public.

At every step, there are chances to explore, to doubt, to change, to improve, and at every step, there is someone that can listen, help, bring advice. There is a whole bunch of people out there that can make a filmmakers' life, if not easier, at least richer in opportunities, and this mostly *before* the film is made. People who share a passion for stories, and are willing to help creating the right context so that stories can travel far: scriptwriters, story editors, directors, directors of photography, sound designers, producers, sales agents, distributors, financiers. TorinoFilmLab works to facilitate these encounters, each one at the right time.

The first, most important step, is working together with fellow filmmakers from other countries. TorinoFilmLab is open to talents from all over the world, and will continue to scout in territories with a less developed audiovisual industry. As an example, in 2010 a new training programme realized in partnership with the Dubai International Film Festival and EAVE, *Interchange*, will aim at building cooperation between film professionals from Europe and the Arab World, in particular from the Gulf countries and selected countries of the Middle East (Bahrain, Iraq, Jordan, Kuwait, Lebanon, Oman, Palestinian Territories, Qatar, Saudi Arabia, United Arab Emirates, Yemen).  
Welcome to the TFL community!

*Savina Neirotti, Director*  
*Franz Rodenkirchen, Head of Selection*



internet media  
partner



# Script&Pitch Workshops

Script&Pitch Workshops / TorinoFilmLab Training is an advanced scriptwriting and development course for writers and story editors from all over the world that unfolds over the course of 11 months, with the aim to advance and sharpen writers' and story editors' professional skills.

In 2009 we selected 25 international participants (20 scriptwriters and 5 story editors) who took part in an integrated process, being trained through the development and pitching of their projects, strengthening the universality and personal voices of their stories. The training and script development process culminates with a focus on networking at our pitch-event, which enables participants to find potential international production and co-production opportunities.

Since 2008 Script&Pitch has had a close collaboration with TorinoFilmLab, offering projects by 1<sup>st</sup> or 2<sup>nd</sup> time directors a chance to win a Development Award and thereby gain access to the possibility of winning a Production Award. Six projects were chosen last year and are now pitching for the second time: this time for the Production Award. We wish all our projects a good pitch-experience this year and will await the Development Awards 2009 with excitement.

We are proud of providing this additional opportunity to our participants, as it represents a step towards the actual production of their projects: besides the focus on training, our aim is also to create a vibrant network and strengthen our ties to the film industry. We therefore connect Script&Pitch with festivals, like the Torino Film Festival, and industry-events, seeking producers and partners who wish to invest their time in writers and the development process. Our vision is to develop *people* with projects, rather than projects with people attached, always supporting the independent talent.



Our tutors are experienced and well connected professionals, both in their countries and on an international level. Working from the assumption that every story needs its own individual approach and that form is determined by content, they guide participants in the group work process through 3 weeklong workshops and 2 on-line sessions. Story editors have their own coach, and group-sessions focusing on their role in the development. We combine this intensive process with lectures on for example dramaturgy and script- and film analysis. Master classes and one-to-one meetings with industry professionals are also an integral part of the course.

Inspirational lessons from the course and essays by our Alumni and guests from the film world are shared through a periodic publication: *Script&Pitch Insights*, supporting our passion and goal to shed light and dignity on the scriptwriting and story editing professions. *Insights*, presenting its second volume this year, includes three contributions from former participants, with whom we also stay in touch through our yearly Alumni meeting: an ideal occasion for gathering not only former participants, but also tutors, guests and for creating an informal forum for making new contacts and sharing our passion for stories.

We hereby invite you to explore the following pages and let this year's projects inspire and fascinate you, as they have us.

*On behalf of the Script&Pitch team  
Valeria Richter & Olga Lamontanara*



10	Tutors
<hr/>	
Projects	
14	Petit'Argentina - <b>Pablo Agüero</b>
16	Darkness at Noon - <b>Massoud Bakhshi</b>
18	A Politician's Wife - <b>Jan Bonny</b>
20	The Second Half of the Season - <b>Franco Dipietro</b>
22	Dead Sea - <b>Ihab Jadallah</b>
24	Only for Swedish Girls - <b>Namik Kabil</b>
26	The Scream of the Butterfly - <b>Kirsi Marie Liimatainen</b>
28	Heavy Water - <b>Fabrice Main</b>
30	Territory - <b>Marja Mikkonen</b>
32	Eugene - <b>Carol Murphy</b>
34	Wolf - <b>Bogdan Mustata</b>
36	Wall of Fog - <b>Tobias Nölle</b>
38	Missing! - <b>Alex Oriani</b>
40	Erik - <b>Sonja Prosenc</b>
42	Ten Worlds - <b>Åsa Riton</b>
44	LoveLost - <b>Tanika Šajatovič</b>
46	Sister - <b>Markus Stein</b>
48	The Electrons - <b>Barnabás Tóth</b>
50	No Name - <b>Marco van Geffen</b>
<hr/>	
Story Editors	
52	<b>Marie Dubas</b>
53	<b>Anne Gensior</b>
54	<b>Maria Cristina Mosca</b>
55	<b>Bianca Taal</b>
56	<b>Anne Tetzlaff</b>
<hr/>	
58	Staff

# Tutors

## Antoine Le Bos - France

scriptwriter & story editor



Antoine Le Bos is a French screenwriter and script consultant. After a first life as a sailor and an interrupted PhD in Philosophy at the Sorbonne, he graduated from the CEEA in Paris (the French Conservatoire for Filmwriting) in 1996.

He directed the short films *Ex-Voto*, *Parts* and *Compulsion* (together selected in more than 60 international festivals and awarded in more than a dozen), and directed on-stage experiments (theater, contemporary opera in Paris and Prague). For TV, he co-created the 3D animation series *Ratz*, broadcast in more than 20 countries, and created the *ciné-écritures* workshops in Paris. Soon he developed a deep (obsessive?) taste for dramaturgy, looking at it as a fascinating extension of the human body and soul. Since 1996, he delivered more than 25 feature scripts under contract as a writer or co-writer. He won the Gan Foundation Prize as a writer in 2005, and works with among others the Afghani director and Prix Goncourt winner Atiq Rahimi, with whom he developed *E.T. and the Taliban*.

He recently co-wrote Nicolas Hulot's *Syndrôme du Titanic*, released in October 2009, and has become Artistic Director of Le Groupe Ouest, a new Film Lab in Brittany (France). As a script-consultant, he followed over a hundred feature projects, worked for the Moulin d'Andé (CECI, France), tutoring their 2005, 2006 & 2007 rewriting sessions, as well as European Short Pitch 2007 to 2010 sessions.

## Franz Rodenkirchen - Germany

story editor



Franz is working internationally as script editor and tutor.

He is Head of Selection for TorinoFilmLab. As script advisor he regularly works for the Binger FilmLab, Amsterdam; European Script&Pitch Workshops programme; CineLink, the co-production market of the Sarajevo Film Festival, and the Berlinale Talent Campus, Berlin. He is a partner in Berlin-based script development company Script House. He co-wrote four feature films with director Jörg Buttgerit and helped in bringing them to the screen.

Franz has been working on mostly international film projects for more than 10 years, predominantly with writer-directors.

## Gino Ventriglia - Italy

scriptwriter & story editor



Born in Naples, 1954, he works as a script consultant for cinema and television production companies (Rai Cinema, Lumiere, Studio Canal Urania, Tao2, Cattleya, Sintra, Eagle Pictures, Grundy, Filmmaster, IDF, Istituto Luce, Italian International Films, Bavaria).

For cinema, he co-wrote three movies. For television, he wrote and developed a number of tv movies, tv series and long series.

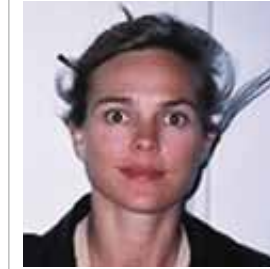
He teaches drama theories (Corso Rai-Script, Scuola Holden, Centro Sperimentale di Cinematografia).

He edited the books *Three uses of the knife - theoretical writings* by David Mamet, *Dancer in the Dark* by Lars Von Trier, and *Alternative Scriptwriting* by Ken Dancyger and Jeff Rush. Since 1994 he is member of the editorial staff of the quarterly magazine *Script*.

He got a Fulbright Fellowship and achieved a double Master of Fine Arts in Directing and Screenwriting at the USC - University of Southern California in Los Angeles.

## Marietta von Hauswolff von Baumgarten - Sweden

scriptwriter & story editor



Script Consultant and Screenwriter connected to BingerFilmLab, TorinoFilmLab, various independent Film companies (like: Svensk Filmindustri (SF), HeppFilm /Drakfilm, Most Film, Buena Vista, Third Man Film, Memphis, Yellow Bird); and international institutes (like Swedish Film Institute, Balkan Film Fund, Talent Campus Sarajevo and Berlinale, Rutger Hauer Masterclass, Irish Film Board).

Head of MotherofSons (MOS) Dev/Film production company based in Stockholm. Background/related areas: journalism, publishing, art and music, production, theatre and Drama Television (as writer, script editor and as commissioning editor).

Film Director/Acting/Writer training Tisch SoA, N.Y.C and the New School, N.Y.C. as well as Cinema Studies, Stockholm. In European development network since 1994 (North by Northwest, Sources, Pilots, Arista etc).

Member Swedish Drama Union since 1997. Citizen of the NSK State since 1999. Minister of Persuasion for the Kingdoms of Elgaland-Vargaland (KREV) since 1996.

## Tutors

Anita Voorham - Netherlands

story editor



Based in Amsterdam, the Netherlands.

Anita worked as a script-editor and a producer on several comedy and drama series.

Currently works as a script editor for the Dutch public broadcast company NPS and as an independent script consultant for TorinoFilmlab and Binger Filmlab. Recent projects include the art-house film *Little Sister Katia* (dir. Mijke de Jong, Locarno 2008, Toronto 2008, Best Screenplay, Dutch Film Festival 2008), and *Life In One Day* (dir. Mark de Cloe), which is largely told in split-screen. For NPS, Anita is particularly involved in developing single plays with up and coming filmmakers.

One of these single plays: *Ooit* (dir. Jaap van Heusden) was nominated for Best TV-film at the Dutch Film Festival 2008 and was sold internationally. Anita also works as a freelance writer for the popular award-winning drama series *Gooische Vrouwen*, which has sold to the UK, France and Germany, and she is part of the selection committee for CineMart, Rotterdam.

## Scouting

Matthieu Darras - France



Matthieu Darras graduated in Political Sciences and Sociology. Still he spent most of his studying time planning travels abroad, such as a reportage on Hong Kong cinema or an investigation on Buraku people in Japan. Since 1999 he has been writing for the French monthly film magazine *Positif* and contributing to various publications, such as the Larousse Dictionary of Cinema.

A one-year university programme in Amsterdam was a turning point towards the foundation, in 2001, of NISI MASA, a European network of young cinema enthusiasts. The range of the network's activities is wide: from documentary workshops to scriptwriting seminars passing by film journalism training.

As the director of the association, Matthieu Darras has been coordinating more than 60 film events in more than 20 countries in Europe and beyond. NISI MASA has been co-organising Script&Pitch Workshops since its very beginning.

Since 2005 Matthieu has been working as programmer for the Semaine de la Critique in Cannes. He's also the artistic co-director of Alba International Film Festival, Italy. In 2009 he was appointed Artistic Director of the International Film Festival Bratislava in Slovakia.

# Tr

## Training Projects

Tr



## Petit'Argentine

**Pablo Agüero**  
Argentina / France

### intention

Whenever I tell people that Lisandro is going to construct a house in the middle of Paris all by himself, on a vacant lot, using recycled material, Europeans imagine that this film will be done in a fantasy genre.

However, this type of adventure is very common in poor countries; I myself have helped to build just such an improvised house. On the other hand, the Europeans are completely right: it is an impossibility, because this type of house could collapse at any moment. But in most cases, such buildings manage to stay standing, as if by some miracle. This, in essence, is the tragicomedy of Lisandro.

Watching this film we can allow ourselves to be seduced by the spirit of Lisandro. Forget about the bureaucratic procedures and preventive measures, believe that everything is possible, use everything that comes within reach, build miniature castles out of the leftovers of a meal, weave together a giant tent out of plastic bags, start a family with a girl that you just met in the street, a girl who speaks a totally foreign language...

*A homeless architect wants to rebuild the center of Paris. It's impossible, but he'll do it.*



### synopsis

Lisandro, an Argentine architecture student, is moody and hyperactive. He comes to Paris for a graduation trip and he submits a project proposal in a competition for the reconstruction of the city center.

He is determined to win, although he does not even have the right to participate. In fact, he does not have a residency permit to live in Europe, doesn't know anyone in France and he has never built anything. But what he does have, is a logic all of his own: where the rest of us see walls, Lisandro sees doors. He manages to grab even the most unusual opportunities and he allows himself to get carried away by anything that catches his fancy.

He bounces back and forth between luxury and squalor, he meets the love of his life in a revolving door and loses her the very next day. He constructs a real home with found items, and he attains his impossible goal in a way that would surprise everyone, including himself.



### Pablo Agüero

Pablo Agüero was born in 1977. He grew up in a small town in Patagonia. He has lived in Mendoza, Buenos Aires, Madrid, Barcelona, Fez and Paris.

His works include the shorts *Más allá de las puertas*, First Prize at the Bienal de Art Patagónico, *Lejos del sol*, Award of the Cork Festival and Prize for Best Short Film at Festival Internacional de Buenos Aires -BAFICI 2005, and *Primera nieve*, Jury Prize at Festival de Cannes 2006 - Official Competition and First Prize at Festival of Gijón; the TV feature film *Salamandra*, selected for the Quinzaine des Réalisateurs at Cannes 2008; and the feature film *77 doronship*, Prize for Best Director at BAFICI 2009.

### contact information

M: +33 620 810 048  
surnaif@gmail.com

### production notes

**director**  
Pablo Agüero

**production company**  
Charivari Films,  
38 rue Servan  
75011 Paris, France  
T +331 43 58 09 05  
charivari.films@charivari.fr,  
www.charivari.fr,

**producer**  
Elise Jalladeau

**production status**  
financing stage

**total production budget**  
€ 2.000.000



# Darkness at Noon

## Massoud Bakhshi

Iran

### intention

Over one million Iranian were killed as a result of the 1980 imposed war with Iraq, the majority of which were below the age of 18. Today, Iran is the second youngest country in the world, with more than 70 percent of its population below the age of 30. One cannot understand Iran and the role it plays in the Middle East and the world at large, without understanding this generation and the events of the past 30 years.

*Darkness at Noon* is the story of my country in the 1980s, surrounded by war, religious propaganda and promotion of the spirit of martyrdom, and the story of those corrupted men of power who made their fame and wealth over the blood of martyrs.

This is an untold story from Iran that needs to be told for what I perceive to be the following important reasons: it's a story based on my own personal experience of growing up in Iran, the repercussions of which I will take with me to the grave; it's a film about misinterpretation and misunderstanding of religious beliefs, impact of superstitions, lies and make-beliefs in the Iranian culture and the origins of these in the upbringing by families, schools and society as a whole; it will serve as a record for understanding and judging the most important of times in Iran's modern history, as well as one of the most important events of world history.

Everything you  
always wanted  
to know about  
Islamic Iran,  
but were afraid  
to ask. A modern  
"Abel and Cain".

### synopsis

1981, Teheran, beginning of Iran-Iraq war. Saeed (7) lives in a traditional religious family. His dad is responsible for distributing subsidized goods. He hoards the products in his basement in hopes of profiteering.

Saeed's mother and his brother Amir (15) fight against him. He beats both of them. Amir leaves the house. He is martyred in the war front. Amir's death pushes Saeed's mother into a severe depression, she ends up being hospitalized in a psychiatric ward.

Saeed's dad brings home his second wife and Saeed's step brother, Jafar (7). They invade the house. Saeed fights against them, but in vain. He escapes the home and goes to the hospital. A year later his mother sends him to France with the help of her aunt.

2009, Teheran. Saeed's dad and Jafar are very rich and in power. They find out that Saeed disclosed their corruption in his films. Jafar goes to France with his men in order to bring back Saeed. They kidnap and torture Saeed.

Saeed dies. Jafar brings back his dead body to Teheran.

### contact information

M +98 912 105 3365  
T +98 21 8851 1326  
contact@bakhshim.com  
www.bakhshim.com

### production notes

**original title**  
Tariki-e-Rouz

**director**  
Massoud Bakhshi

**production company**  
Bon Gah cultural center  
1st floor No.7 Aalaaie St.,  
Farhang St., Park Ave.  
Shariati Ave. in front  
of Motahari Ave.  
Teheran - Iran  
PO.Box: 15875/8576  
T/F +98 21 8840 9817  
info@bon-gah.com  
www.bon-gah.com

**producer**  
Mohammad Afarideh

**production status**  
seeking co-producers

**total production budget**  
€ 950.000

**current financial need**  
€ 550.000



### Massoud Bakhshi

Born in Teheran, Iran, Massoud Bakhshi earned his high school diploma in photography and cinema (1990) and his BS in Agriculture Engineering (1995). He later studied filmmaking in Italy (1999) and Cultural Finance in France (2005).

He worked as a film critic, screenwriter and producer from 1990 to 1998. Then he made 10 documentaries and short films, and a 3-documentary series, which won national and international prizes.

His feature 35 mm documentary film *Teheran Has No More Pomegranates* was selected in more than 30 international festivals, received 3 Best Director prizes and 2 Best Film prizes, and was nominated for Cinema Eye prize as the Best Documentary of the year at IFC in NY 2009.

This film had a successful theatrical release in US, Canada, Poland and finally in Iran. His last short film *Bag Dad Bar Ber* (35mm, 2008) was screened at Locarno, Rotterdam, Clermont-Ferrand and won the Best Fiction prize at 2009 Tampere Int'l Film Festival in Finland.



Tr



## A Politician's Wife

Jan Bonny

Germany

### intention

Eva leads us through this film. We're with her in moments before and after cameras turn on normally. What is the character of a politician's wife? On the one hand we know a lot about these people, politicians of all levels of power and relevance, their spouses – and on the other hand – hardly anything. It is very interesting how these relationships or love lives can become matters of state or at least matters of a city or any political or social entity. What is private? What is public? How can you politically exploit your own relationship, your wife, your children, your family? How can you defend it, how can you be private in the eye of constantly increasing public interest? Antonioni once said his films would be about "private matters in public spaces". What about today, when private matters become increasingly public and also our own way of perception changes?

The film is about that part of our society that actually really holds power. Conflicts develop differently here. There's not much that isn't undoable. *A Politician's Wife* takes place in such a world, but it is a very private story. Power and its abuse should be visible in the mutations of the people and in the traces it leaves in their actions. In that sense, the film is also very much about Eva's body as opposed to the abstraction of politics, bureaucracy and power.

A politician's wife cheats on her husband. This threatens to end their public and his political life in Brussels.



### synopsis

Eva and her husband Josef have just moved to Brussels, Josef to work as a delegate in the European Parliament, Eva as his wife. The scandalous end of a colleague's promising political career makes room for Josef to finally fight himself into high office in the European Union. Eva is in her early thirties, Josef is almost ten years older.

Their public appearance as an ideal couple is perfect, but more and more she is reduced to only being part of his and the party's conservative politics and strategy. She slowly comes to the realization that she is not much more than just a whore to everybody's interest. The atmosphere in the city is nervous, as the parliament is about to pass one of the most important human rights bills in European Union history. When they attend a drunken dinner with some Chinese dissidents and Josef's party secretary Petra Schleyer, Eva witnesses the nervous breakdown of Petra's husband.

Eva fears this incident foreshadows her own future. In a reflex she leaves the road leading up to her husband's election and to her new even more regulated life. At a red traffic light she gets out of the dark limousine and runs away. But this cannot be tolerated, after all she is "a politician's wife".

The events now unstopably unfold, endangering his political career and their private lives.

### contact information

T +49 (0) 221 99878437  
M +49 (0) 173 2838 207  
jan.bonny@gmx.com  
skype: jan.bonny

### production notes

**original title**  
Die Frau des Politikers

**director**  
Jan Bonny

**production company**  
Heimatfilm GmbH + Co KG  
Lichtstr. 50 - 50825 Köln  
Germany  
T +49 221 977799 0  
F +49 221 977799 19  
www.heimatfilm.biz  
office@heimatfilm.biz

**producer**  
Bettina Brokemper

**production status**  
in development;  
looking for co-producer,  
possible Belgian or French



### Jan Bonny

Born in Düsseldorf in April 1979, Jan Bonny has lived and worked in the U.S., the Netherlands and Germany.

He received a degree in Media Arts at the Kunsthochschule für Medien Köln and directed the short film *2nd and A* as well as numerous commercials.

*Gegenüber* (international title: *Counterparts*), his first feature as writer and director, premiered in 2007 at Cannes Quinzaine des Réalistes, where it received an honorable mention.

It was nominated for the 2007 European Film Awards (Discovery) and for the Deutscher Filmpreis 2008 (Best Female and Male Lead).



# The Second Half of the Season

Franco Dipietro

Italy

## intention

I'm not a supporter, I do not watch football on TV, I have always kept my distance from this world until the "Calciopoli" scandal broke out in 2006 and highlighted a topic I always coped with.

Moving down from the fact that I've never been really interested in football, I think you may know that I collected several interviews with Juventus and Torino teams retired Ultras. They're all been very kind with me and very happy to tell their stories. Many of the episodes told in my script are taken from their talks.

I've discovered nothing about the real reasons that lead the most radical ones to do what they do. I think there aren't only few. Maybe for some of them it's just a way of being someone.

"Passion beyond any reason" is a paramount theme in my works. Passion is an energy that exists in any system and shows up randomly in various ways. The second half of the season is the story of a man who suffers for being taken away from his passions. Of course corruption is also an issue. Keep in mind that making a movie about soccer in Italy has the same meaning as making a movie about politics. Only for the bravest: in the story I keep the real name of the people involved in the scandal.

An ex hooligan  
is about to discover  
that the worst  
violence in football  
doesn't take place  
on the terraces,  
but in managers'  
offices.



## synopsis

Turin, 2006: the year and the place of the all-time biggest scandal in the world of sports. Stefano is a 32-year-old Ultrà (Italian for hooligan) who has just come out of prison and now wants to get something good out of his life.

He has found a good business: a very young player with no contract that can make his fortune. Stefano can lean on the help of Marco, a friend of his who is associated with the Managers' Association.

The more Stefano gets into negotiation for the young player, the more he stresses the thin line that separates him from exploding into violence. He splits up with his girlfriend, he denounces his father as guilty of having caused him "emotional distress" when he was young. Stefano gets all the things he needs to close the deal, but the Managers' Federation refuses his application request.

This is the point when the anger of Stefano breaks out, taking his violence at a higher level. Immediately after this transformation, the football scandal falls upon the whole system, putting almost any football manager in Italy under trial.



## Franco Dipietro

Franco Dipietro was born in Imperia, on the Italian Riviera, in 1978. He moved to Turin at the age of 18; he attended Alessandro Baricco's Scuola Holden, where he approached narration techniques and he started loving cinema.

After his studies he moved to Rome to attend the Mediaset School of Scriptwriting, where he started to collaborate with the Roman film-Industry. Three years later, the growing cinema atmosphere called him back in Turin where he began to work as copywriter, writer and director for commercials.

In 2005 Franco founded an agency called Due Monete, specialized in low-budget production for advertising, with the intention of redirecting part of the money raised into cinema production.

To date, Due Monete has produced a short film in 16 mm called *Il resto*, and the short video *The bogiaman*, selected for the Biennale of young Artists of the Mediterrean 2008 (BJCM), both written and directed by Franco. *The Second Half of the Season* is his first feature project.

## contact information

M +39 329 41 955 46  
franco.dipietro@duemonete.it  
skype: franco.dipietro  
www.duemonete.it

## production notes

**original title**  
Il girone di ritorno

**director**  
Franco Dipietro

**production status**  
seeking production

Tr

יריחו

أريحا

Jericho

ים המלח

البحر الميت

Dead Sea

## Dead Sea

Ihab Jadallah

Palestine / France

### intention

In *Dead Sea* I want to point out the fact that there are many urban legends and contradictions told by the Palestinians around their history, exodus, sacrifices and resistance. Most of these stories end up as legends or myths.

I want to question the Palestinian dream. Could it ever become a reality, or will it remain a utopia? And what are its effects on the Palestinian psychology? This dream of freedom and independence can become a mental obsession, creating frustration and claustrophobia. This dream can be a strength that helps to survive boredom and misery as well as a disease undermining one's ability to cope with reality.

Through *Dead Sea* I would like to give Palestinians the feeling, for a few hours, that their dreams can come true and they can see it happen in front of their eyes. Even if everybody knows the story of *Dead Sea* will always remain a heroic fantasy with legendary characters: to make the body of Arafat rest eternally in the city of Jerusalem, as he wished.

It is the story of a victory, symbolic and metaphoric. What matters is not that Arafat is finally buried in Jerusalem, what is important is that it might be true, and that there is still a small place for dreams and hopes. This film is not a pamphlet; it remains to talk about a dream and its possibility of achievement, it's a symbolic legend that will remain.

A bittersweet  
Palestinian legend  
revolving around a  
mysterious coffin  
traveling towards  
Jerusalem.

### synopsis

In a coffee-shop in the center of Ramallah among the crowd of customers there are Khaled, a nostalgic reporter, Abed, a Taxi driver that spends his time playing Parchis, and the cynical Raed, a passionate reader who dreams of being a writer.

It's the first Anniversary of the death of Pr. Arafat, 2005, in Ramallah. Khaled starts telling a secret story of Morad and Firas, two old bodyguards of Arafat, who carried out the mission to make the body rest in Jerusalem, as Arafat always dreamt. The three friends in the coffee-shop discuss the details of the operation.

Each one of them fights for his right of holding the truth.

The discussion gains the attention of the customers and the story becomes a public issue. Was the body in a coffin, smuggled through a tunnel? Was it in a concrete block supposed to be part of the wall? Heroes, Losers, did Firas succeed or fail? Did he stay alive or was he shot dead?

Some say Firas was seen alive. Others say that the body of Firas was seen floating on the waters of the Dead Sea, as nothing can stay long under its murky and salty waters.

### contact information

ihabjad@gmail.com

### production notes

#### original title

Al Bahr Al Mayet

#### director

Ihab Jadallah

#### production company

MPM films  
7 Rue Leopold Bellan  
75002 Paris - France  
www.mpmfilm.com

#### producer

Lucas Rosant  
M: +33 (0)6 09 18 26 67  
lrosant@mpmfilm.com

#### co-producer

Ihab Jadallah

#### production status

in development;  
seeking co-producers

#### total production budget

€ 900.000

#### current financial need

€ 900.000



### Ihab Jadallah

Palestinian filmmaker, Ihab Jadallah was born and raised in a small village called Beit Safafa, near Jerusalem, Palestine, in 1980.

He moved to the Spanish city of Valencia to study for a B.A. in Audiovisual Communication followed by a three years scholarship in Film Making at the Catalunya Cinematographic Studies Center, located in Barcelona. Ihab has worked as an Assistant Director for several feature films shot in Palestine (*Salt of This Sea...*).

Ihab nows lives and works in Palestine, where he is a lecturer for several film schools in Ramallah, Bethlehem, and Jenin. He has directed and produced through his company Krishna Film several short films and documentaries. His latest work *The Shooter* has been very well received by critics and festivals, and he is currently finishing *Zak*, a short film shot in Palestine, in post-production.

*Dead Sea*, his first feature film project is in developpment and has been selected to participate to both Torino and Binger Filmlab programs in 2009. The film is due to be delivered early 2012 and will be co-produced with MPM Film (France).

# Tr

## Only for Swedish Girls

Namik Kabil  
Bosnia / Croatia

### intention

My intention? To tell a story about millions of immigrants through the personal drama of a single Bosnian refugee, Kemo.

My intention is to tell a story about a vague mixture of nostalgia, distance, growing older.

All of these is combined in a single central question which is never named in the screenplay, the question of identity.

This is a story about who we are.

Story about  
immigrant  
who comes back  
to sell his birth  
house but the house  
refuses to be sold.

### synopsis

Kemo, a Bosnian immigrant, returns home to sell the house he was expelled from in 1992. However, the house "refuses" to be sold. Kemo has been living in Sweden for twelve years now and does not plan to return to his previous life in Bosnia. But it seems that the house does not share his view. Kemo tries to ignore it, but he fails in it for quite a time. He must find out the reasons, even if he could share them only with Zoka, his childhood friend, because Zoka is the one who can feel that there is a latent drama, when he says: "Kemo, you are not selling this house just like that, and it isn't his true reason!"

Comparing Sweden with Bosnia, Kemo says: "I am not there and I am not here either!" He presses his finger into his own, yet universal immigrants' wound, the wound inflicted on all those who have departed from his own homeland leaving something behind, but who may not have arrived fully to where they are residing now because they failed to find their new country there.

This film touches upon the issue of how we see ourselves and how others perceive us. The feeling that we do not belong and that we are not accepted by new community succeed to turn upside-down even the image of the country we have left behind. Kemo does not know who he is anymore. Once he utters his reason, it echoes with the familiar obtuse sound of the suppressed immigrants' fire: Kemo wants to sell the house so that he can open a beauty parlour in Sweden! Not an ordinary beauty parlour for immigrants, though! A state-of-the-art beauty parlour! Only for Swedish girls!

Finally, Kemo is indecisive. We do not know his decision because he does not know it himself. He returns to Sweden, taking along the scents, the images, and the river. His nostalgia and the distance then turn into a specific perspective: It is like a staring of a shortsighted at distance. Kemo is a refugee from the world as such.

### contact information

M + 387 61 724 454  
namik.kabil@gmail.com  
skype: namiktr  
www.dim.hr

### production notes

**director**  
Namik Kabil

**production company**  
Studio dim d.o.o.  
Ilica 159  
10 000 Zagreb - Croatia  
T +385 (0)1 3906 277  
F +385 (0)1 3906 278  
dim@dim.hr

### producer

Darija Kulenovic Guden

### co-producer

Namik Kabil

### production status

pre-production

### total production budget

€ 800.000

### current financial need

€ 300.000



### Namik Kabil

Namik Kabil was born in Tuzla, Bosnia. He studied cinema in Los Angeles where he was a member of a theater group The Grace players, where he worked as a director, writer and actor.

He wrote a novel, *Alone*, and several award winning screenplays: *Days and Hours*, *The Ruin and The Last Day*. In 2007 his documentary *Interrogation* won the Heart of Sarajevo for the best documentary at the Sarajevo Film Festival.

His feature *Night Guards* had a world premiere in 2008 at the Venice Film Festival. Namik lives in Sarajevo.



# The Scream of the Butterfly

## Kirsi Marie Liimatainen

Finland

### intention

"Have you ever heard a butterfly scream?", says uncle to Maria, and Maria shakes her head. "And why do they do that?", asks Maria. Uncle takes Maria's hand and whispers: "They are afraid of death, you know. They know that they won't live very long..."

A working class part of a small town, Tampere, in Finland in the early 1970s. Small wooden houses, narrow streets bordered with big grey stones - everything built in layers on a hill, near a lake. It is the hottest summer in years and the minds of Nordic people get confused. The bright light brings everything up, what was hidden during the long winter.

The sun shines like the stitch of a needle into your eyes. It goes down to your heart, to your soul - if you still have one left; dangerous, hard, cold and prevalent light.

The streets are dry and the dust from the ground colours the shoes grey. Inside the houses it is dark and people stand still in the shadows. Where did our innocence disappear, when did our days turn shorter? During one summer Maria's world is becoming bigger and at the same time more limited. Our soul is as fragile as the wings of a butterfly.

Have you ever heard  
a butterfly scream?



### synopsis

Maria (7) follows how her family breaks up over one summer. Maria's mother and father always fight, grandfather drinks and uncle becomes mentally ill. Grandmother works two shifts in a factory doing her best to take care of everyone.

For Maria her uncle is a man with many stories. In his world trees talk, wind whispers and butterflies scream because they live so briefly. When the ambulance picks up Maria's uncle again, she doesn't understand why. Escaping reality, Maria creates an imaginary world, similar to her uncle's. She adventures with other children out in the area and learns that all grown-ups are sad - like the butterflies. At home, Maria's uncle gets worse - now starting to believe he's Jesus, father takes off and grandfather drinks harder. Neighbours whisper as Maria passes by.

Maria's uncle will be found behind the church. He has hanged himself. The bad rumours about the family increase and other children aren't allowed to play with Maria any more. The rain comes and the terrible heat ends. Maria, her mother and grandmother drive away from the neighbourhood. Maria watches the road float by under the tyres of the car. She knows that the summer is over.

### contact information

T +358 405458803  
T +49 1624076143  
liimatainen@web.de

### production notes

**original title**  
Perhosen huuto (working title)

**director**  
Kirsi Marie Liimatainen

**production company**  
Making Movies Oy  
Linnankatu 7  
00160 Helsinki  
Finland  
T +358 9 682 95 40  
mamo@mamo.fi  
www.mamo.fi

**producer**  
Kaarle Aho

**production status**  
script development;  
seeking co-producers



### Kirsi Marie Liimatainen

Kirsi Marie Liimatainen was born in Finland in 1968. She has an MA degree in Theatre and Drama studies at the University of Tampere. From 1991-1999 she worked as an actress in films, television and in theatres in Finland.

From 1999-2006, she studied directing at the Potsdam-Babelsberg Academy of Film and Television. After her graduation, she has been giving workshops about film directing and developing her further projects *Comrade, where are you today?* (documentary), *The Scream of the Butterfly* (fiction) as a writer/director and *Festung* (fiction) as a director.

Her filmography as a writer/director includes: *Modlicha* (doc, 30 min, 2001), *Frühlingshymne* (fiction, 45 min, 2002), *Sonja* (fiction, 73 min, 2006) Residences & grants: Residence du Festival Cannes, Paris; CÉCI, Moulin d'Andé; Academy of Arts, Berlin; Nipkow-Foundation, Berlin; DEFA-Foundation, Berlin; Binger Film Lab, Amsterdam; Finnish Cultural Foundation & Finnish Film Foundation.

Tr



# Heavy Water

## Fabrice Main

France

### intention

The world of submarines is a world of its own: through it, men access a place not created for them, in order to wage an abstract war. Submariners constitute a singular community in the Navy. They are seen as adventurers living in a counter world of silence and secrets, pervaded with fantasies we might have of this world yet to be explored.

They also take part in a technical adventure. This achievement, similar to the space conquest, depends on the machine itself, designed to contain life within its cold and black body. It depends on men's technical qualifications, but also on their discipline, rigour and solidity. Every life is pawned on all the others aboard a submarine. Trust is of paramount importance. I am interested in introducing disorder where order should reign, opening cracks in the rules that allow the submarine assemblage to function.

Introducing pressure, outside and inside, orients characters towards their own inner depth – these zones of ourselves where consciousness hardly casts its light, and which yet define us. In this world of men, it can reveal the unspeakable. It can expose characters in their deep humanity, their strengths, their weaknesses, their (in)balance and inner resources.

A submarine's captain, through a dangerous mission, makes peace with himself.



### synopsis

When he was a boy, Mazard lost his twin brother swimming in the sea. That day, because he came back alone, he lost his father's love and trust.

Now Mazard is a nuclear submarine commander. He convinces his father, heading a military naval base, to send him for a last mission: to rendezvous with a commando squad in order to retrieve an agent of major political value.

With a new second in command placed by his father and a very young mechanic, members of a 70 men crew, he leaves for the Aden Gulf. The mission ashore is a disaster. Only a wounded commando member and the Agent come back alive.

Hunted by an hostile submarine, the whole crew is under pressure. Some want to escape, others want to fight. Challenging the mistrust of officers, captain Mazard is pushed to his limits.

Trying to dodge a torpedo, he makes the submarine hit the sea bottom. And stops. Locked in the torpedo room, Mazard and the young mechanic must go underwater to repair, and face the darkness. Who's not afraid of drowning?

### contact information

M +33 6 61665670  
fabmain@hotmail.com

### production notes

**director**  
Fabrice Main

**production company**  
Dublin Films,  
48 avenue Sarette  
75685 PARIS cedex 14  
France  
dublinfilms@yahoo.fr

**producer**  
Benjamin Serero

**production status**  
seeking co-producers



### Fabrice Main

He graduated in 1999 at the French national school Louis Lumière in Paris with a degree in Cinematography. Over the years he has worked as camera operator and cinematographer on short films, TV productions and commercials.

Since 2001 he directed two shorts, *Chante* and *Independance*, which were screened at various festivals in France as well as travelling the world, including Brest, Clermont Ferrand, Pantin, London, Rio de Janeiro, Napoli, Bratislava. His third short is in production.

Besides his activities as director and camera technician, he is part of a production company, Dublin Films, working as producer on shorts and commercials.

Fabrice began to develop his first feature script *Heavy Water* within the Groupe Ouest Script Development Programme in Brest last year.

# Tr

## Territory

Marja Mikkonen  
Finland

### intention

In *Territory* I am continuing on a path that I began with my short experimental film *Rondo*. Its main attempt was to describe a sensation of change: a perception of being in between events, of being unsure of what is going to happen next and yet knowing that something of major importance is at stake.

*Territory* takes this sensation, but shows it within a plot and a different context: a Scandinavian woman robbed by homeless kids in Rio de Janeiro - a city divided into sections according to wealth and social status. Throughout the film the focus is on the main character, Laura, and her reactions to the situation she's in. For Laura, the robbery is not only an accidental event: it appears as an enabling force, a chance to act differently. She just does not really know what she needs.

The goal of the film is to gain a position where one can look at existence with the main character: to fear, to desire and to be unsure with her. And also, to be able to see hope within the uncertainties, in the very fact that life is uncontrollable.

What we do  
is not always  
what we need.



### synopsis

Laura (33) is both nervous and excited when she is invited to a festival in Rio de Janeiro. She is a photographer at the beginning of her career, trying her best in all that she does. She lives with her husband in a small apartment in Helsinki. Seemingly, she is doing ok. Yet, some things appear to be out of balance beneath her everyday actions.

On her first night in Rio Laura is robbed in the street. Laura's reaction is fierce, her personal territory has been violated. Her emotions develop from self-pity and anger into an enthusiastic sense of taking advantage of the situation, of wanting to let go. Her usual, work-oriented, disciplined self is replaced by a new role: a flirting, outspoken and wild behaviour, up to the moment when she is face to face with her own capability of being violent – a moment when she needs to find another way out.

In the end, what she finds is neither a solution nor an answer. Rather, there is a long-awaited possibility for Laura to just be: to breathe, to feel, to perceive.

### contact information

M +358 44 5051279  
marjamikko@hotmail.com  
skype: marja.mikkonen

### production notes

**original title**  
Vieras

**director**  
Marja Mikkonen

**production status**  
seeking production



### Marja Mikkonen

Marja Mikkonen graduated as a performance artist from the Turku Arts Academy in 2003 and as Master of Fine Arts from the Finnish Academy of Fine Arts in 2007. Her short films *99 Years of My Life* and *Rondo* have screened at film festivals worldwide, including Festival de Cannes in 2004 and 2007, and *99...* was also purchased by MoMA New York and Kiasma Contemporary Art Museum in Helsinki for their collections.

Mikkonen works within three fields of art: performance, film and fine art. Her works have been live performances, photographs, video installations, short films, sound performances, audio installations and site specific works.

Many of her works are based on portraiture of identity, memory, personal perceptions and thoughts about change. She often uses her own body and experiences as tools and material, creating self-description that reach beyond self-description and autobiographies that are half fiction half fact.

Currently she works as an art teacher, writer/director and a performer within a performance group entitled "Other Spaces". She lives and works in Helsinki.

Tr

Eugene  
Carol Murphy  
Ireland / France

### intention

*Eugene* is the story of a Belfast teenager, Kate, who discovers sex after the death of her brother Eugene.

It is the story of how she finds freedom by strategically becoming good (at home) in order to sustain being bad – ie sexually active on Belfast’s idiosyncratic gay scene of the time. Homosexuality was illegal in the religiously obsessed Northern Ireland of the 1970’s and the gay scene in Belfast included a club, The Chariot Rooms, which sat within the gated city centre, gated and guarded by the British Army. The club also housed subversives who risked their lives to have fun. Kate is one of these people. She is not gay but discovers that she has the guts to live the life that her brother Eugene wanted, but couldn’t sustain.

In *Eugene* the conflict in Belfast at war in the late 1970s is used as a heightened stage with which to play out the trinity of sexual, familial and obsessive interrelationships between Kate, Eugene and Dermott. Without Eugene’s death, Kate would not have been introduced to Dermott at his funeral.

Without the reckless journey through a city at war to find Dermott, the excitement of sex, in and around The Chariot Rooms, would not have been as dangerous or liberating as it is for Kate.

Eugene is the story of Kate, a Belfast teenager who lives with her religiously oppressive family and discovers sex and freedom when she stumbles upon her brother's secret life after he is murdered.



### synopsis

Late 1970’s. Belfast. Civil religious strife. At night the city is in riot or desolate.

Kate (17) lives in a violent locality. Home is dominated by her strict Catholic father, Joe (42), and her ‘Golden Boy’ brother Eugene (21), who is starting university. Kate shuns religious devotion and housework, which generates Eugene’s reprimands.

By chance, Kate discovers that Eugene did not enrol at University after leaving home. The following week he is found dead, murdered by a random gang. At the funeral Kate’s beautiful cousin Dermott (23) arrives unexpectedly, flirts with her and then apologizes to Eugene’s corpse for bringing him “to the Chariot Rooms that night”.

When he leaves, Kate follows him. Outside a downtrodden house she watches him have sex with a man. Eugene becomes a martyr. Kate is suffocated by family breakdown. She sneaks out to find Dermott again and follows him to a clandestine Gay nightclub - The Chariot Rooms. The place ignites her. Kate confronts Dermott. He tells her he had sex with Eugene. Kate asks him to have sex with her. Dermott refuses. Disorientated, Kate confronts gay men to have sex with her. She leaves with a stranger, resolute to break Joe’s rules and Eugene’s myth. Back home Kate obeys Joe and returns to the gay scene.

### contact information

M +44 (0)7906 162 968  
carol.murphy3@virgin.net  
skype: blinddeafanddumb  
www.youtube.com/roofraic  
www.myspace.com/roofraic

### production notes

**director**  
Carol Murphy

**production company**

Boa Films  
42 Boulevard de Bonne Nouvelle  
75010 Paris - France  
Production office:  
7 rue Arthur Groussier  
75010 Paris - France  
T +33 1 42 38 61 95  
F +33 1 42 45 00 33

**producer**  
Jennifer Sabbah  
T +33 6 86 85 10 14  
jennifer@boafilms.fr

**production status**  
seeking co-producers

**total production budget**  
€ 1.346.123

**current financial need**  
€ 1.346.123



### Carol Murphy

Originally Carol Murphy studied Fine Art and worked as a visual-artist, exhibiting in Europe. An MA in Film Theory and film journalism brought her on the road to short film writing, directing and production.

After the 2006 Berlin Talent Campus Murphy met producer Jennifer Sabbah, based in Paris, and since then they have been developing and co-producing shorts and feature projects - including *Mustard*, *Painkiller*, *Nightclubbing*, *The Body & Blood* and *Eugene*.

In 2007 Murphy directed her short film *Mustard* and a music video, *You Make Me Sick*. She also attended the Rutger Hauer Filmfactory in January 2008 where she directed two short films.

Murphy has written 5 shorts, including *Nightclubbing*, which won an RTÉ/Filmbase Short Film Award and the Ile De France Finishing Fund. Another short, *Painkiller* was short listed for Film London’s Pulse Award 2008. Murphy is also developing *The Leg* film project and two feature projects - *The Body & Blood* and *Eugene* – which started development at the Binger Filmlab in Amsterdam 2008/9 and is part of EAVE 2009, with Sabbah from BOA Films.





**Wolf**  
**Bogdan Mustata**  
Romania

**intention**

Having a baby makes me think about this film with full responsibility. I'm asking myself a lot of questions concerning what it means to be a father and what it means to be a son and which are each other's responsibilities. Sometimes I'm thinking that, as a father, I should have a lot of responsibilities towards my son but he should have none towards me. I have no clear answers to my questions. But I want to look for them and I want other people to look for them too.

In this script everybody has a substitute or a mirror: father/the old man, Clara/Ioana, mother's boyfriend/father, Wolf/Wolf's brother, Wolf/the old man, Wolf/father. So, where is the original?

We are inside Wolf's head while he is looking for his identity, "the original". Everything that happens follows Wolf's logic, not ours. It is his particular thinking and beliefs that will make this film special.

A film about a particular character who communicates with the audience mostly by questions, not answers.

Wolf is a  
16-year-old boy  
who ends up killing  
his own father.



**synopsis**

Wolf's father has been in a coma for two years and Wolf assumed many responsibilities among which keeping his mother and his trouble-maker younger brother together as a family. But they are not aware of Wolf's responsibilities. They have both overcome the loss of the father: the mother already has another boyfriend while for the brother his father is nothing else than a body.

Wolf has his daily rituals which he thinks will bring the father back to life. And one day his wish is granted and the father wakes up. But with the father's awakening, the mother has to give up on the boyfriend she has started to love, while the brother has an enslaving relationship with the father.

Wolf realizes that everything around him had changed a long time before but he hadn't been aware of it. For the change to take place, Wolf finds as the only solution to kill his father. Wolf's life goes on but he doesn't know if what he feels is emptiness or freedom.

**contact information**

M +40 720 56 70 40  
bogdanmustata@gmail.com  
skype: bogdan\_mustata

**production notes**

**original title**  
Lupu

**director**  
Bogdan Mustata

**producer**  
Marcian Lazar  
marcian.lazar@gmail.com

**production status**  
in development;  
seeking co-producers



**Bogdan Mustata**

Born in 1975, Bogdan graduated from the Romanian National Film School in 2001. *Daniela*, a short film directed during his studies, was awarded in the Munich and Karlovy Vary festivals of film schools in 2001.

From 2002 until 2007 Bogdan moved to Vietnam and then Dubai where he worked as a scriptwriter and director for several projects: the TV series *39 degrees of love*; the feature film project *Project Save*; several TVCs and TV programs. Back to Romania, his long feature film script *A heart shaped balloon*, co-written by director Catalin Mitulescu (currently in production), received the Best Project Award both in Sarajevo CineLink 2006 and Thessaloniki Balkan Fund 2006 and participated in l'Atelier Cannes 2007.

Bogdan directed the short film *A good day for a swim* which won the Golden Bear for the best short film in Belinale 2008. The film participated in dozens of important festivals and won Best Live Action Film Under 15 Minutes and Panavision Grand Jury Award in Palm Springs 2008. Currently Bogdan is preparing his directorial feature film debut with the project *Wolf*.



# Tr

## Wall of Fog

Tobias Nölle

Switzerland

### intention

We try to connect with all means, but between our minds, there will always be a thin wall. Though we use many words, create pictures to speak our minds, interact physically or bond through love and contracts, we never truly know what's inside another person's head. This can make us lonely but at the same time it's the beauty and mystery that fuels our desire to connect with each other.

When I started this project I became fascinated with the idea of an extreme observer, a private detective who would rather watch than interact. He registers life in all its details but at the same time he is excluded from it: he must stay in the shadow. Life is a theoretical matter and the wall that separates him a prison. When he re-edits the footage of his observations and creates his own universe on the monitor, this is a way for me to visualize his thoughts through his films within the film. At the same time this re-editing poses a question: At which point does our imagination become stronger than physical reality and what happens when they replace each other. It would end in insanity or revelation. In the final scene Aloys stands in the street, all by himself, facing life without a camera. But as he closes his eyes we see that he has kept his dream alive. He is an individual mind in an infinite ocean of others. The wall has become a motivation instead of a prison.

Imagination can give life a meaning but it can never replace it.



### synopsis

Aloys watches life from the distance, through the lens of his hidden camera. As a private eye he sees everything, no one sees him. At night he re-edits the footage of his observations trying to make sense of this puzzling thing called life. At the funeral of his mother, he misplaces his camera. The next morning he finds a message recorded on it: a black screen and a woman's voice asking the camera to call her answering machine. After trying to ignore the unsettling incident Aloys dials the number.

The stranger at the other end is Vera. Vera is neglected by her family and overshadowed by her brother, a Paralympics champ. Through the anonymity of the phone, Aloys and Vera dive into their imaginations. They climb arctic glaciers together, while in fact they clamber up their kitchen tables with the other's heavy breathing on the receiver.

They exchange an intimacy they would be scared of in reality. While Aloys falls in love and awakens to life, Vera is too afraid to get hurt again. She wants to die to finally be noticed. After he proposes to stage her death on tape and send it to her family, fiction and reality merge. They descend on a dark path. But like a tunnel through the night it may lead them to another morning.

### contact information

M +41 78 6317935  
tobias.noelle@gmail.com  
skype: tobias nölle  
www.d-e-s-a-s-t-e-r.ch

### production notes

**director**  
Tobias Nölle

**production status**  
seeking production



### Tobias Nölle

Born in Switzerland (with a Swiss and a German passport) Tobias Nölle went to Art School in Zürich before moving to New York to study Film.

He now lives and works in Zürich and New York. He directs commercials and short films. His last film *René* premiered in Locarno and won the Golden Leopard.

It went on to win Awards in Tampere, Clermont-Ferrand, Odense, Kiev, Leeds amongst others. Tobias is currently writing his first feature film *Wall of Fog* which he will direct as well.



## Missing!

Alex Oriani  
Italy

### intention

One day my co-writer Carmen Verde and I saw a poster hanging on the walls of a subway station: there was the picture of a young man and the caption "Missing". We thought "what if this guy never actually disappeared but he did this on purpose to have people looking for him?". That very moment the idea of *Missing!* was born.

*Missing!* is the story of Sebastiano, a young guy who has always been "unseen", even in class pictures at school. One time a stout kid lifted his hand to brush away a fly from Sebastiano's face, another time it was he who bent forward while sneezing... In the end Sebastiano was always missing in the class pictures.

Today he is the one that other people ignore and not because he is some kind of freak, but just because nobody has an interest in knowing him. Sebastiano is shy, insecure, a little anxious and comes from a small village, not a very popular type in a big city.

*Missing!* is a bitter-sweet comedy that wants to show how easy it is in a modern society to be left out for no evident reasons. It is a story about the need of recognition young people have, because there is only one thing worse than dying: being ignored.

He doesn't get calls, he doesn't get emails, he is so lonely he doesn't even get spam. He will disappear. To be found.



### synopsis

Despite all his efforts, Sebastiano, a young man in his mid twenties, is not able to have any social life. Native of a small village in northern Piedmont, he moved to Turin where he found a job but no friends.

His only social activity is the Sunday lunch with his mother Annarosa, a woman incapable of even giving her son a hug.

To survive in this emotional desert, Sebastiano creates his own "system" of social relations: he talks to the electronic navigator of his car, he goes to funerals where he embraces the loved ones of the deceased - whom he obviously does not know - or he chats with Alzheimer patients who have never seen him before but do not remember it.

One day his "system" will not be enough for him anymore. That night Sebastiano will go out to hang posters with his picture and the caption "Missing!".

In the end what is better than disappearing to be finally found?

But things will go differently than he thought ...

### contact information

M +39 347 877 92 22  
alexoriani@fastmail.fm  
skype: Alex Oriani

### production notes

**director**  
Alex Oriani

**co-writer**  
Carmen Verde

**production status**  
seeking production



### Alex Oriani

My main goal is to create stories that are as original as possible. I think that if you have to risk a failure, you had better do it trying something new; failing while copying is more than any writer should bear.

As for my experience, I have written and directed documentaries and short films. One of them, *First Class*, won the Cinecittà Digital Screenplay Award and was screened at festivals such as the Montreal World Film Festival and the Venice Int. Film Festival and was one of the three winners of "The WriteMovies.com Short Film Contest" in Los Angeles.

As a story editor/scriptwriter, I have written for some Italian TV shows, mainly comedies and situation comedies. Working as a story editor on the set for a sitcom is a great way to learn that your writing is not the Holy Bible and that (almost) everything can be improved, probably the Holy Bible too.



Tr

Erik  
Sonja Prosenec  
Slovenia

### intention

*Erik* is an intimate story of a man, who discovers and liberates himself through a relationship with a 15-year-old-girl, after experiencing intimacy for the first time in his life with the girl's mother.

The story doesn't deal with moral dilemmas. Instead, my focus is the psychological and emotional state and development of the main character.

I feel that telling the story through images, strong atmospheres and sounds where dialogues are not of big importance is the only way for this story. I try to create a world where every event, sound, touch or glance that would otherwise remain unnoticed, can even become life-changing.

Although there is a strong feeling of love involved in it, it is not a story about love. For Erik the relation with the two women, mother and daughter, is a force that throughout the film drags him from dark interiors to brighter exteriors, where he will find a meaning for himself.

*After an innocent touch of a woman he doesn't know, a man is thrown into a spiral of sensuality and intimacy that will become a journey of self-discovery and liberation.*



### synopsis

Erik (35) lives in his small world controlled by a dominant mother. During a storm a woman (40) joins him under his umbrella. A little touch of the beautiful stranger -just her hand on his elbow as they walk together- for this reserved man is so intense, both exciting and disturbing, that it makes him escape.

Intrigued by the timid man the woman, Nina, finds him and they meet again. But just as Erik gets a taste of sensations that were unknown to him before, she disappears. He finds out she died. He is emotionally destroyed but cannot return to his shell now. He meets Nina's 15-year-old daughter Iva and starts to follow her. After Iva's initial rejections they connect through the feeling of loss.

Despite of all the restraints in themselves that they have to overcome, they begin to explore sensations of closeness to another being and of intimacy for the first time in their lives. They create a world where even an innocent touch becomes a sensual and passionate experience.

### contact information

M +386 41 666 392  
sonja.prosenec@gmail.com  
skype: sonjamonoo

### production notes

**director**  
Sonja Prosenec

**production company**  
Staragara Production  
Celovška 43  
1000 Ljubljana  
Slovenia  
T +386 1 421 002 4  
www.staragara.com  
info@staragara.com

**producer**  
Jožko Rutar  
jozko.rutar@staragara.com

**production status**  
script development, with the support of Slovenian Film Fund; seeking co-producers, world sales.



### Sonja Prosenec

Sonja graduated in Journalism - Cultural Science at University in Ljubljana with a thesis "Dionysian Postmodern Culture" with film as a case study. She continued her Master's studies in Communications at the same university.

As a student she worked as editor of a student magazine and published culture articles in major Slovenian newspapers and magazines.

After a music video that she directed was selected as the best video at a national television program and her short film was screened at international festivals, she participated in Berlinale and Sarajevo Talent Campus. Besides directing and writing she works as a graphic designer, mostly in films. *Erik* will be her first feature film.



Tr

# Ten Worlds

Åsa Riton

Sweden

## intention

*Ten Worlds* is close to my heart in many ways. My passion for art, spirituality and human psychology are the prime reasons for choosing to base the film on these particular subjects. I grew up with four parents who were teaching meditation, and my interest and love/hate relationship for Eastern philosophy is deeply rooted in my life.

I studied arts at Central St Martins in London, as well as film at The National Filmschool of Denmark, and I have a strongly artistic vision of film making as such.

I've learnt quite much more by being out in the world though. I've traveled and lived abroad for many years, and just returned to Sweden from a two month trip around the world were I went to the eight places I wanted to go before I die.

This film is really a story about the cycle of life, expressed through a group of artists.

Ten Worlds is a film about nine artists and ten states of mind with one thing in common; the timeless longing after finding a greater truth in life through the arts.



## synopsis

*Ten Worlds* is about the artists' journey for reaching a higher consciousness through practicing different art forms, and their success and failure to do so. By looking at the small moments of life; a phone call, a coffee, a meeting, a party, a deadline, a picture, a tennis game – this film will illuminate a larger picture of the artist's mind and the creative process which finally might make sense. Or not.

*Ten Worlds* shows nine artists playing themselves in a film about their life. Well, it's not a documentary since it's all fiction, but it's about the authentic artists, or...this is something you've never seen before.

## contact information

M +46 (0)768 708011  
studio@asariton.com  
skype: nomonkey  
www.asariton.com

## production notes

**director**  
Åsa Riton

**production status**  
seeking production



## Åsa Riton

Filmmaker Åsa Riton's vision is to merge art and film and bring it into new environments. Her visual language is unique, always exploring and pushing the boundaries of conventional media.

She's twisting popular culture, politics, philosophy and human nature into a world of her own.

After graduating from Central St Martins College of Art and Design and studying at the National Filmschool of Denmark, she has shown her work at the Gothenburg International Film Festival, Helsinki Short Film Festival, Kulturhuset Stockholm, Zeeuws National Museum in Holland and London Institute of Contemporary Arts.

She has directed science mockumentaries, video installations, music videos, short films and documentaries.



LoveLost  
Tanika Šajatovič  
Slovenia

intention

*LoveLost* is a story about all those crazy, funny, embarrassing, heartbreaking moments when you want to die of love or hide from love, when your heart wants to explode with love or you want to run away from it for ever and ever. For the very first time.

I want to explore what happens when we are convinced that we have met "the one", when he is everything but "the one". I want to show how we can start losing ourselves, but we think that we are fulfilling our ideal of perfect love. I want to dig into love that becomes trapped in our heads, love that refuses reality and becomes completely immersed in our own fantasies and never-ending speculations. I want to picture a phase in our lives when we are desperately seeking for love, when our body starts to change significantly and when we get the first taste of sex.

*LoveLost* takes us to a world of unspoken words between Ajda and Damjan, and too many words among the four girlfriends, all of them caught up in the mysteries of first love. Many things are left unsaid, but the emptiness is filled with music; the end of the 80s as passion, obsession and lost innocence of one generation long grown up.

No matter  
if you kiss me  
or kill me, just  
admit that  
you love me.



synopsis

End of 80s in a small town in Yugoslavia. Ajda (16) discovers the music of Nick Cave, Depeche Mode, Sisters of Mercy, and becomes the youngest member of a gang of four girlfriends who are bound together through many trials and errors on their mission to find true love.

Ajda meets Damjan (28) and falls in love for the first time. She finds herself tangled in a maze of enigmatic and seductive glances. Ajda is desperately striving to realize her vision of perfect love, but everything she gets from Damjan are random meetings in the local bar. Her only wish is to be close to Damjan and she starts having sex with him. But even sexual intimacy does not bring her any closer to him.

She is trying to express her feelings, but all her attempts end up in a disaster. Ajda becomes more and more obsessed with Damjan. Her friends are trying to open her eyes, but Ajda has decided to find a solution which will comply with her vision of perfect love or be lost forever.

contact information

T +49 30 88 72 92 75  
M +49 179 742 77 85  
tanika\_sajatovic@yahoo.com

production notes

original title  
ZaljubljenZgubljen

production company  
Emotionfilm  
Metelkova 6  
1000 Ljubljana  
Slovenia  
T +386 1 439 70 80  
www.emotionfilm.si

producer  
Danijel Hočevar  
danijel@emotionfilm.si

production status  
in development;  
seeking co-producers



Tanika Šajatovič

Tanika Šajatovič is the scriptwriter of *Gram of Love* and *LoveLost*. She wrote and directed two theatre plays: *Supersexy* and *Space Odyssey*.

Tanika is working for the Berlinale Co-Production Market, EAVE (one of the leading training and development providers for producers in Europe) and CineLink (Sarajevo Film Festival's annual co-production market and project development workshop).

In 2007, she received the Nipkow scholarship. Tanika was previously working at the Promotion Department of the Slovenian Film Fund and she ran Media Desk Slovenia.



# Sister

Markus Stein  
Germany

## intention

With *Sister* I aim for a story that starts as a social drama and shifts subtly into a tale of horror - based in a realistic, down to earth environment. The starting point of the tale indeed is very real: being a fixed character, is only a working hypothesis for us and the people we deal with in our every day life. In fact each of us is a puzzle of a variety of characters. We are different persons depending on whom we are together with. Our parents, partners, friends or strangers.

Although the story speaks of split personality I don't aim for a relation of psychological disorder or painting a clinical picture. The viewpoint is obviously a social and dramatic one. It is a story of a woman who neglects realising that she is suffering from the incapability to fulfil internalised social demands. She doesn't even realise them as such. The twisted rebellion against those, by creating another personality, is the only and painful way that is open to her.

*Sister* thus tells about a leap out of the illusion of a character - into the illusion of another one. For a moment the door to another world is standing wide open.

A ghost haunts  
Regine in her  
day-to-day life.  
The invisible enemy  
aims to take over  
her existence.



## synopsis

Regine manages her hospital ward with almost superhuman powers. Devotedly she takes care of her two children and her husband, who doesn't contribute to their livelihood with the music he makes. Regine is in control - but of one thing: the appearance of Lily, who has been abroad for ages.

The much unloved sister appears always when Regine isn't there. Quickly the children become all dotty about their new auntie and Regine hasn't met her even yet. The situation slips out of her hands. The eerier it becomes, the crankier Regine gets.

Just before her whole world falls apart, she bravely faces the facts: the mysterious sister is herself. This explanation seems to make sense of all the strange happenings. But it's too late already: family, friends and colleagues retreat. Regine is left alone and can't even get hold of her second personality. Her life is lost. She takes the necessary steps. After she's gone, Lily stays. Is she really her other personality, or has Regine been deceived?

## contact information

M +49 163 6932248  
T +49 30 6932148  
stein@pst-berlin.de  
skype: lindtpeintner  
www.markusstein.eu

## production notes

**original title (working title)**  
Schwester

**director**  
Markus Stein

**production status**  
seeking production



## Markus Stein

Markus Stein is born 1965 in Germany. After working as camera assistant he studied at the director's department of the National Polish Film-school in Lodz. Since 1996 has been Berlin-based working as writer and director both for documentaries and fiction.

Occasionally he has worked as DOP and created video installations for theatre. His first feature as director was released in German cinemas in December 2008. The German Balkan comedy *Balkan Traffic* was co-directed by Milan Puzic.

Tr

# The Electrons

Barnabás Tóth

Hungary

## intention

*The Electrons* is a movie about forgiveness. Besides being a gentle, soft, intimate and bitter-sweet love story about an elderly couple, and the husband's attraction to a young girl (somewhat along the lines of *Away from her*) it is also an excellent opportunity for style exercise.

Hopefully throughout the four emotional reflections of Imre, I will have the chance to show audiences a coldish, snowish-gray Budapest story, the touch of a colourful, young and energetic Rome, a hot, dry and documentaristic Belfast summer, and a really warm, human, melancholic Paris.

The "episodes" are organic parts of the whole story: the first three are steps, bricks in the structure, that lead to the plot of the 4th one, the last film in the film – which is the actual prequel to the "big" story.

The switching of the point of views of the dead husband (through his diary and short stories), and of the investigating wife is another great dramatic opportunity.

As a writer-director, I am really interested in good stories, in character development, and in moral victory (or sometime: defeat) - this has them all. This is not just one emotional roller-coaster ride - it is a whole theme park...

Sometimes  
it's better  
not to know  
the truth.



## synopsis

Shortly after the death of her husband (a driving school instructor), Olga discovers signs that he fell deeply and hopelessly in love with one of his young students during the last weeks of his life. This strikes her as more than a surprise, since their marriage witnessed a kind of renaissance during these times.

Throughout the meandering of the story, the widow discovers short novels her late spouse, Imre left behind. These are different love stories about different stages of love in different cities of Europe which come alive through her eyes. By absorbing these stories she discovers the impact of new love (Spring in Rome), the green-eyed monster of jealousy (Summer in Belfast), and the loss of inspiration as love fades (Autumn in Paris).

Obviously, these stories (and the tones set by them) with their various characters and places are all works of fiction - and yet, in their bare essence they are all about Imre and the young student. Olga has to face the fact that her happy and short-lived "2nd bliss" with Imre was due to his love to another woman.

The fourth tale (entitled Winter in Budapest) reconstructing the story of Olga, Imre, and the young unaware object of his admiration is finally written by the widow, following a few notes Imre left behind in his car.

Through the journey of the 4th story (the real past), she realizes that it does not, in fact, matter why they were happy, as long as they were and that sometimes it is better not to see the whole picture.

## contact information

M +36 30 99 062 55  
barnabeka@gmail.com  
skype: brownbus  
www.barnabastoth.com

## production notes

**original title**  
Elektronok

**director**  
Barnabás Tóth

**production status**  
seeking production



## Barnabás Tóth

Up to date his filmography contains a dozen short films as writer-director (including *On a train*, winner at the Cottbus and Aubagne Film Festivals and screened at Cannes S.I.C., *Getting Even*, in competition in Rotterdam and Clermont Ferrand, and *Otograph*, starring Jeanne Moreau), and a debuting feature film, *Camembert Rose* (world premiered in Montreal in September 2009 and released in Hungary the same month).

He speaks fluent English and French and works for theatre, TV and audio book editors as well.



Tr



# No Name

Marco van Geffen  
Netherlands

## intention

This is the story of a man who kills his wife. That is an abominable act. But it happens: we see shootings in schools, fathers killing their family, mothers their own child. In most of these cases you hear that there was no clear motive. This is something that unsettles me, something I fear. Because it means it could happen to all of us.

With *No Name* I try to understand how a man like myself can get so far as to kill his wife, instead of just saying he is guilty. He is, of course, but I want to take the audience by the hand and show that Ton too is a victim. In this way we might find ways to prevent such acts, rather than simply condemn and walk away. *No Name* is part two of a trilogy on "The drama of the happy family". Part one, *Among Us* (finalist NHK Sundance Award 2009), will shoot spring 2010. Centering on the family as the nucleus of society, the family as our safe haven, it speaks of the fear of its disruption.

My stories are about the loss of a child, or the difficulty to explain violence. I want my stories to speak not only about my characters' personal problems. Their problems, to me, are rather exemplary for the problems within contemporary Holland, or contemporary Europe.

The story of a man  
who kills his wife,  
of a happy couple  
who lose control  
when their  
firstborn dies.



## synopsis

A man follows a woman in his car. When she crosses the street, he runs her over: she is dead on impact.

Ton and Els are a happy couple. When Els gets pregnant, this feels as the crown on their happiness. The child is born, and is so perfect that they are unable to find a name to match it. But shortly after, the child dies of an uncommon disease. Their dream is shattered, Ton is devastated. Els is stronger and able to help him. Ton seems to get over his loss, but in fact experiences Els' strength as a betrayal of their sorrow. When she wants to have a new baby to heal their pain, Ton isn't ready yet, and when Els talks him into having sex, to him this feels like rape. Els gets pregnant.

To her this feels as a new start: slowly the dead child begins to fade, up to the point where she denies she ever had one. Ton feels rejected and alone, and begins to see Els as a threat to everything they build together. He is unable to stop these feelings, and sees only one way out: he has to kill her.

## contact information

M +31 (0)6 29 531 340  
marco@lemmingfilm.com

## production notes

**original title**  
Geen Naam

**director**  
Marco van Geffen

**production company**  
Lemming Film  
Valschermkade 36F  
1059 CD Amsterdam  
The Netherlands  
T +31 20 66 10 424  
www.lemmingfilm.com

**producer**  
Marleen Slot  
marleen@lemmingfilm.com

**production status**  
Production company Lemming Film is attached to the project. They are also involved in the project *Among Us*, my first feature film.

**total production budget**  
approx. € 1.000.000

**current financial need**  
We are looking for financing in the Netherlands through the Dutch Film Fund, Dutch Cultural Broadcasting Fund and a broadcaster and distributor, and are looking for European co-production and sales possibilities.



## Marco van Geffen

Marco van Geffen (1959) started writing screenplays after his study at the audiovisual department of the Art School in Arnhem. Apart from the Dutch box office hit *The Schnitzelparadise* (winner 'Best Screenplay' at Skip City Film Festival in Tokyo), he has written several feature screenplays, before becoming a full time director.

He directed several shorts, of which *My Sister* was nominated for the Golden Palm at the 2007 Cannes film festival. The screenplay for his debut feature film *Among Us* was finalist for the NHK Sundance Award 2009 and is set to shoot in spring 2010.

# Story Editors

## Marie Dubas

France

### biography

Marie Dubas was born in 1983 in Paris. In 2004, she started to work as a production assistant. She obtained a master degree in literature and philosophy in La Sorbonne and wrote a thesis about the relationship between picture and thought in 2007. She is now working as a short film producer for Les films du requin, handling 4 to 5 films a year, and regularly does script coverage for French production companies. From now on, she wants to focus on the development stage and script editing.

### intention

As a literature and philosophy student, I learned to love finding the hidden meaning of a text. The exercise was thrilling but seemed somehow too frozen into a critic's statement. Through script editing, I found a way to work on the content of a text that is actively linked with the vision of its author and lively aimed at the film.

The Script&Pitch workshop made me understand how to discover the possibilities of the story in a treatment. I will use my production experience to help identify its potential at a very early development stage, because I strongly believe in the importance of finding a coherence between the theme of a script, the needs of a film and its financial perspectives. Thus, I aim to succeed in working neither for an author, nor for a producer, but with both of them and for their film.

I want to help authors assert their intentions, making them evident for themselves as well as to others. Because strong intentions are the biggest asset to achieve the challenge that making an independent feature film represents.



### contact

M +33 1 6 18 02 28 33  
T +33 1 43 87 15 62  
mariedubas@gmail.com  
skype: mariedubas

*Strong intentions  
as the biggest  
asset to overcome  
a challenge such  
as independent  
filmmaking.*



## Anne Gensior

Germany

### biography

Born in the former GDR in 1981, Anne Gensior graduated with distinction in Dramaturgy at the College of Theatre and Music in Leipzig in 2005. After writing and directing her first short film at College and working as a consultant for the editorial office for radio plays of the RBB, she discovered the art of story editing at the script and development agency Script House Berlin.

Anne supported various film projects by writing analyses and assessment reports in English and German, and advising writers and producers in consulting sessions. She also worked on adaptations of tales and theatre plays and developed treatments for fiction and documentaries. After working in theatre, for German institutions in Ireland, and as a radio journalist in Melbourne, Australia, Anne started her career as a freelance script consultant and dramatic advisor for film and theatre in 2007.

Working closely together with Script House Berlin, Anne consults writers and production companies in Germany and Europe.

### intention

The development of a script is an exciting journey, but it holds also traps and dangers. Halfway through, the writer might get lost or just doesn't see the forest for the trees.

As a story editor, I give the writer a chance to step out of the writing process and look at their story through my eyes. I start my work by observing and describing what I read in a script. If this is not the story the writer wants to tell, we keep questioning it and its characters until we agree on the best of the many possibilities. I offer options and impulses for improvements, but the writer has to make his own decisions. Above all I represent the audience with all its questions, doubts and values. Films are made for people and I make sure that the stories and themes are connected with the lives of the spectators and make people think, enjoy, laugh or cry with the characters.



### contact

M +49 (0) 157 71 70 68 64  
T +49 (0) 30 51 05 04 44  
anne-gensior@gmx.de  
skype: annegensior  
www.scripthouse.de

*In the ocean  
of possibilities  
the story editor  
navigates the  
writer through  
the shallows and  
storms.*



# Story Editors

## Maria Cristina Mosca

Italy

### biography

After obtaining a degree in Communication studies from the University of Siena, in 2004 Maria Cristina undertook a Masters Degree in Audiovisual Writing at the University of Rome.

On completion of her Masters degree she joined an independent production company based in Rome, as an intern. Her role included reading scripts and undertaking research for the company's projects. Thanks to the commencement of a European co-production she stayed on as production secretary. Since then, she has been working as personal assistant and script advisor for producer Rosanna Seregni.

Since 2005 Maria Cristina has also been collaborating with API, the Italian association of independent producers, mainly in the organisation of their annual international conference.

Currently she is involved in the post-production of an Italian-Argentinian co-production feature, while she continues to read scripts.

### intention

I believe you can see the telling of a cinematographic story like a classical quest.

While searching for the prince/ss (during the writing and re-writing process of a script), the writer-white knight will find dragons that s/he has to fight (like characters who lose grip of themselves) or paths leading nowhere (like subplots that get lost). But keeping on searching s/he will find that there are also fairies out there, ready to help her free her prince/ss: the fairy being the story editor, who strives to develop stories through exploring structures, fluid dynamics and asking questions.

Out of metaphor, the story editor's main tasks are, in my view, to make the writer answer sincerely on why s/he wants to tell that very story, and to make sure s/he sticks to or narrows down her vision and to support this during the creative process so the writers – among other things – won't lose touch with the core of their script. The story editor can help to narrow the endless possibilities that are unfolding in front of the writer, as a good fairy godmother who stays in the shadow and wants only the best for the script.



### contact

M +39 340 3562596  
maria\_cristina\_mosca@hotmail.com  
skype: mcristinamosca

*Ideally a story editor is like a caring fairy to the script.*



## Bianca Taal

Netherlands

### biography

Born in 1979, Bianca obtained a Masters degree after her studies of Film and television at the University of Utrecht. In 2001 she started her working career in the film industry working with the International Film Festival Rotterdam as a staff member of the Hubert Bals Fund and the CineMart. From 2005 – 2007 Bianca was co-manager of the CineMart, the international co-production market of the Film Festival Rotterdam. CineMart was the first platform in its form to offer filmmakers the opportunity to launch their ideas to the international film industry and to find the right connections to get their projects financed.

Subsequently Bianca has been director of the Hubert Bals Fund from April 2007 – March 2009. This fund is part of the IFFR supporting cinema from non-western countries. As of March 1st 2009, Bianca has taken on the position of Head of Programmes at the Binger Filmlab in Amsterdam. In the past few years she has served on (project) juries at festivals in amongst others Buenos Aires, Yerevan, Carthage, New Delhi and Mexico City. In addition to working with Binger she is an advisor of the Dutch Film Fund, part of the CineMart selection committee and board member of the Holland Animation Festival.

### intention

Why is a ballet dancer flying to the sun a completely logical next step in one story, while a character breaking up with her boyfriend doesn't seem believable in another? The way different worlds with their own codes and rules are created through words on paper, is a process that has always greatly intrigued me. For a long time I've cherished the romantic notion of storytellers once in a while having an epiphany, a need to lock themselves up for some time, to then leave their hide-out with a perfect story. By now I know that this is usually not how scripts, or other stories, come to be. Writing takes more than a stroke of genius and time. Staring too long at one's own words, and contemplating how they can be interpreted, can become hard to tell from behind one's desk (or the romantic writer's shed in the forest that I used to imagine). Script editing has invited me into the exciting process of shaping a story and has allowed me to witness scripts grow. It lets me discover and experience the uniqueness that each story and each writer brings, and lets me actually be helpful through the thing I love most: being told a story.



### contact

M +31 6 44006511  
T +31 20 5309630  
bianca@binger.nl  
skype: biancataal

*The way different worlds with their own codes and rules are created through words on paper, is a process that has always greatly intrigued me.*



# Story Editors

## Anne Tetzlaff

Germany

### biography

Anne Tetzlaff gained her degree in film in London after which she trained in distribution and programming at the Institute of Contemporary Art. There she also curated a special season of documentaries. During this time she was involved in a range of film and photography projects in Great Britain, the Baltics and Germany.

Relocating to Berlin in 2005 Anne worked assisting various filmmakers in project development and during shooting. She joined the German independent production company Rohfilm in 2006, where she started out as assistant producer. In 2007 Anne became Head of Development and has been working there until recently. Also in 2007 she had her photographs printed in an art bookwork published in the UK.

Only recently Anne moved to London to pursue a Master's degree in Cultural Studies at Goldsmiths University. Currently she is involved as a script consultant in film and theatre projects from Germany and the UK.

### intention

As a script editor I see myself as a catalyst, generator and motivator of the scriptwriter's ideas as much as the trustworthy meter of their intentions. I am definitely a sparring partner accompanying the writer while the story takes shape and I am definitely a cheerleader trying to help keeping the momentum of the writer up (and of the film project as a whole).

Our understanding of what constitutes a film has become less definite and we all know by now that the vast set of dramaturgic rules can do injustice to the broader cinematic intentions a writer might have. As concepts of film change, approaches towards script editing have to change too.

I therefore believe that the creative process between writer and script consultant needs to be free, flexible and a joint search, drawing knowledge from across all disciplines. Because dialogue as a form is open, mutable, fluid and reciprocal, it is the most effective method to get to the core of an artist's vision, map its essence, weave new connections and to finally unravel the specific needs and inner logic that each story holds as its own.



### contact

T + 49 176 78300741  
annetetzlaff@yahoo.co.uk

*Script editing  
is about turning  
dialogue into an  
ardent exchange and  
bringing it to its  
most prolific form.*



Tr

---

## Staff

**Savina Neirotti**  
Director

**Valeria Richter**  
Content Manager

**Matthieu Darras**  
Scouting

**Olga Lamontanara**  
Project Manager

design: Flarvet

# Dv

book of projects 2009

---

**Development  
Programme**

# TorinoFilmLab

In 2008, the specific aspects of the so-called "cinema system" rooted within Torino and Piedmont - characterised by numbers of successful initiatives such as *Film Commission Torino Piemonte*, the *National Cinema Museum*, the *Torino Film Festival*, *Script&Pitch Workshops* - represented a strong basis for the creation of a permanent international laboratory, TorinoFilmLab, destined to accompany talents for a reasonable amount of time through different steps: starting from when the film's story and structure are first thought of, following through the development stage, up to the process of financing and possibly rewarding some of the selected projects with a production grant.

Thanks to the support of the Italian *Ministero per i Beni e le Attività Culturali*, the *Regione Piemonte* and *Città di Torino* we have found the necessary resources to start our activities.

Promoted by *Museo Nazionale del Cinema* and *Film Commission Torino Piemonte*, TorinoFilmLab has now entered its second year, proud of announcing that 4 out of 5 films that received a Production Award in 2008 have been or are going to be shot within 2009. We look forward to welcoming *Agua Fria de Mar* by Paz Fabrega, *Le Quattro Volte* by Michelangelo Frammartino - now in post-production, *High Society* by Aditya Assarat - shooting in November, *Red Cross* by Hugo Vieira da Silva - shooting in November, and *The Man Who Hides the Forest* by Bertrand Mandico - in development.

*Alberto Barbera, Advisory Board Chairman*

TorinoFilmLab invites filmmakers to enter a collaborative process throughout the whole path that brings a story from the intimacy of the artist's mind to the possibility of sharing it with the public.

At every step, there are chances to explore, to doubt, to change, to improve, and at every step, there is someone that can listen, help, bring advice. There is a whole bunch of people out there that can make a filmmakers' life, if not easier, at least richer in opportunities, and this mostly *before* the film is made. People who share a passion for stories, and are willing to help creating the right context so that stories can travel far: scriptwriters, story editors, directors, directors of photography, sound designers, producers, sales agents, distributors, financiers. TorinoFilmLab works to facilitate these encounters, each one at the right time.

The first, most important step, is working together with fellow filmmakers from other countries. TorinoFilmLab is open to talents from all over the world, and will continue to scout in territories with a less developed audiovisual industry. As an example, in 2010 a new training programme realized in partnership with the Dubai International Film Festival and EAVE, *Interchange*, will aim at building cooperation between film professionals from Europe and the Arab World, in particular from the Gulf countries and selected countries of the Middle East (Bahrain, Iraq, Jordan, Kuwait, Lebanon, Oman, Palestinian Territories, Qatar, Saudi Arabia, United Arab Emirates, Yemen).  
Welcome to the TFL community!

*Savina Neirotti, Director*  
*Franz Rodenkirchen, Head of Selection*



internet media  
partner



---

## Development Programme & Funding

Coming full circle of the second year of the TorinoFilmLab, we are not only seeing projects from our first year going into production, but also wrapping up post-production. Others are still in development and moving ahead. We are excited to follow them on the international film arena in the years to come.

But now all eyes are set on the 12 new projects from 10 different countries that we are introducing on the following pages. Their writers, directors and producers have followed our workshops since March this year, which also marks the first full year of the TorinoFilmLab Development programme.

While the 1st workshop focused on getting to know each other, on script development and on addressing the individual projects' needs for further development; the 2nd workshop in September let us introduce new guest tutors to focus on the areas of directing, cinematography and sound design. All teams had 1:1 meetings with experienced professionals: Italian director Gianni Amelio, Polish cinematographer Slawomir Idziak and Dutch sound designer Michel Schöpping, giving them a chance to discuss specific elements in their scripts.

The 2nd workshop also set off the preparation for the pitch-event and included editing of the presentations in this book.

It is our aim to constantly fine-tune and develop the content of the workshops and to create a fruitful dialogue with our participating teams. TorinoFilmLab is a flexible and adaptable programme, it is the people who make it, and the people we work with are open, generous and willing to move with the changes needed to continuously meet the projects where they are, and need to go.

A part of our strategy is to form new and meaningful partnerships, and following our successful pitch-event in 2008, we are not only very happy to welcome so many guests from all over the world this year, but also look forward to present this strong collection of projects in the coming days.

The presentation of the Production Awards will be a highly exciting event this year. At the pitch, the audience will also have a say - through voting - when it comes to the Training projects, that have an opportunity to win a Development Award and enter next year's TFL Development programme, as 6 of them did in 2008.

We wish all our projects a strong, inspirational and successful continued journey towards production and distribution; no matter how the Awards will fall, we hope they enjoyed the ride. We thank them for their generous participation and for sharing a part of their journey with us.

*Valeria Richter, Project Development Manager*



## Index

10 Advisory Board

14 Tutors

---

## Projects

18 Postcards from the Zoo - **Edwin**

22 The Slut - **Hagar Ben-Asher**

26 Inside - **Laurent de Bartillat**

30 Musical Chairs - **Azza El-Hassan**

34 Bypass - **Duane Hopkins**

38 The Ark - **Eva Keuris**

42 Greengrass - **Nicola Mills**

46 Still Life - **Marta Parlatore**

50 Salvo - **Antonio Piazza & Fabio Grassadonia**

54 I'm Going to Change My Name - **Maria Saakyan**

58 The Incredible Odyssey of Daniel Flow - **Leonardo Staglianò**

62 Fetch - **Finbarr Wilbrink**

---

66 Staff

# Advisory Board

## Marten Rabarts

New Zealand



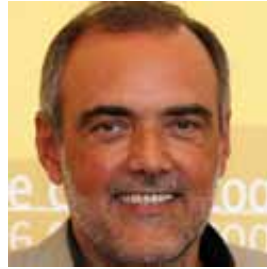
From a background in dance and theatre Marten Rabarts entered the film industry in the mid-80's in New York as an assistant editor on the Oscar winning short *Molly's Pilgrim*. Several years working freelance in production, brought him into the PolyGram Filmed Entertainment group, working as TV Sales Manager for international sales arm 'Manifesto'.

In 1992, Marten moved laterally within PFE to work as an Associate producer at Working Title Films, working with Sarah Radclyffe, Tim Bevan, Alison Owen et.al. on films incl. *Priscilla Queen of the Desert* and Derek Jarman's *Edward II*. He then series-produced the film collection *Red Hot On Film*, dealing with the AIDS/HIV pandemic (incl. Idrissa Ouedraogo's *Afrique Mon Afrique*), which premiered at the '95 Berlin Film Festival. He then wrote and co-directed the documentary *Andres Serrano - A History of Sex*, with Dutch Film-maker Brigit Hillenius.

Heading the Binger Programmes since 2001, Marten Rabarts was responsible for the Binger Partnership in *Project 10 - real stories from a free South Africa*. The narrative docu-series of films (13x1 hours) premiered in the 2004 Sundance/Berlinale/Tribeca Film festivals. As Binger Artistic Director since 2005 he is in constant motion actively developing feature scripts & leading workshops with writers and directors across Europe and the world.

## Alberto Barbera

Italy



Born in 1950 (Biella, Italy). Graduated in Literature in Torino, where he works from 1972 in Aiace - Associazione Amici Cinema d'Essai), from 1977 to 1989 as President.

From 1980 he was film critic for several daily and newsmagazines (*La Gazzetta del Popolo*, *Città*, *La Stampa - Torino Sette*, *Essai*, *Altro Cinema*, *Bianco & Nero*, *Cineforum*) - tv and radio programs as *CinemaScoop*, *Cineasti del Nord-Ovest* for RAI 3 - Piemonte, *La lampada di Aladino* (RAI - DSE), *Hollywood Party* (Radio RAI).

From 1975 to 1996 he was the curator of several publishings like *Erich von Stroheim* (Aiace, Torino, 1975), *François Truffaut* (Il Castoro Cinema, La Nuova Italia, Firenze, 1976), *Leggere il cinema* (with Roberto Turigliatto, Oscar Studio Mondadori, Milano, 1979), *Hitchcock e gli hitchcockiani* (Aiace, Torino, 1985), *Michael Snow* (Festival Int. Cinema Giovani, Torino, 1986), *Dennis Hopper* (with Davide Ferrario, Aiace, Torino, 1988), *Mohsen Makhmalbaf* (Lindau, Torino, 1996). From 1982 Barbera worked with Festival Internazionale Cinema Giovani (now Torino Film Festival), as Head of the Press, then General Secretary and Selection Committee Member, then from 1989 to 1998 as Director. From December 1-1998 to April 8-2002 he was the Director of the Cinema Department in Biennale di Venezia. From July 2002 he his responsible of the Cinema Department and Director of Museo Nazionale del Cinema di Torino.

## Violeta Bava

Argentina



Violeta Bava was born in Buenos Aires, Argentina, where she studied drama with very many remarkable teachers; in 2002 she received a double degree in Theory, Aesthetics and History of Cinema and Drama at Buenos Aires University (UBA). She has worked at the artistic area of Buenos Aires International Independent Film Festival (BAFICI) since its first edition, in 1999. Currently she is Programmer of the Festival and the Co-director of the Buenos Aires Laboratory (BAL), a leading co-production market for Latin American independent film projects.

She is co-founder of Ruda Cine, a Film Production Company focus in Latin American Independent Cinema. Among other films, Ruda Cine has produced the documentary film *Copacabana*, by the Argentinean filmmaker Martin Rejtman and the feature film *Agua y Sal* by Alejo Taube. Since 2002 she teaches Cinema Aesthetics and Ethics at Centro de Investigación Cinematográfica (Buenos Aires), she has been in charge of different film workshops and in the last years she has participated in many international meetings and workshops related to Latin American film development. Additionally, she is part of the advisory board of Bratislava Film Festival and in the last years was curator of different programs for various International Film Festivals.

## Steve Della Casa

Italy



Born in 1953 (Torino). From 1999 to 2002 Director of Torino Film Festival and President of European Coordination of Film Festivals.

From 2004 Board member of Museo Nazionale del Cinema. From 2006 President of Film Commission Torino Piemonte. Film critic for the daily radio show *Hollywood Party* (RAI RadioTre), the daily magazine *La Stampa* and several magazines like *Film TV*, *Cineforum*, *SegnoCinema*.

Curator of tributes/retrospectives as like *Riccardo Freda* (1992), *Philippe Garrel* (1994), *Turin, berceau du cinéma italien* (2001), *Italiana - il cinema attraversa l'Italia* (2005), several books - as *Mario Monicelli* (La Nuova Italia, Firenze, 1986), *Mario Mattoli* (La Nuova Italia, Firenze, 1989), *Officina Torinese* (Lindau, Torino, 2000), *Capitani coraggiosi* (Electa, Milano, 2003), *L'armata Brancaleone* (Philip Morris - Lindau, Torino, 2006) - and TV specials as like *Miracolo a Torino* (2002), *Italia '70 - Il cinema a mano armata* (2004), *Uomini forti* (2006).

# Advisory Board

## Chinlin Hsieh

France



Chinlin Hsieh originates from Taiwan and has been living and working in France since 1988.

After obtaining her Masters degree in French literature at the Sorbonne, Hsieh was first involved in filmmaking as assistant director and making-of operator for directors such as Hou Hsiao Hsien. She subsequently worked in production, acquisitions and sales for distinctive arthouse outfits such as Arena Films, The Coproduction Office and Celluloid Dreams.

She has been involved in films such as *What Time Is It There* by Tsai Ming-Liang, *Noi Albinoi* (Dagur Kari), *Pleasant Days* (Kornel Munduczo), *Hotel* (Jessica Hausner), *Japon* (Carlos Reygadas) among others. Hsieh also serves on the selection committees of the Hong Kong Asian Film Financing Forum and Venice Days. She is currently a programmer at Rotterdam Film Festival and a producer at Soudaine Compagnie, overseeing international coproductions and financing for projects by Jean-Paul Rappeneau, the Larrieu Brothers and Leos Carax.

## Jovan Marianović

Bosnia and Herzegovina



Jovan Marjanovic (LLb, MSc), has been involved in Sarajevo Film Festival since 1999, as a technician and a program coordinator and from 2003 as the Executive Manager of the festival's Industry section, the CineLink, a body designed to support the sales of titles in the festival's competitive sections and assist the development of feature-length fiction films with potential for theatrical distribution, created by authors from Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Hungary, Kosovo, Macedonia, Montenegro, Romania, Slovenia, Serbia, and Turkey.

He has produced a number of documentaries and short films and is serving as the National Representative of Bosnia and Herzegovina to Eurimages since 2006. In 2007 Jovan took a sabbatical from his work with Sarajevo Film Festival to earn his MSc at the Film Business Academy at Cass Business School in London, UK.

## Alesia Weston

United States



Alesia Weston oversees the international part of Sundance's Feature Film Program, focusing on selection and the year-round support of international filmmakers. Since 2003, she has run the Sundance/NHK International Filmmakers Award which recognizes and works with emerging filmmakers from four regions annually. Alesia also oversees the international part of the Sundance's directors and screenwriters labs. During her tenure, she has overseen the development of: Hany Abu-Assad's *Paradise Now*, Andrea Arnold's *Red Road*, Andrucha Waddington's *House of Sand*, Fernando Eimbcke's *Lake Tahoe*, Dror Shaul's *Sweet Mud* and György Palfi's *Taxidermia* among others. She has worked closely with Jordan's Royal Film Commission on establishing the Middle East screenwriters labs and led them since their inception in 2005. Prior to working at Sundance, Alesia was Creative Executive in charge of Development at Trigger Street (Kevin Spacey's production company) and was a film researcher for the American Film Institute. Earlier on, she worked for Imagine Entertainment during the development and production of *A Beautiful Mind*, *Bowfinger* and *The Grinch*, among others. Before moving to the States, she grew up and worked in Europe and the Middle East. A graduate of Georgetown University's School of Languages and Linguistics, she did her masters in French Literature at University College London and her post graduate studies at the Hebrew University in Jerusalem.

# Tutors

## Antoine Le Bos - France

scriptwriter & story editor



Antoine Le Bos is a French screenwriter and script consultant. After a first life as a sailor and an interrupted PhD in Philosophy at the Sorbonne, he graduated from the CEEA in Paris (the French Conservatoire for Filmwriting) in 1996.

He directed the short films *Ex-Voto*, *Parts* and *Compulsion* (together selected in more than 60 international festivals and awarded in more than a dozen), and directed on-stage experiments (theater, contemporary opera in Paris and Prague). For TV, he co-created the 3D animation series *Ratz*, broadcast in more than 20 countries, and created the *ciné-écritures* workshops in Paris. Soon he developed a deep (obsessive?) taste for dramaturgy, looking at it as a fascinating extension of the human body and soul. Since 1996, he delivered more than 25 feature scripts under contract as a writer or co-writer. He won the Gan Foundation Prize as a writer in 2005, and works with among others the Afghani director and Prix Goncourt winner Atiq Rahimi, with whom he developed *E.T. and the Taliban*.

He recently co-wrote Nicolas Hulot's *Syndrôme du Titanic*, released in October 2009, and has become Artistic Director of Le Groupe Ouest, a new Film Lab in Brittany (France). As a script-consultant, he followed over a hundred feature projects, worked for the Moulin d'Andé (CECI, France), tutoring their 2005, 2006 & 2007 rewriting sessions, as well as European Short Pitch 2007 to 2010 sessions.

## Franz Rodenkirchen - Germany

story editor



Franz is working internationally as script editor and tutor.

He is Head of Selection for TorinoFilmLab. As script advisor he regularly works for the Binger FilmLab, Amsterdam; European Script&Pitch Workshops programme; CineLink, the co-production market of the Sarajevo Film Festival, and the Berlinale Talent Campus, Berlin. He is a partner in Berlin-based script development company Script House. He co-wrote four feature films with director Jörg Buttgerit and helped in bringing them to the screen.

Franz has been working on mostly international film projects for more than 10 years, predominantly with writer-directors.

## Gino Ventriglia - Italy

scriptwriter & story editor



Born in Naples, 1954, he works as a script consultant for cinema and television production companies (Rai Cinema, Lumiere, Studio Canal Urania, Tao2, Cattleya, Sintra, Eagle Pictures, Grundy, Filmmaster, IDF, Istituto Luce, Italian International Films, Bavaria).

For cinema, he co-wrote three movies. For television, he wrote and developed a number of tv movies, tv series and long series.

He teaches drama theories (Corso Rai-Script, Scuola Holden, Centro Sperimentale di Cinematografia).

He edited the books *Three uses of the knife - theoretical writings* by David Mamet, *Dancer in the Dark* by Lars Von Trier, and *Alternative Scriptwriting* by Ken Dancyger and Jeff Rush. Since 1994 he is member of the editorial staff of the quarterly magazine *Script*.

He got a Fulbright Fellowship and achieved a double Master of Fine Arts in Directing and Screenwriting at the USC - University of Southern California in Los Angeles.

## Marietta von Hauswolff von Baumgarten - Sweden

scriptwriter & story editor



Script Consultant and Screenwriter connected to BingerFilmLab, TorinoFilmLab, various independent Film companies (like: Svensk Filmindustri (SF), HeppFilm /Drakfilm, Most Film, Buena Vista, Third Man Film, Memphis, Yellow Bird); and international institutes (like Swedish Film Institute, Balkan Film Fund, Talent Campus Sarajevo and Berlinale, Rutger Hauer Masterclass, Irish Film Board).

Head of MotherofSons (MOS) Dev/Film production company based in Stockholm. Background/related areas: journalism, publishing, art and music, production, theatre and Drama Television (as writer, script editor and as commissioning editor).

Film Director/Acting/Writer training Tisch SoA, N.Y.C and the New School, N.Y.C. as well as Cinema Studies, Stockholm. In European development network since 1994 (North by Northwest, Sources, Pilots, Arista etc).

Member Swedish Drama Union since 1997. Citizen of the NSK State since 1999. Minister of Persuasion for the Kingdoms of Elgaland-Vargaland (KREV) since 1996.

## Tutors

Anita Voorham - Netherlands

story editor



Based in Amsterdam, the Netherlands. Anita worked as a script-editor and a producer on several comedy and drama series.

Currently works as a script editor for the Dutch public broadcast company NPS and as an independent script consultant for TorinoFilmlab and Binger Filmlab. Recent projects include the art-house film *Little Sister Katia* (dir. Mijke de Jong. Locarno 2008, Toronto 2008, Best Screenplay, Dutch Film Festival 2008), and *Life In One Day* (dir. Mark de Cloe), which is largely told in split-screen. For NPS, Anita is particularly involved in developing single plays with up and coming filmmakers.

One of these single plays: *Ooit* (dir. Jaap van Heusden) was nominated for Best TV-film at the Dutch Film Festival 2008 and was sold internationally. Anita also works as a freelance writer for the popular award-winning drama series *Gooische Vrouwen*, which has sold to the UK, France and Germany, and she is part of the selection committee for CineMart, Rotterdam.

## Scouting

Matthieu Darras - France



Matthieu Darras graduated in Political Sciences and Sociology. Still he spent most of his studying time planning travels abroad, such as a reportage on Hong Kong cinema or an investigation on Buraku people in Japan. Since 1999 he has been writing for the French monthly film magazine *Positif* and contributing to various publications, such as the Larousse Dictionary of Cinema.

A one-year university programme in Amsterdam was a turning point towards the foundation, in 2001, of NISI MASA, a European network of young cinema enthusiasts. The range of the network's activities is wide: from documentary workshops to scriptwriting seminars passing by film journalism training.

As the director of the association, Matthieu Darras has been coordinating more than 60 film events in more than 20 countries in Europe and beyond. NISI MASA has been co-organising Script&Pitch Workshops since its very beginning.

Since 2005 Matthieu has been working as programmer for the Semaine de la Critique in Cannes. He's also the artistic co-director of Alba International Film Festival, Italy. In 2009 he was appointed Artistic Director of the International Film Festival Bratislava in Slovakia.

# Dv

## Development Projects

Dv



# Postcards from the Zoo

Edwin  
Indonesia

## synopsis

Little Lana was 3 years old when she was abandoned, alone in the Zoo.

Raised by a giraffe trainer, the Zoo is the only world she knows. Until one day, a charming magician arrives and Lana finds her love, for she is ready to leave. Together, they wander around the streets of Jakarta. She becomes his assistant in selling medicine and performing magic. The town loves them. Soon, they host their own TV show.

One day, the magician disappears.

Lana works as a masseuse, 'with benefits', her customers love her. She tells them stories. Stories of the sound of the Hippo's steps, the flapping of the Elephant's ears, the strange, flute-like sound of the Giraffe. Lana no longer knows happiness. She has only the feeling of longing. Lana returns to the Zoo, seeking out the giraffe trainer, who is already gone.

Again, Lana is left alone. This time accompanied only by the feeling of longing. A longing feeling, that has haunted her all of her life.

A longing feeling, which surely haunted her father, who dared to leave Lana, his daughter, in the Zoo. Alone.

If the Zoo were a feeling, it would represent the feeling of longing.

## script & intention

For me, Giraffes are the most elegant creatures in the animal kingdom. In various human cultures, long legs and neck are perceived as beautiful. Look at the way she walks, as if she were saying, "Look at me, I'm so beautiful". There is a cockiness to it, but the beauty is there. And don't think that a giraffe is weak, she can kill a lion with a single kick of her leg.

I've always wanted to touch the belly of a giraffe. When I was little I used to think... oh maybe someday when I'm tall enough. But even now, let alone to touch her, she won't even let me come near. 3 meters is the closest. That's the only personal experience I have about the Zoo.

I end up visiting the giraffe in the Jakarta Zoo every time I want to escape from daily boring life in the city. If the Zoo were a feeling, it would represent the feeling of longing. Maybe the animals long to be in the wild, to hunt and be hunted, maybe it's the visitors who long for parents, who can no longer be with them to take photos with the giant python, maybe a Zoo worker misses the child whose eyes were wounded by a stork. Accepting one's feelings of longing is one of the hardest things to do. Because just like a dream, it is only felt in the heart, it will never be fulfilled in reality.

When someone is filled with longing, they will become stronger beings. They will be able to give meanings to their lives. Postcards From The Zoo is a collection of feelings of longing. Feelings of being alone with memories, in between reality and dream.



Edwin  
writer & director

Edwin, was born in Surabaya, Indonesia, 31 years ago. In 1999, he decided to move out from Surabaya to study film at The Jakarta Institute of Arts. In 2005, he dropped out from the school. He wrote and directed, *Kara, Anak Sebatang Pohon* (2005). The film became the first Indonesian short film to be screened at the Director's Fortnight, Cannes.

*Trip To The Wound* (2007) is his other short film, selected for the Clermont-Ferrand and Berlinale Festivals. In the same year, Edwin screened his other short *Hulahoop Soundings* (2008) at Telluride Film Festival. *Blind Pig Who Wants to Fly* (2008) is his feature film debut.

It won the FIPRESCI Award at 38th International Film Festival Rotterdam. The film has been traveling around 45 film festivals such as: BAFICI Buenos Aires, Hongkong, Seattle, Karlovy Vary, Viennale, and Thessaloniki, also at Museum of Modern Art, New York.



## **budget & financing**

In Indonesia, we have a very poor support system for financing art and cultural activities, including film. Populated by over 200 million people a local box office film reaches an audience of almost 5 million, which turns film into a business investment. We believe that by synchronizing content with film, it could be an ideal place for filmmaking.

We have two local partners attached for *Postcards from the Zoo*: Miles Films and Elang Perkasa Film. As much as we are challenged to have a broad audience, we aim to screen our film in cinemas around the world.

# Postcards from the Zoo

**Edwin**

Indonesia

TorinoFilmLab becomes a film station for preparing our new project and finding international partners to collaborate with and make the film the best it can be.

Simultaneously, we continue to seek film funds from various film funding bodies around the globe, such as the Asian Cinema Fund, Hubert Bals Fund, Global Film Initiatives, World Cinema Fund and many others. We also pitched the project at the Pusan Promotion Plan in October this year and received support from the Göteborg International Film Festival for Best Pitching Project.

We plan to shoot the film by mid-year, 2010. In the beginning of October we shot a short pilot for the film, on location in the Jakarta Zoo, with two of the main actors, Lana and the magician.

## **distribution & sales**

*Postcards from the Zoo* celebrates Indonesia's diversity and disorder, turning them into elaborated subjects. All characters and events spin simultaneously, which stimulates a sense of reality and dream, wrapped in a delicately humorous cinematic language.

Edwin's first feature has been well received at many international film festivals in both the US and Europe. Our next project with Fox Star Studios will be to turn one of Edwin's short films into a feature. This project will ground and promote the Indonesian filmmaker's credentials on the world film map.

Overall, we are keen to explore the strategic parts of cinema. We believe that with the support from distribution and sales people, coming on board at an early stage, our project will be strengthened already from its initial introductions and onwards. Furthermore, we believe it will support the embrace of the belief system of new, upcoming talent from the South East Asian cinema.

By partnering with such a team, we will be able to announce our work in a larger scale and better attract investors. We acknowledge that it is a small amount of numbers in the beginning; however, it will evolve in no time. We are open to start a new business adventure with *Postcards from the Zoo*.

## **production notes**

### **original title**

Postcards From The Zoo

### **production company**

babibutafilm  
PT Cipta Citra Indonesia  
Jl. Madrasah No. 3B  
Cilandak Timur  
Jakarta Selatan 12560  
Indonesia  
T/F +62 21 7810 953  
M +62 812 940 5664  
babibutafilm@gmail.com

### **co-producers**

Miles Films  
Elang Perkasa Film

### **total production budget**

€ 306.399

### **current financial need**

€ 260.245

### **production status**

in development



**Meiske Taurisia**  
producer

Meiske Taurisia, born in Jakarta, Indonesia, 35 years ago. Her Bachelor degrees are in Architecture and Textile Design.

Later, she pursued her MA in Fashion, Design and Strategy in the Netherlands. Her interests are art, film and artistic education and she believes this combination will promote both logic and senses, especially in Indonesia.

Her acquaintance with film started in 2005, during her role as a costume designer. She worked closely together with Edwin on short films and music videos until she produced *Blind Pig Who Wants to Fly*, with the support from film funds and local partners (Miles Films, Elang Perkasa Film and LynxFilms).

In 2008 she formed babibutafilm in collaboration with Edwin and Sidi Saleh (Cinematographer). We support filmmaking that shares alternative perspectives with the audience. A different dimension of celebrating lives in Indonesia, as well as enjoying universality.

Dv

# The Slut

Hagar Ben-Asher  
Israel

## synopsis

Tamar's behavior is fixed. One man after another, a hand job, a blow job, and so on. She is also the mother of Mika and Noa, 12 and 8. She no longer seeks redemption, until Shai arrives. He comes in order to handle his dead mother's property. Shai is not aware of Tamar's behavior, but soon enough discovers her way. He does not care for it, for he thinks he can save her. They fall in love. Tamar stops messing around. The tight knit society is skeptical of her purification process, but the true trouble lies in this new daily routine creating a harsh sense of emptiness in Tamar's core. She returns to her old way, alienates herself from the girls and passes all domestic, maternal responsibilities over to Shai, who alone provides them with love and attention. Mika falls in love with him, Noa falls into loneliness. Shai reveals Tamar's 'slip' and forgives her. Tamar is offended by that and acts by her anger. Shai and the girls grow closer, while Tamar flows further away. The blurry boundaries quickly become clear, at least for Shai, whose erection is as tangible as his repression. He sexually abuses Noa. Tamar reveals this by chance and gathers her men. They consent - in the name of justice. Now that Shai is beaten and broken, Tamar mends his wounds. Only now can she love him. The girls remain lonely, raped and hurt, with a sealed future, and a hard lesson. A lesson they can now pass on to their own children...

Is it "guilt"  
that in time alters  
into "giving"?

## script & intention

I don't have the ability to explain human sexual nature, just as I don't wish to explore the so-called questions of gender, sexual abuse or victimization. I wish to create a platform on which the sex scenes, at their entire variety, will not sexually awaken the audience (as a part of the cinematic narrative of erotica), but will somehow express the tangled relationships, and therefore lead the viewer into sexual embarrassment and dissatisfaction. I hope for the audience to lust, to crave, to yearn and, at the same time, dislike their own passion, and guilt this attraction. For sex with Tamar is controversial. For Shai's sex is controversial. But this is not a film about sex. Nor is it about becoming a pedophile.

This film just seeks to reveal the chronological DNA-structure of sexual abuse and guilt, through these specific human beings, with no judgment, anger, reasoning or moral duties. I search for a way for them to love, to comprehend, to accept. They will eventually succeed. They all reveal their love, when they meet hatred at its best, captivating behavior. Therefore, sex scenes will be shot as all others, through the p.o.v. of dead lust, detachment, un-dealing, of obscurity. Drifting from observing from afar, to observing from within.

The characters transcend in a limited, specific, minimalistic, un-horizontal sphere. So-called intimate moments are seen through the eyes of strangers. Never private-never alone-always shameful. The only indoor, unseen private space, is Shai's house. This home is the only appropriate traditional sex-love-family area. Tamar fools around on undefined, un-concurred lands, as if to detach from human codes. Shai's house is to be the sanctuary, but is also where a young girl is molested. There is no sterilized territory, for Shai is actually the one carrying the transcended disease, Tamar only carries out the symptoms. The day-to-day life-love routine is the trigger.

Love, in its basic familiar definition, initiates the sleepy cycle of self-hatred in Tamar and Shai. The cinematic structure of time will ask its own limits, searching the endless possibilities of a scene, between the rough and the poetic. How chaotic, how steady, how harmonic can a scene be? I wish to challenge the audience's patience by questioning the pace of a scene, just as I hope to search for the tension between the un-psychological sphere and the need of cinematic explanations. Every scene will be treated like a dynamic question, like a living rhythm, carrying its own contradiction.

I wish to let the question hang, rather than pay an answer...



## Hagar Ben-Asher writer & director

Hagar Ben-Asher graduated with honours from the Minshar for Art School in Tel Aviv in 2007. She developed her script for *The Slut* at the Cannes Film Festival's Residence du Festival Programme in 2008 in Paris.

Her graduation film *Pathways*, which she both wrote, directed and was the lead actress in, participated in the Cannes Film Festival's Cinefondation in 2007, and won first prize at the Stockholm Film Festival, and Jerusalem and Rehovot festivals; it was also shown at numerous festivals around the world.

She has directed two short films - *Wake up* and *Fun today* - both shown worldwide at festivals. As an actress she has had the lead role in the first prize-winner of Haifa Film Festival, *Julia Mia*, and in the Israeli TV-series *Ran 4*.

*The Slut* is her feature film debut.



## **budget & financing**

Transfax Film Production is an independent production company based in Tel Aviv and headed by experienced producer Marek Rozenbaum. The company has existed since 1988 and is one of the biggest film production companies in Israel.

The total budget of *The Slut* is € 765.000. We are in the final stages of applying to the Israeli Film Fund for the support of € 300.000, which we hope to get by the end of 2009. We have a co-producer in France, Sophie Dulac Productions, who are working on raising funds in their territory.

We are currently also in negotiations with a German co-producer, Roh Films (Karsten Stöter and Benny Drechsel) - an independent production company.

## **The Slut** **Hagar Ben-Asher** Israel

## **distribution & sales**

Transfax Films has over the years established a good working relationship with sales companies and distributors around the world. Most of our feature films are co-productions, which have been sold to many territories worldwide.

At this point we are looking for a world sales agent for this project as well as co-producers, we hope to interest co-producers from Italy, Germany, Belgium and/or Canada. So far we have a French co-producer attached to this project, Sophie Dulac Productions, who also have a distribution company.

## **production notes**

### **original title**

The Slut

### **production company**

Transfax Films  
3 yagea kapayim st.  
Tel Aviv 67778  
Israel  
T + 972 3 6871202  
F + 972 3 6871499  
sales@transfax.co.il  
www.transfax.co.il

### **co-producers**

Sophie Dulac Productions / France

### **total production budget**

€ 765.000

### **current financial need**

€ 175.000

### **production status**

in development



### **Marek Rozenbaum** producer

Transfax Films Production was established by Marek Rozenbaum in 1988.

Mr. Rozenbaum holds a degree in Social Work and Film from the Tel Aviv University. He has directed 2 films and produced over 40 feature films and international co-productions, among them award-winning films that have received worldwide recognition. Mr. Rozenbaum is the Chairman of the Public Steering Committee of Film & Television at the Israeli Export Institute and is also acting as the Chairman of the Israeli Academy for Cinema and Television.

For 6 years he held the position as Chairman of the Israeli Film & Television Producers Association and today he is a Member of its Board. Mr. Rozenbaum is one of the most experienced film producers in Israel today.

In addition to feature films, Transfax has produced over 40 documentaries for Israeli Television, 7 dramas and over 80 television commercials and programmes, including one of 1995/6's highest rated entertainment shows.



DV



Inside  
Laurent de Bartillat  
France

synopsis

June 10th, 1920. My name is Ferdinand Rufo. I'm 10 years old. This morning I killed a man swimming by my house. It was an accident. I threw a rock in the lake. He drowned. He's my neighbour's father. I think nobody saw me.

June 10th, 1973. My name is Barbara Rufo. I'm 20 years old. I'm a professional high plain diver. In a few moments, I'm going to jump off the 10-meter diving board. I'm pregnant and I haven't told anyone. I do not want this child. When my body hits the water, the child will die.

June 10th, 2009. My name is Léo Stoléru. I'm 36 years old and I'm Barbara's son. I've messed everything up again. In a couple of minutes, my car will leave the road and crash into a wall. At ten past eleven, my soul will leave my body.

Can a stone  
continue to  
skip 90 years after  
it was thrown?  
Does my body  
know what the  
world has always  
hidden from me?

script & intention

"A mental trauma is an event too harsh, horrible, monstrous and bestial for the spirit and heart that our individual and collective mental structures have trouble absorbing such as the bombing of a city (...) an incest or rape (...) This event, buried deep within, is transmitted from the parents' unconsciousness to their children's. As long as it does not hit the surface, as long as it is not voiced, it is bound to return."

Anne Ancelin Schützenberger.

*Inside* is based on data produced over the past 40 years coming from researchers and practitioners in the field of trans-generational phenomena. This data stems from the observed repetition of certain phenomena over several generations independently from all genetic factors.

*Inside* follows a spiral-like structure progressing from the exterior towards the centre. The main characters, Léo, Barbara and Ferdinand are first presented through their outer traits. The film then describes their inner realm composed of the fears and feelings of guilt we all keep secret. It finally reaches the core, the initial traumatic incident that dates back 90 years.

The body is the essential vessel through which transmission and repetition occur. The spectators are brought to feel Barbara and Ferdinand's inner struggle as they are presented their childhood traumas, an overabundance of feelings that eventually lead their inner systems to breakdown. Violent oppositions in terms of frame size, the rapid alternating of inner sounds and silences and large shots of wounded body parts are all elements that will be used to induce the crisis as it unfolds.

The vast array of places and actions and the constant rummaging through the characters' stories will lead to a complex visual setup in which the camera comes and goes in time freely. The camera will move within a timeframe dictated by the story's internal inflexions.

There are several reasons for having chosen Canada as our shooting location. The Rufos and Stolérus are both families with a heavy immigrant background. This diversity of origins, languages and cultural heritages is a theme that I wanted to explore. Canada as a country offers a contrast, both visual and symbolic, in the existing divide between traditional native communities and modern everyday life. Finally, nature, ice, icebergs and Canadian landscapes in general are all essential components, both from a narrative and symbolic perspective.



Laurent de Bartillat  
writer & director

Born in 1963, Laurent de Bartillat graduated with a degree in Art History from the Sorbonne. Beginning as a photographer and documentarian, he alternated for several years between writing books and filmmaking. In 1991, he made his first film, *Cette Europe là*, about Romania under Ceausescu.

He followed this with the 1992 documentary, *Seul*, where he filmed Gérard d'Aboville's lone crossing of the Pacific, winning him a nomination for best documentary at the Sept d'Or awards. Next came *365 jours*, the social chronicle of a street in Paris and, in 2000, *Le Monde à l'envers* for TV channel TF1, along with publishing a book of his photography, *J'ai entraperçu les moustaches du diable*.

Committed to preserving the environment, he co-wrote the book *Stop* with Simon Retallack, which is an account of the alarming state of the planet. Laurent de Bartillat has also directed several shorts, including the award-winning *Heart Race* (1997). In 2007, he directed his first feature *The Vanishing Point*, which premiered in the 2007 Rome Film Festival, and went on to be successfully released in a dozen countries.

## budget & financing

Through Shilo Films, I have produced the films of international directors such as Raphael Nadjari (US and Israel), Khaled Ghorbal (Tunisia) and Konstantin Bojanov (Bulgaria). I developed and produced Laurent de Bartillat's first feature, *The Vanishing Point*, an original French film, with a budget of 1.6 M €, that was successfully released in France and abroad. *Inside* is Laurent's second feature: an auteur film with a medium-sized budget. The story takes place in Canada over different historical periods. The film-shoot will take place there, along with a few sequences filmed in a studio, either in Canada or Europe. The film will be a co-production between France, Canada, and a possible third country, which could be Italy, Germany, or Belgium. Canada should

## Inside Laurent de Bartillat France

cover approximately 25 to 30% of the budget. I am currently looking for co-producers in these countries. The French part should reunite the partners that financed Laurent's first film: the CNC (including the Franco-Canadian fund), pay TV Canal+ and Cinécinéma, the Sofica Cofinova (which already funds the development), plus a free public TV (France 2 or France 3), as well as a distribution advance. As for funding from Canada, we are expecting both federal and regional subsidies (Telefilm Canada and Sodec), and a tax credit. The third co-producing country could base its financing on studio spending and/or post-production, as we have no spending obligation in France.

Besides TorinoFilmLab, the project this year participated in the Transatlantic Partner workshop (project by Canadian Strategic Partner, Canada, and Erich Pommer Institut, Germany). The event happened in two work sessions, in Berlin and Halifax, focusing on the legal and financial aspects of co-productions between Europe and Canada.

## distribution & sales

The script is still being written and will be completed by the end of 2009. Casting has already begun and our goal is to approach distributors and sales representatives with a complete screenplay, the main cast, and foreign co-producers already in place.

Like *The Vanishing Point*, Laurent's first feature dealing with the mysteries of painting, *Inside* is a film with a strong theme: the body's memory and its influence on the psychology of an entire family. Inspired by recent studies, which shatter many of our prejudices, the film will be the subject of discussions and debates.

Its subject is universal: our relationship to the past and our fate within a family. The distribution of the film should focus on this aspect through marketing, press, and film-related special events, debates and meetings with the audience.

The film's structure and aspect are unconventional, and very creative. It's an auteur film with a strong subject and a commercial potential. Given the financing structure, we need to find a distributor in each of the co-producing countries (France, Canada, 3rd country), and a foreign sales agent who will guarantee an amount in MG, pre-sales, and/or co-production.

We hope to premiere in an important international festival, which would give the film a label for the media and the market.

## production notes

**original title**  
Inside

**production company**  
Geoffroy Grison  
Shilo Films  
113, rue Vieille du Temple  
75003 Paris - France  
T +33 148 78 98 36  
geoffroygrison@shilofilms.com

**development partners/support**  
Cofinova development  
CNC  
Procirep/Angoa  
Transatlantic Partners

**production status**  
writing



### Geoffroy Grison producer

Following a master degree in classical Greek poetry, Geoffroy Grison started working for Arte TV and in 1999 he produced his first TV film, *Le P'tit Bleu*.

The same year he moved to New York to produce Raphael Nadjari's feature films: *The Shade* (1999, Un Certain Regard, Cannes), *I am Josh Polonski's Brother* (2001, Berlin Film Forum), *Apartment #5C* (2002, Director's Fortnight, Cannes Film Festival).

This partnership continued with Nadjari's Israeli features: *Avanim* (2004 Berlinale Panorama) and *Tehilim* (2007, Official Competition, Cannes). Since then, Geoffroy Grison has continued producing films both on a national and international scale such as Laurent de Bartillat's first feature *The Vanishing Point* and Khaled Ghorbal's Franco-Tunisian co-production *Un Si Beau Voyage*.

Grison is currently completing the TV-film *La Tueuse* for Arte and has started the production of Bulgarian director and contemporary artist Konstantin Bojanov's, *Avé*.



Dv



## Musical Chairs

Azza El-Hassan

Palestine

### synopsis

Abu Dahab is a cautious man. He always manages to survive, keeping his secrets close to his heart. This is why he is reluctant, when little Ali asks him to smuggle Karam out of the camp.

Karam dreams of going to the States and start a life there; she will finally reunite with her little son, Sanad. Yet, she doesn't know, that her last day as a TV journalist will end with her being stuck in an Israeli siege, unable to fulfill her dream.

The Israeli closure has been imposed ahead of time due to fears of possible attacks during the Purim festivities in which Israelis celebrate the day Jews won over oppression in ancient Persia. As Karam watches the Purim festivities on TV, she wonders: "They celebrate in happiness while my life stops".

For the past 10 years, Abu Dahab, an infamous thief has dug tunnels from his house, into Israeli cities, where he would go looting. When Abu Dahab reveals his tunnels to Karam, she immediately rushes through the Tel-Aviv tunnel, where the airport is. Yet, to her disappointment, the tunnel is not completed. "Don't worry. Tel Aviv is only a few digs away. If we dig all night and day, you will be out in time for your flight" he reassures her.

At the end of the tunnel, the masquerade of the oppressed begins

As they dig, Karam and Abu Dahab bond by revealing the turning points in their lives to each other. Abu Dahab recalls the first tunnel he dug and Karam remembers her husband who left her and immigrated while she took care of her sick father, who died recently. As for Ali, he paints their dreams and his own on the tunnel's grey walls.

When it is ready, Abu Dahab, Karam and Ali disguise themselves to blend in among the Israelis and emerge into a masquerade street parade. Among the cross-dressed crowd and clown-like kids, Abu Dahab is now a Hasidic Jew, Karam a Native American - and Ali, he returns to the refugee camp; it is not his time.

In Tel Aviv, Karam heads to the airport. Transformed by the experience of existing in a tunnel, she glances at the masquerade, leaving it behind, a world where Abu Dahab blends in among the crowd that is oblivious to his identity.

### script & intention

In a situation of war, the line between fiction and reality is blare. Therefore many elements in *Musical Chairs* are borrowed from reality. The world of underground tunnels and their diggers is rich with details: an air compressor is a must to ensure that you can breathe well; tunnel diggers map out their routes well, using a periscope and a compass to ensure they are digging in the right direction. Tunnels are the lifelines of Gaza city, which has been under siege for a long time. Many essential goods, like food and medicine, would not be available, if it wasn't for the tunnels.

Yet, *Musical Chairs* is a film about dreams more than reality. Karam dreams of having a normal life with no war or occupation; Ali, dreams of the world he paints, while Abu-Dahab dreams of the "goods" he steals.

In order to be able to escape from their reality, our film characters pretend to be "the other", "the enemy". The film narrative soon reveals that our protagonists are obsessed by "the other"; it is as if the characters can no longer define themselves, except by relating to "the other".

The visual world is confined: narrow alleys in a refugee camp, an underground tunnel, and a dark, dim environment juxtaposed with a world of fantasies and flashbacks. Although the flashbacks are real life past events, they become like a fantasy the moment they are remembered. After all, when we remember events, we imagine them; our memory enriches them, in order to make them bearable.

The story of *Musical Chairs* is an attempt to deal with a surreal reality, which the audience is asked to question. The film examines the dynamics of engaging in a struggle; our protagonists dig in order to be transformed; they dig to make sense of their world, as they become "the other", which is simply fulfilling a game of musical chairs.



**Azza El-Hassan**  
writer & director

Azza El-Hassan's work has been produced and shown by various international TV networks such as BBC, Arte, YLE, ARD and many others. It has also been screened at film festivals and art venues around the world like, Yamagata Documentary Film Festival (Japan), IDFA (Holland), Leipzig (Germany) and many others.

El-Hassan is the winner of the 2006 Luchino Visconti Award - the Silver Hydrangea "Mediterranean Sensibilities", Italy, for her film *Kings & Extras*; the 2002 Grierson Award for Best New Comer (The British Documentary Awards, BBC) for her film *News Time*; and the 2001 Jury Award (Arab Screen Independent Film Festival/ Documentary and Short Films) Al-Jazeera Channel, Qatar for *News Time*. She is currently developing her first fiction film, where the script has received a development award at the Berlinale Talent Co-Production Market, 2009. The script also received an award at Carthage Film Festival 2008. Azza El-Hassan holds an MA in Television Documentary, from Goldsmiths College, University of London (1995) and a BA in Film and Television Studies and Sociology from Glasgow University, Scotland (1994).

## budget & financing

Serge Lalou (Les Films d'Ici, Paris) Meike Martens (Blinker Filmproduktion, Cologne) and Habib Bel Hedi (Familia Production, Tunis) have teamed up for the co-production of *Musical Chairs*.

The project is in the development phase, for which we have secured € 53.000 from Germany and Jordan. The total production budget is estimated to be at € 2.218.854. Our financing strategy in France is to target funds (Fonds Sud, Fondation Gan), broadcasters (Arte France, Canal+, Orange, Cinecinema), French regions, and theatrical distributors.

# Musical Chairs

**Azza El-Hassan**

Palestine

Together, we'll apply for Eurimages funding and the French German Mini-treaty as well as introducing the project to international sales agents.

In Germany, the strong regional funding of the Filmstiftung NRW as well as national funds (DFFF, WCF) and theatrical distributors will be approached. Familia Production will apply to the Dubai Film Competition, Gothenburg Film Fund, the Global Film Initiative and looking for funds in Tunisia, Egypt, Algeria, Dubai, Abu Dhabi and Jordan.

Production is set to start in the middle of 2010.

## distribution & sales

We know that *Musical Chairs* has a genuine international potential. This has been confirmed by the number of co-producers involved and by the project's selection by well-established festivals and workshops such as: the TorinoFilmLab, the Binger FilmLab, the Media Film Lab the Carthage Film Festival, the Berlin Talent Project Market, Producers Network and the No Borders section of the IFP in New York.

Each producer will try to secure funding and distribution in his own territory as soon as possible, especially broadcasters, in order to make *Musical Chairs* eligible for Eurimages.

Through its clever storytelling, *Musical Chairs* tackles the concrete situation of a Palestinian reality that we've heard of, but don't necessarily know. For the protagonists to live out their absolute and crazy dreams, they have to undergo a transformation, which starts by digging a tunnel, a highly symbolic element. Through this process, they not only have time to get to know themselves and their "enemy", they will somehow get to resemble "him".

*Musical Chairs* explores the surviving of war through dreaming and suggests that getting to know the other is part of a conflict's solution.

## production notes

### original title

Karasi Mosikia

### production company

Blinker Filmproduktion GmbH  
cc 4711 - 30.03.07.  
Venloer Str. 241-245  
50823 Cologne  
T +49 221 5397460  
mm@blinkersfilm.de  
www.blinkersfilm.de

### co-producers

Les Films d'Ici (France)  
Familia Productions (Tunisia)

### total production budget

€ 2.218.900

### current financial need

to be specified

### production status

in financing and pre-production



**Serge Lalou**  
producer

After veterinarian studies, Serge Lalou joined Les Films d'Ici in 1987. He has produced more than 150 films including prize-winning titles such as *Waltz with Bashir* by Ari Folman. Lalou also directed his first feature length movie *Entre Nous* in 2002.

Since 1984, Les Films d'Ici have produced over 500 films including series, collections, documentaries and feature films, released theatrically and on TV-stations worldwide.

The latest titles include: *Buried Secrets* by Raja Amari (66th Venice Orizzonti Competition), *Parc* by Arnaud des Pallières (Venice 2008 Orizzonti, Toronto 2008 Discovery section), *Les Bureaux de Dieu* by Claire Simon (Cannes 2008, Quinzaine des Réalisateurs), *Z32* by Avi Mograbi (65th Venice Orizzonti Documentaries), *Belle Toujours* by Manoel de Oliveira.



**Meike Martens**  
producer

Meike Martens heads Blinker Filmproduktion, which she founded with Heino Deckert in 2007 after working as a producer for *maja.de* film.

Current international co-productions include *Mika Taanila's The Plant* (FI-GER) and *Patricio Guzmán's Nostalgia de la Luz* (E-GER). Besides their feature film projects Blinker develops creative documentary projects for adults and children (e.g. *Edna's Day* by Bernd Sahling IDFA 2009).

Dv



# Bypass

Duane Hopkins  
United Kingdom

## synopsis

*Bypass* is the story of Tim, a young man of the English economic underclass. Tim is a good kid. Tim cares for those close to him and is aware of his responsibilities. Tim needs to earn money. Tim is a small-time fence, passing on stolen items. Tim cannot read nor write very well. Tim is grieving the recent loss of his mother. Tim is a grandson. Tim is a brother. Tim is a boyfriend. Tim will soon be a dad. Tim is ill. Tim does not understand how ill.

His older brother Greg is recently released from prison. His sister and dependent Helen is lying about attending school. His girlfriend Lilly loves him, and Tim loves Lilly but is uncomfortable with the news that he'll soon be responsible for a new life; a life he knows will be born into the same circumstances as his own.

When, for reasons unknown, his supplier is brutally beaten, Tim's world takes on a new menace and physical threat. As this threat deepens and the pressure increases, so too does his illness: he escapes to Lilly but collapses. He awakes in a hospital bed, in a maze of wires and machines.

We jump forward to the birth of Tim's son. A moment of profound uncertainty, a new focus of potential and hope, or the continuation of a repeating process?

A morality tale  
of society's feared  
and forsaken.  
Tim is a good kid.  
Tim is a criminal.

## script & intention

Political parties no longer exist for the expression of principles. Their only values are market values. The idea of 'redistribution of wealth' no longer has a credible representative. The working classes have been replaced by a debt ridden, over worked middle class or left to evolve into a dispossessed, alienated underclass. The reshaping of British culture around the enterprise ethos has effected a psychological and political separation of the very poorest from the rest of the community. This underclass represents the first non-violent loss of a whole generation in Britain. *Bypass* is about this generation.

*Bypass* will show in linear and graphic detail the life of Tim, a young adult of the English underclass. The film will objectively record his habits, his hustle, his family, his responsibilities, his hopes, his fears, his existence. Through this we will see his future.

Tim's innate morals are in contradiction to the world he inhabits. He is an innocent in a guilty environment, born into a closed loop. The estate on which he lives is its own universe. To survive, to provide for his dependents, he can only work to the laws and imperatives that govern life here. The idea that morality is a luxury, relevant only to those who can afford it, is a notion I wish to artistically investigate.

To explain how I will deal with this it is important to discern between a fascination with 'Englishness' and the broader modern world the film describes. The political and economic climates that have engineered Tim's environment are common worldwide in today's global marketplace. I will use landscapes I know, to explore themes relevant to universal systems and cultures.

Although I grew up in a working class family I wish to research thoroughly. The first part of the research was conducted for two months, mid 2009 in four UK cities. This involved interviews arranged through official and unofficial means resulting in over 50hrs of recorded material concentrating on the social circumstances and criminal careers of those interviewed.

The aim was to take these experiences and transplant knowledge onto the framework of a story to create a draft. This is not the final story of *Bypass* but a theme, mood and character document that introduces me to their world. Allowing me to begin casting & location scouting while continuing the scripting process. This work on a shooting document and pre production elements is to be carried out in tandem, leading to a summer/autumn 2010 shoot.



**Duane Hopkins**  
writer & director

Born Gloucestershire, UK 1973. After leaving school attended art college where he studied mainly as a painter & photographer.

Has since made two award winning short films *Field* and *Love Me or Leave Me Alone* and his first feature, *Better Things*, was completed in early 2008. *Better Things* screened in Cannes Critics' Week where the film was nominated for the Caméra d'Or. The film won the FIPRESCI critics award in Stockholm in November 2008 and received the SIGNIS award from the World Catholic Association for Communication in March 2009.

Also in March 2009, staged solo exhibition at the Baltic Centre for Contemporary Art entitled *Sunday*, a group of multi screen film installations. *Sunday* goes on to exhibit at Fact, Liverpool, and Cream, Yokohama, in 2009.



## budget & financing

Third Films is committed to developing films with the express intention of crossing the divide between artistic concerns and financial considerations.

It is creative vision and lyrical, provocative content that are the cornerstones of the choices that we make. However we seek always to ensure a sound financial model and audience base on which to make these choices.

*Bypass* is the second dramatic feature from Duane Hopkins. Third Films produced his debut *Better Things*, which we presented at Semaine de la Critique in 2008. This film placed Duane at the forefront of a new wave of British directors and proved that such films, with artistic endeavour at

# Bypass

## Duane Hopkins

United Kingdom

their core, are financeable outside of the "micro-budget" level within the British Isles. *Bypass* will seek to consolidate and broaden the audience that Duane Hopkins began building with *Better Things* and that he continues to develop with his moving image art works that screen in galleries.

The budget for *Bypass* is £1.5M and partners from across the British Isles (UK and Ireland) will need to be secured both in terms of national and regional players, with the UKFC being central to the finance plan. Having several partners however reduces the risk to any one organisation. These partners from the British Isles will need to make up 60-65% of the budget.

It is important that we do not limit the financing to sources from the British Isles only and we will look to our German co-producer, Helge Albers of Flying Moon GmbH, to help us secure European funding 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, c. 15%. There are several firms in the UK who offer this service.

## distribution & sales

Our belief is that the most penetrating, distinctive and culturally enduring cinema is generated when the talent at the core of production is nurtured in an environment of supportive critical rigour that also maintains a fundamental respect for the artist's vision of the work.

Third commits to providing such an environment for the talented new voices with whom we work. In our approach to storytelling, character and genre, it is the worldview of the director that is key to the type of film we wish to develop.

It is auteur cinema that has the greatest sales potential for European films. *Bypass* is the second work of Duane Hopkins, who fits naturally into this category. With his debut selling territories across the world *Bypass* will enhance Duane's position as an attractive director for distribution. There is interest from several distributors within/to the UK.

Having the correct sales agent on board prior to production however is important to us as a dynamic strategy for festivals and sales can be worked through concurrently to the film being made. The world premiere of *Bypass* is vital and a competition slot at an A list festival is the aim. We are aware that an MG direct from a sales agent is not probable in the current climate.

## production notes

### original title

Bypass

### production company

Third Films  
Tyneside Cinema  
10 Pilgrim Street  
Newcastle upon Tyne  
NE6 5NN UK  
T/F +44 191 227 5515  
office@thirdfilms.co.uk

### co-producers

Flying Moon GmbH (Germany)

### total production budget

€ 1.500.000

### current financial need

tbc

### production status

financing



## Samm Hailay

producer

Born Wiltshire, UK 1973. Samm was studying film production when he met director and photographer Duane Hopkins and discovered they shared an interest in cinematic grammar.

In 2000 they incorporated Third Films. Two multi-award winning short films followed before completing Duane's Debut Feature *Better Things* (Semaine de la Critique 2008). Samm also produces Duane's gallery installations (Baltic Centre For Contemporary Art, Gateshead, Fact, Liverpool and Cream, Yokohama in 2009).

As well as producing all Duane's work, through Third, Samm has also produced award-winning shorts for and is developing features with a number of other talented directors, including *Self-Made* by Turner prize winning artist Gillain Wearing and *Frontier* by Berlinale winning Daniel Elliott.





Dv

## The Ark

Eva Keuris  
The Netherlands

### synopsis

Tessa (15) lost her mother and feels alienated from her family. Her father Gerard spends all his time building a boat and her nerdy brother Emile (8) has become neurotic and basically intolerable. Tessa spends as little time with her family as possible. She sometimes wishes her dad had died instead of her mum.

Matters get worse when Gerard announces the true purpose for the boat. He believes there will be an apocalypse that will flood most of the world and intends to take the boat and his children to a lake in the Alps, where they will be safe. Tessa believes Gerard has lost his mind, but Emile trusts him - after his mother's death, he no longer believes in happy endings.

Trapped on the road with her family, Tessa at first tries everything to escape, but slowly realises that Gerard is running away from his pain. Meanwhile, Gerard wakes up from his inner darkness and the apocalypse becomes less attractive. When the big flood doesn't happen, the family surfaces from their emotional journey, having gained a new understanding for each other. The road ahead is long, but they will be able to continue with their lives.

The Ark is a bittersweet story about a family that is broken, but not beyond repair.

Tessa always  
knew her father  
was a bit weird,  
but when he starts  
believing in an  
apocalypse,  
she fears he has  
really lost his  
mind this time.

### script & intention

Two years ago I stumbled upon a website by people who believe there will be an apocalypse in 2012. What struck me most, reading about doomsday and survival strategies, was that these people are not only absolutely convinced that the apocalypse is going to happen, but also that they will survive it. I immediately saw a potential for a painful and funny story in that deeply human naivety and positivity.

While developing the story through the Script&Pitch training, I found out that there is a deeper core behind Gerard's motivation to chase the apocalypse - the death of his wife. He wants to run away and to see everything that reminds him of his wife destroyed - even if it's the whole world. The journey through Europe, the improving relationship with his children and the meeting with a woman who is able to open his mind and heart, wake him up from his darkness.

Tessa wants Gerard to get back to reality and be a caring father. She tries everything to get his attention, to make him abort his idiotic mission, but it isn't until she realises what drives him, that she can truly get closer to him.

Emile needs to restore faith in himself and life. He believes the worst can happen at any moment, he no longer believes that everything will be all right. The possibility of an apocalypse makes total sense to him. When disaster doesn't strike for once, he realises, sometimes there is a happy ending, if only temporary. The recent loss has left the family wounded. Swallowed by their own individual pain, they are at once the worst and best people for each other.

After the death of one of the parents, the family dynamic changes profoundly. The wall that parents are for their children, collapses. The safety net is half gone, but the upside is that as a child, you become able to see the remaining parent as a person, instead of one part of a two-headed monster; you understand on a level that wasn't possible before. The original family is broken, but a new balance can be found and has to be found, or the family is destroyed forever. This is the psychological journey that I want to explore in this story.

Despite the dark subject, I see *The Ark* as hopeful. It is a film about restoration, about crawling back from the darkness into life. The way the children look at their father, and the absurd journey they take is both painful and offers room for comedy. This is a bittersweet story about waking up, about choosing life, love and beauty over death, destruction and despair.

### project status

I am currently developing the script further at the Binger Filmlab in Amsterdam and have meetings with potential Dutch producers. Once the right producer is secured we will go about finding the best director for the film.



### Eva Keuris writer

Eva Keuris (The Netherlands, 1978) graduated from the Utrecht School of the Arts as a playwright in 2005.

During her studies, she worked as a writer for a Dutch television. After graduation, she worked freelance for several TV-series and she wrote a few plays, one of which was awarded as best play at a new writers festival in Amsterdam.

In 2008, she enrolled in a two-year part time MA Screenwriting programme at Royal Holloway University in London.

In the same year, she entered the TorinoFilmLab development scheme (winning a Development Award at Script&Pitch Workshops) with her first feature film project *The Ark*, which she is currently developing further at the Binger Filmlab script development programme in Amsterdam.



## Script excerpt, first draft

I/E. TRUCK - NIGHT

*It's late at night and they are still driving, on a secondary road. Emile has fallen asleep against Tessa's shoulder. Tessa tries to push him away, put his head keeps falling back on her shoulder. Gerard has trouble keeping his eyes open.*

TESSA  
Shall we stop at the next rest area?

GERARD  
I'd rather keep driving.

TESSA  
I don't think that's a good idea.

# The Ark

Eva Keuris

The Netherlands

GERARD  
You should have thought of that before you ran off to the police.

*Tessa sits up straight. Emile wakes up.*

TESSA  
You left me!

GERARD  
I didn't mean to... Look, I'm not going to apologize again.

*Emile tries to go back to sleep. He doesn't want to be here.*

TESSA  
You never...

GERARD  
What it boils down to, we lost a lot of time and now we need to make up for that. You can go to sleep, I'll just keep driving.

TESSA  
And then you'll fall asleep and we'll die.

*Emile is wide awake now.*

EMILE  
Let's pull over, dad. I don't want to die.

GERARD  
No! Jesus, what's wrong with you?  
You just keep talking about death, death, death.  
We'll die, you almost killed us, bla bla bla. Morbid, that's what you two are, morbid.

*He shakes his head. Tessa looks at Emile. Emile looks out of the window - the small town they pass through, some of the windows still lit, some dark. The shadow of a woman in a dressing gown closing the curtains.*

EMILE  
Isn't it strange that behind every window there is a real person? People with lives and jobs and families?

GERARD  
Well, not for long.

## production notes

**original title**  
De Ark

**production company**  
currently looking for producer

**Writer contacts**  
Eva Keuris  
Houtmanstraat 25  
1013 ML Amsterdam,  
The Netherlands  
T + 31 (0) 20 3303864  
evakeuris@gmail.com

**total production budget**  
to be determined

**production status**  
developing first draft



# Dv

## Greengrass Nicola Mills United Kingdom

### synopsis

Maggie McDuff is twelve. With each member of her family living in their own self-centred bubble, she is invisible. However, if there's one thing she knows for sure it's that she deserves better. Maggie "bumps off" her Ma's favourite, a cat called Richard and for a moment she feels better. Only things get worse. Her Nan is demented and in great pain. The burden of care has been left solely to Maggie so she gently puts Nan out of her misery.

The death is suspicious and the doctor informs the authorities. Maggie is terrified when the police arrive, then astounded when her Ma confesses to the crime and is taken away. Maggie is left with her Dad to look after her. When an attempt to kill him is misinterpreted and paves the way for a new Mum, life gets better. That is until she goes to visit her Ma in prison and Maggie begins to fall apart.

Overwhelmed, Maggie puts her hope and trust in her new Mum, desperate to confide in someone; but hope, like the scratch cards Maggie buys and saves, is a lottery. The situation spirals out of control, and one angry shove ends with two bodies tangled on the hall floor, damaged, but not dead.

She calls the police and now, finally, all eyes are on our Maggie.



No one takes  
much notice of  
Maggie McDuff,  
in fact she's almost  
invisible enough  
to get a way with  
a bit of murder.

### script & intention

*Greengrass* has a lightness of touch and playful quality that acts as a counterpoint to the underlying darkness of the material. It's a film that will surprise and entertain the audience with its characters and twists and turns.

There have been many articles in the press over the years about children who kill, or attempt to kill family members; they are often labelled by press and public alike as 'monsters'. I do not want to condone murder, but rather raise the question of responsibility, through a child that despite her actions is strangely loveable. To raise the question, but not answer it, the main character is neither the perpetrator nor the victim, yet she is both.

At the heart of the film is Maggie McDuff, a young girl who has no plan, she acts each time with a spontaneous sense of morality, always in the moment. Over the course of the story she manages to reconnect her disconnected family; perversely she has started the process of bringing them back together and waking them up. It's Maggie's world, seen through her eyes; we become her, egg her on, laugh, perhaps a little guiltily, and feel as she feels. She's a strong character and even in the end there's a sense of hope and a feeling that Maggie will be all right.

The story is set in the present day in an English seaside town, stylized yet familiar to us, beautiful and visually seductive, shot digitally in colour. English seaside towns have an old fashioned-seen-better-days feel and yet the light and the sea feel optimistic to me.

Her territory is the small town, seafront and especially the pier. Blues, pinks, vast stretches of shingle with the odd splash of more vibrant colour. It's outside that Maggie feels free, at least at first. The family home is dark, almost stuck in time, predominately browns, olives, a touch of 1950s blues and pinks. Untidy, jobs half done, items simply dropped and left. The space is transformed when the 'new Mum' arrives, colours are added, curtains opened and the light floods in.

Maggie is in every scene and the camera is connected to and an extension of her. The camera is fluid but never hand held. The locations will be real, yet selected and photographed to form a very particular cinematic world. Sound design is important and as with the camera will be connected to Maggie, a subjective view into her world indicating how she is feeling in the moment.



**Nicola Mills**  
writer & director

After an award winning career in moving image design Nicola joined the National Film and Television School in 2004, winning the prestigious Golden Dinosaur at the Etuda and Anima Student Film Festival, Cracow, with her short, *A Touch of Sadness*. Graduating in 2006, her final NFTS film *The Toughest Girl in the World*, has been screened at various festivals including Clermont-Ferrand, as well as travelling the world with Future Shorts.

In September 2007 she developed her first feature screenplay, *Digging for Marni*, at the Binger FilmLab in Amsterdam. Her second screenplay, *Greengrass*, was developed with Script&Pitch Workshops (an advanced scriptwriting programme) and was pitched at the TorinoFilmLab 2008, winning a Development Award. *Greengrass* was also presented at Cinemart, Rotterdam Film Festival 2009.

Nicola has been selected for Digital Shorts, a UKFC and Screen South scheme with her short film *Gum* and is a participant on the Guiding Lights Mentor Scheme 2008/9. Her mentor is UK director Roger Michell.

## budget & financing

Quark Films is a UK based production company established in 2006 working across fiction, documentary and animation projects for both film and television. We've completed numerous award winning short films, which have been selected for festivals such as Sundance, Edinburgh, Tehran, Clermont Ferrand and IDFA, as well as high profile music videos and documentary programmes for Channel 4 and the BBC.

Our production partners on this project are Free Range Films in the UK (*The History Boys*, *Venus*, *The Mother*) and Berlin based Flying Moon Filmproduktion (*The Market*, *Havanna Mi Amor*, *Silent Waters*).

# Greengrass

Nicola Mills

United Kingdom

The film is structured as a UK / German co-production. The budget is € 1 million and principal photography is planned to start in May 2010.

Some pre-production financing from UK film agency Screen South has already been received to commence casting. The film will be financed through a combination of the UK tax credit (which it's immediately eligible for), UK and German regional funding and broadcasters from both countries.

The TorinoFilmLab is particularly important in helping to close a finance gap and, as this is a first feature, to convince financial partners to commit in order for us to close financing by the beginning of 2010.

## distribution & sales

Despite its underlying darkness, *Greengrass* is as entertaining as it is thought provoking. The subject matter will certainly capture the attention of the media and general public while at the same time its fresh and quite individual vision will appeal to a more cinema savvy audience.

We hope to premiere at a major international festival and the film should have a good festival life, but its strong sense of humour and lightness of touch will appeal to a broader audience and give it a cinematic release.

This year, we were selected for the Cinemart and represented *Greengrass* at the Berlinale via the UK's Initialize Co-Production Lab. Both opportunities confirmed for us the international potential of the project, being well received by numerous distributors, sales agents and broadcasters from key territories around the world.

We are in continued discussions with several of these and keen to attach a sales company prior to production.

## production notes

### original title

Greengrass

### production company

Quark Films  
10 Denmark Street  
London WC2H 8LS  
T +44 (0) 7904 477 620  
gavin@quarkfilms.com  
www.quarkfilms.com

### co-producers

Flying Moon Filmproduktion GmbH (Germany)  
Free Range Films (UK Exec. Producer)

### total production budget

€ 1.000.000

### current financial need

€ 790.000

### production status

financing

### expected standard print

spring 2010



**Gavin Humphries**  
**Anna Higgs**  
**Lisa Williams**  
producer

Gavin & Anna met at the UK's National Film and Television School and formed Quark Films in 2006. They've produced 15 short films, winning over 30 international awards, and were named Screen International Stars of Tomorrow in 2007. They currently have two feature documentaries in production: *The People vs George Lucas* and *First Person Shooter*.

They are also producing Sundance Award winning Rodney Evans' second feature *Day Dream*.

Lisa is a producer at Free Range Films, where she manages new talent and the low budget feature slate.

She produced two award winning short films *Cubs* (2006) and *Cherries* (2007), which screened at festivals worldwide. She's currently producing a feature version of *Cherries*, written and directed by Noel Clarke, in development at Pathé; and a biopic of the writer Jean Rhys with John Maybury attached to write and direct.





Dv

Still Life  
Marta Parlatore  
Poland

synopsis

Małgosia opens her eyes slowly and behind the window it's a dark November morning. Her body resembles a white cross on the black sheets of the bed where she sleeps alone. Her daughters are all up already, waiting for her to get out of bed, but Małgosia doesn't let them make her hurry. Despite their protests, she won't take them to school. Not today.

Fran is awakened by another phone-call. It's Marta, her sister, again. And again, she doesn't pick up. She lights a joint in silence, looks at the two naked men asleep in her bed and smiles. What would her perfect sister say if she knew how she spent the afternoon? How different their lives really are. But Fran doesn't care, no-one can touch her now, her life is in her own hands. Or at least, this is what she thinks.

Łucja stares at the needle. She left her son with her mother tonight and her infant baby is asleep in her cradle. Can one last time make such a difference? Łucja pierces her arm and melts down on the bed. Her neighbors are having a fight, so physically close, yet so far. The spring morning becomes day then dusk and night then dawn again, but Łucja's body doesn't even twitch while the lives of people we don't see continue undisturbed behind the walls.

Is life less  
beautiful  
when it ends?

script & intention

The event that originated the idea for *Still Life* was my stumbling upon a tiny article about two bodies that had been found in a flat in one of the huge blocks in the outskirts of Lodz, the city where I live. The bodies belonged to a young girl who overdosed on heroin and her six-month old baby, who died of exhaustion, as the neighbours reacted only a week after her death. As a human, my first reaction was horror, followed by deep sadness as this brought back the memory of my grandfather, who passed away because of a heart attack and whom we found only three days later. And I thought of myself, too. How many days would it take my neighbours to react, if something would happen to me?

As a filmmaker, I was bewildered by the idea that in a building where hundreds of people live, separated only by walls, such an event could go unnoticed for seven full days without disrupting any of the parallel existences surrounding it. And what I couldn't help thinking was, what would it be to listen to all the sounds and words of other people's lives from the point of view of someone who is not alive any more? Would a fight between husband and wife have a different meaning? Would it have meaning at all?

Małgosia rejects life, she kills herself, unable to live an existence she cannot accept, despite her 3 daughters depending on her. She is sunk into the past, focused on things lost so strongly, she doesn't even see the beauty of her present, or of how it could be. Fran on the contrary, is the personification of life, fearless and free, she embraces every new day like a joyride, determined to suck as much out of it as she can. But because of this, her fate won't be different, she will die in a stupid accident, something completely unpredictable.

*Still Life* studies the interrupted gestures, feelings and choices of the 3 main characters, taking us on a journey through emotional female themes, such as obsession, motherhood, envy, self-sacrifice and the relationship with the body. A study of attitudes towards the time given to us, a collection of nows asking what it is that remains of our being, when we see it through a prism of non-being?

The 3 stories form an arc, the connections between them symbolic and visual. Małgosia drives through the rainy city streets on a heavy autumn day, Fran is sunk in the blackness and sparks of a Christmas afternoon, while the warmth and colours of spring come through Łucja's window. The camera follows Małgosia nervously, it slows down to Steady-Cam smoothness meeting Fran's sensuality, coming to a full stop in the fixed frame of Łucja's ending; which slides into a dreamy imagery of a summer beach.

*Still Life* is the story of how 3 different stories end, coming together as one. Wanting to celebrate life, in all its fragile beauty.



Marta Parlatore  
writer & director

Marta Parlatore was born in Bologna with Polish-Italian roots. Since 1997 she is living in Poland, where she graduated from the Directing Department of the Polish Filmschool of Łódź.

Her shorts *Kardiofemia*, *Alice's Land* and *Seven Days* were screened and awarded at European festivals, Cannes, Oberhausen, Clermont-Ferrand among others. In 2003, with the support of the Cinefondation-Residence Programme she developed her first feature, *Special Cases*.

She has directed music videos and worked as a First AD on several features ranging from American commercial movies to European art-house co-productions. In 2007 she attended the Screenwriter's Programme at the Binger Filmlab, where she started the work on *Still Life*, which she then continued at the Script&Pitch Workshops. In 2008 *Still Life* received a Development Award from the TorinoFilmLab.

In 2009 Marta was granted a Fellowship from the Berlin Nipkow Programme, where she is now developing a new script, *The Pope Project*. A comedy.

## budget & financing

Opus Film is a well-established Production Company, which earned its name as a leading independent Polish Producer of documentaries and feature films throughout its 18 years of dynamic growth. The company achieved worldwide recognition by regular presence at renowned international festivals, either at co-production markets or with films in competition.

Marta Parlature's writing talent gripped us, and her professional approach to working as a director won her our full support for *Still Life*. Our investment in the project so far is the production of a promotional study, location scouting and auditions.

## Still Life Marta Parlature Poland

We estimate our input in the production in goods and services to reach 15% of the budget. Marta developed her project at The Screenwriters' Programme of the Binger Filmlab and at the Script&Pitch Workshops where she won the Development Award – the participation in the TorinoFilmLab. After a fruitful collaboration, the Binger Filmlab invited Marta to further improve her project at the Directors Coaching Programme in 2010. *Still Life* has an unquestionable international co-production potential, that is why - apart from applying to the Polish Film Institute and the Polish Regional Funds, which together can secure circa 40% of the budget - we will search for an international partner at the Rotterdam Cinemart and Berlinale Co-Production Market.

Elen de Waele (Serendipity Films – Belgium) and Laetitia Gonzales (Films du Poisson – France) already expressed their interest in the project. With a foreign input secured, we will apply to Eurimages (17% of the budget). We plan to close the budget in the second half of 2010 and be ready to shoot in the winter of 2010/2011.

## distribution & sales

The aesthetic and human value of Marta Parlature's *Still Life* can prove strategic for the international sales and distribution. Its main themes of life and death cross all geographical boundaries, and the protagonists express universal emotions.

It is a mature and demanding piece of cinema, which deserves an individual approach. That is why we do not necessarily want to be taken on board by a big-name commercial distributor only for the sake of the brand. We are interested in a partner who will develop a genuine interest in the project and devise an inventive strategy adequate to the specifications of the film.

We would like to develop a collaboration with a sales agent who has experience in dealing with art-house features. We already received positive feedback from German M-Appeal, who secured world sales for Opus's award-winning film *Tricks*. The screenplay also attracted attention of Luc Ntonga (Insomnia - France).

Currently we conduct co-production and pre-acquisition talks with Arte. We are aware that a wise choice of festivals is crucial in the case of *Still Life*. Our goal is to screen the film at festivals where such poetic and challenging picture stands a chance to be noticed by the critique, as well as by the buyers who will be eager to promote an ambitious talent who has the courage to make a powerful statement, and who is endowed with a visual awareness that will guarantee a true cinematic experience.

## production notes

**original title**  
Martwa Natura

**production company**  
Opus Film  
ul. Łąkowa 29  
90-554 Łódź  
Poland  
T +48426345500  
F +48426345549  
www.opusfilm.com  
ewa@opusfilm.com  
ewaopus@gmail.com  
agnieszka.wasiak@yahoo.com

**co-producers**  
In negotiation

**total production budget**  
€ 1.000.000

**current financial need**  
€ 500.000

**production status**  
financing and pre-production



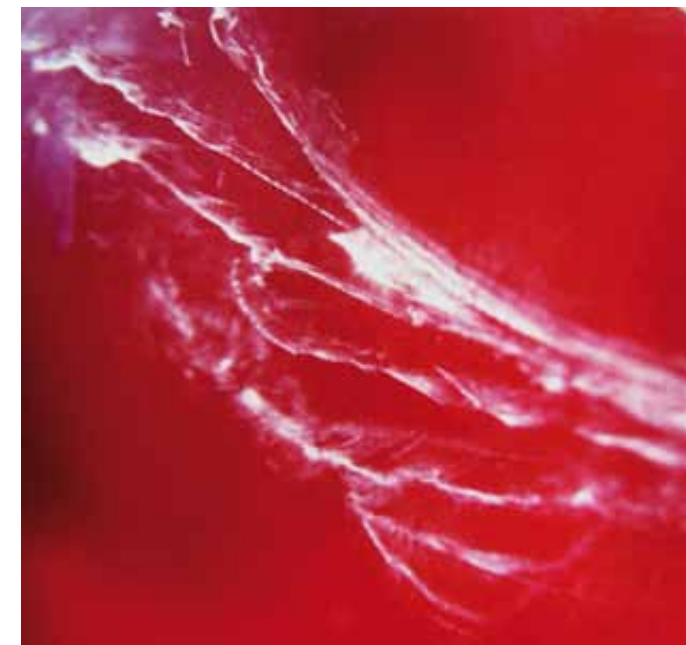
## Ewa Puszczyńska producer

Ewa Puszczyńska graduated from the English Literature Department of the University of Lodz. Since 1995 she has been working for Opus Film, an independent film production company in Poland; for the last 8 years as a producer and Head of Development, managing the development and execution of their projects.

She is also the Head of International Department of the company supervising co-productions and foreign sales of the produced movies. In the recent years Ewa has produced films for Opus that have gained international recognition, among them *Mr Kuka's Lessons*, *Spring 1941*, and *Zero*.

She is currently producing a Polish-Norwegian film, *Kings of the Devil Island* and coordinates the development of the latest Ari Folman feature project and an animated movie by the Quay-brothers.

In 2007 she was appointed by the Minister of Culture as an expert for the Polish Film Institute.



# Dv

## Salvo Antonio Piazza Fabio Grassadonia

Italy

### synopsis

Salvo is a mafia killer in Palermo. Rita is twenty and blind from birth. Salvo sneaks into Rita's house, to kill her brother. There is a fight, a ferocious, hand to hand struggle. Salvo finally kills him, then he goes up to Rita. Those blind eyes, trembling with rage and distress, staring at him yet unseeing, seem to disturb Salvo and he closes them with his hands covered in blood. When he removes the hands, Rita's eyes see for the first time.

It is a miracle, a moment of impossible, unexpected grace. Obsessed by what has happened, Salvo ends up kidnapping Rita and segregating her in an abandoned warehouse in the deserted Sicilian countryside. In this mutual isolation they get to know each other. Rita deals with the gift the killer has given to her. And Salvo too is forced to see. To see her, another human being. To see himself. Together they get a glimpse of the shimmering light of freedom.

Freedom is dangerous. Everyone around Salvo senses his enigmatic new weakness and demand that he continues to be the same person as he has always been. Salvo must choose, between Rita and his own life. Rita herself must choose, between Salvo and her getting away. The choice is impossible, they are irrevocably bound together. And together they die.

During an  
assassination  
a mafia killer gives  
the sight back  
to the blind sister  
of one of his  
victims. A miracle,  
in a world where  
miracles don't  
happen.

### script & intention

We will be shooting *Salvo* in the hottest months of the Sicilian summer. For the same major principles that guided us when we set out to write the screenplay: to provide tangible, physical evidence of the difficulty, the oppressiveness of daily existence; to capture and transmit the evidence of reality in its contingent and irreparable essence; to deny stereotypes and disavow all cliché expectations, like the clean, blue, healthy brilliance of the Sicilian climate. In summer in Sicily the heat is rarely dry. For the most part it is a damp, tropical, suffocating heat. The sky in our film will never be blue, rather it will be opalescent and grey.

This is the atmosphere we wish to portray and in which we want to immerse our characters; an atmosphere that is not merely a backdrop. It is a heavy, sticky, sickly setting that goes a long way in shaping their souls. Souls without life. Souls like those of our lead characters, Salvo and Rita, at the beginning of the film.

In the first scene Salvo is wide awake at 5 am, lying in the bed of his narrow room, in actual fact a larder converted into a bedroom. But we see him only through shots that reveal parts of his body, fragments of an inanimate object, a body buried among other objects. Salvo is trapped in the non-life that has always been his own, and which we experience in the Palermo neighbourhood of Arenella and through his relationships with the Puleo's, a lower middle class couple who hide him from the law, and Randisi, his boss.

The very essential nature of the image composition - in which noises and silence are integral part of the viewing and understanding of this story - is a distinctive feature of the entire film; in order to reveal the ties binding the human beings in their everyday non-life. But also as a way of capturing and revealing the bond that unavoidably connects Salvo and Rita and which allows life to blossom between them, a miracle in a world where miracles don't happen.

This is a world where there is always someone, like Salvo's boss, who needs to be a tyrant, an oppressor, which is understandable in a way. But more mysteriously, it is a world where most of the people desire to be oppressed, to live in an oppressive society. They are afraid of freedom, not being used to it. They live in servitude, in a perpetual state of exception, where death is the only real law.

The miracle of the pure and simple meeting between Salvo and Rita provokes a dangerous fracture, a suspension of the state of exception, of the state of servitude, a lucky and dangerous break, a possibility for new possibilities. To sustain it, to be worthy of it, they end up paying what for the world around them is the only price possible.



**Antonio Piazza  
Fabio Grassadonia**  
writers & directors

Fabio Grassadonia and Antonio Piazza have worked as writers, development and acquisition consultants for major Italian production companies, such as Fandango and Filmauro of Aurelio De Laurentiis.

*Salvo*, their current feature film project, was selected for Berlinale Talent Campus, Binger Filmlab and awarded a special mention by the Jury of the Solinas Prize, the most important Italian script-award.

Last July Fabio and Antonio directed a short called *Rita*, working with a ten years old blind girl playing the main role of the film. The film was shot in the problematic and fascinating Palermo neighbourhood of Arenella where they will shoot *Salvo* too.

## budget & financing

Cristaldi Pictures aims at producing films with strong content matched with powerful storytelling.

The strenght of this story and its emotional and visual impact are what make *Salvo* a film that needs making. Cristaldi Pictures picked up *Salvo* before the Premio Solinas Awards, where the screenplay obtained the Special Mention after the project had gone through the 2008 Script&Pitch Workshop and the Berlinale Talent Campus. Soon after, Acaba Produzioni joined in to co-develop and co-produce the film.

After securing the Italian Ministry's Fund for script development (€ 35.000), we applied to the 2009 Torino Film Lab, and took part to the first session in Alba.

## Salvo Antonio Piazza Fabio Grassadonia

Italy

Then we successfully applied for the MEDIA Development support, obtaining a € 55.000 funding. At the Binger Film Lab in 2009 we started negotiations for coproduction agreements with two European companies: Frans Van Gestel's IDTV Film (The Netherlands), attached with LOI, and Karl Baumgartner's Pandora Film (Germany).

In the summer 2009 we produced the short film *Rita*, directed by Fabio Grassadonia and Antonio Piazza. The short film – due for festival release in 2010 - can be considered a sort of foreshadowing of the feature itself, and also a visual document showing the film's potential as well as the first time directors' talent, to present to distributors, financiers and public funds.

The budget for *Salvo* is € 2.140.000. Besides the funds already in place, we aim at financing the project through the Italian Ministry's support (Fondo di garanzia - quite viable after the Ministry's script funding- or tax credit and tax shelter benefits), the Regione Sicilia's support (the film will be entirely shot in Palermo), the European co-producers' contribution, Eurimages, and an Italian distribution or Sales company's M.G./co-production quota.

## distribution & sales

We consider *Salvo* as a truly Italian project with a strong international potential.

In the past years, Italian films successful abroad always had a marked local identity together with universal themes (*Gomorra, Il Divo* recently; *Cinema Paradiso, Il Postino* backwards).

We do believe in the great distribution potential of this picture, provided that we actively work in choosing the right partners to work with in every stage of the process.

The envisaged target is a wide range that goes from a 22-25 years old audience (the film can also be considered an impossible love story between two young people) to an adult audience (30-60 years old), attracted by the breathless and captivating plot,

the distinctive atmosphere of the world where the story takes place and by the intriguing, enigmatic themes raised by the authors.

The subtle mixture of genre film and author film can lead us to look at different markets.

Its roots in the culture and society of Sicily, its strong characterisation and the extreme essentiality of the dialogues, will create a picture that can crossover far beyond the boundaries of our country. The co-production asset that we are building for the project will guarantee its distribution, both for theatrical release and the other media, in each of the countries involved.

Through the co-production partnership with IDTV Film, we might attach the international sales company Match Factory with which our partners have an ongoing business relationship, as well as with Wild Bunch.

As regards Italy, we are looking at Lucky Red as the ultimate domestic distributor for this film.

Also to be evaluated are major distribution companies like O1 Distribution (RaiCinema) or Medusa, which already distributed Cristaldi Pictures and Acaba Produzioni previous films.

## production notes

### original title

Salvo

### production companies

Cristaldi Pictures  
Via Parigi, 11  
00185 Roma (Italy)  
T +39 06 4782 3432  
F +39 06 4898 7639  
cristaldipictures@itaca.com

Acaba Produzioni  
Via Monti della Farnesina, 73/a  
00194 Roma (Italy)  
T+39 06 6821 0118  
F +39 06 6821 4374  
info@acabaproduzioni.com

### total production budget

€ 2.140.000

### current financial need

€ 1.900.000

### production status

financing

start shooting: summer 2010



### Fabrizio Mosca producer

Fabrizio Mosca has been producing feature films since 1995, amongst which, *The Hundred Steps* (by Marco Tullio Giordana, 10 Donatello's David awards), *The Golden Door* (by Emanuele Crialese, Silver Lion Award, Venice Film Festival) and *Galantuomini* (by Edoardo Winspeare, Marc'Aurelio Award as Best Actress for Donatella Finocchiaro, Rome Film Festival).

In 2003 Fabrizio founded Acaba Produzioni, which at the moment is producing *Una vita tranquilla* (directed by Claudio Cupellini, and starring Toni Servillo) in co-production with Eos Entertainment (Germany), and developing *Salvo* in association with Cristaldi Pictures.



### Massimo Cristaldi producer

Massimo Cristaldi began his career in film production in 1974 following the steps of his father, legendary Italian producer Franco Cristaldi. After his father's death in 1992, Massimo took over the company, which, besides countless Italian and European awards, is a three-time Oscar winner with *Germi's Divorce Italian Style*, Fellini's *Amarcord* and Tornatore's *Cinema Paradiso*.

Massimo has worked on numerous features of internationally renowned directors and with Cristaldi Pictures still continues Franco Cristaldi's approach to film-making, focusing on both quality and commercial criteria, thus merging art with industry.

His latest production is *L'Amour caché* (in competition at Toronto International Film Festival and at Rome Film Festival).

Dv



# I'm Going to Change My Name

Maria Saakyan  
Armenia

## synopsis

Evidika will be 14 soon. Her mother SONA (36) is an attractive conductor of a 13-man choir performing Armenian sacred music. Evidika never hears the music at the rehearsals; to her it's just wide-open mouths of handsome men, accompanied by rap from her mp3 player. They live in a small Armenian town next to a railway, but Evidika's horizon is the fan site of a book, *Coin Locker babies*, where she's registered as Anniko and posts animations and poetry, which she dedicates to her future Prince.

When Pyotr (47), the man from Sona's past, drives back into her life in a red BMW, passion erupts again, and Evidika feels completely estranged from her mother. She is going to change her name as soon as she becomes 14.

Putting on red stockings, Evidika struts out. Frightened by a maniac, she barely finds salvation in a bar at a kind-looking stranger's table: Pyotr warms her up with attention, she tells him about the website, and he revives her with a poem about Orpheus and Eurydice.

As soon as the passion between Sona and Pyotr dies out, a newcomer appears on the website - Pyotr hides under the nickname of Kiku and sets up a meeting with Evidika. She lies to Sona and escapes by train. In Yerevan nobody waits and a disappointed Evidika sees Pyotr, who promises to take her home. Impressed by his charm and recognizing the red BMW, Evidika feels a woman waking up inside her, and challenges

*She awaits a Prince to free her from the Kingdom of the Dead, where a River and Ships of Ghosts reign, but where a Father has never been...*

Pyotr. He can't resist and gives in to desire. But everything ends as Pyotr calls out Sona's name, taking a last deep breath before his heart stops. Evidika sits by him till dawn; behind closed eyes she sees a happy Sona and Pyotr flying in a balloon, and understands the mystery of love, passing through her threshold. Evidika feels propelled towards her mother's music; she can finally hear and feel every single note - it seems to be about her.

Her name is Anniko now, and we see her footprints in the snow leading out of town.

## script & intention

Making a film is an opportunity to literally show how different the same world can look to several people. This is only possible with films and dreams. Between Chaos (interferences, mismatching of rhythms) and Harmony (the liturgy), the various pieces that compose this apparently meaningless world cannot come together before a higher understanding arises - before the soul has passed an initiation and learned to hear. Upper (Sky, Soul) and Lower (Earth, Body) will eventually constitute a coherent harmonic whole.

As an entrance to Evidika's world we'll use her stop-motion animations and poetry. *I'm Going To Change My Name* tells the story of the cruel and archaic initiation of a 14-year old girl. It is shaped like two reels between which a string is going back and forth. Sona and Evidika are those reels, and the string is passion. They both seek love, but their opposite perspectives makes it impossible for them to have a dialogue. When she finds Pyotr, a mentor to take her through the threshold to the adult world - which her mother is unable to - her choice is deadly. Unlike Eurydice, it is not she that dies, but her Orpheus... This experienced man and this very young girl live a beautiful moment of fragile happiness. But on the edge of incest, Chance (or is it Destiny?) stops Pyotr. He dies happy, with all his love at hand.

Evidika is left alone with Death. Her Orpheus shows her the exit - she overcomes the lack of love, realizing that the reason for her life rests in the fact that her mother and father loved each other at the very moment of her conception. Having crossed the highest boundary of Chaos, Evidika is finally able to hear Music as Harmony. Evidika is going to change her name. Evidika is going to free herself. Evidika will be reborn and become Anniko. The construction of our film is based on the construction of a Sharakan\* - it's a string of 9 parts, each of them brings us a bit closer to the meaning. Each emotion makes a circle and comes to its peak; each chapter opens powerfully and approaches the main event through various coincidences. Sona's 13-men-choir performs Sharakans and we'll work with the Hover Chamber Choir. The original score for the film will be made from real sounds: locomotive whistles, sounds of a funicular, air in the factory's hangars, etc. I want this film to be as clear and piercing as a dream where one suddenly stops being oneself and lives another life.

\*Sharakan is an ancient form of Armenian spiritual songs that generally are part of a string of hymns..



**Maria Saakyan**  
writer & director

Maria was born in Yerevan, Armenia in 1980, and in 1992, she and her family moved to Russia. In 1996 she gained entrance to the film directing and animation department of VGIK, Vladimir Kobrin's workshop. In 2000 - 2003 she made a series of mini-films for a multimedia encyclopedia about WWII and a few experimental short films. Maria graduated in 2003 with a degree project *The Farewell*, which was premiered at Rotterdam Film Festival in Europe and Telluride IFF in USA.

Her first feature film was *The Lighthouse* (78 min./35 mm), in 2007 it was released in Russia and also selected for competition in Rotterdam, London, Sao Paulo, Split and many other international festivals.

In 2007-2008 Maria started developing the project *Gumry1946*, which, like other of her projects, is telling personal stories from Armenian people and also started writing the script of *I'm Going To Change My Name*, which was awarded by B2B, Belgrade, DAB at the Golden Apricot International Film Festival and was selected to participate in the TorinoFilmLab Development programme 2009.



## budget & financing

Victoria Lupik and Maria Saakyan founded Anniko Films in 2009. Based in Yerevan, Armenia, the company is interested in developing a film industry in the Southern Caucasus region. It focuses on development and co-production of independent feature and documentary films that will appeal both to domestic and international audiences. Maria and Victoria have worked together on two projects in Armenia: *Farewell* (short) and *The Lighthouse* (feature). They are well acquainted with the peculiarities of the region and the local traditions, and they have gathered a united and tested team from their previous projects. During the last 18 months we have developed *I'm Going to Change My Name* in collaboration with

# I'm Going to Change My Name

Maria Saakyan

Armenia

Les films du requin, supporting this daring and unusual film. With the help of TorinoFilmLab we have improved our script and now have a final draft. The budget is € 650.000. The financial plan is structured around the terms of limited financing possibilities in Armenia. The government supports 3-4 projects a year with an amount of € 50.000 - € 200.000. The project received a confirmation of financing for € 140.000 from the Armenian National Film Centre. In the meantime, through our French co-producer, we are going to apply to the Fund Sud Cinema. We are currently negotiating with the Russian Ministry of Culture about the financial support of € 150.000 in the framework of the Cooperation Programme. Our project will be the first co-production between Russia and Armenia since the last 15 years. We expect that this will open the gates for more fruitful future co-operations. The Armenian-Russian Company, Paradise, has confirmed their participation with € 160.000. So, we hope to close our budget through the support of € 200.000 from the TorinoFilmLab and to start production as planned.

## distribution & sales

In *I'm Going to Change My Name*, Maria Saakyan takes a deeply personal approach to the different dimensions of love through a grown-up story: love between man and woman, but also love between child and parent. The project mixes an authentic atmosphere of traditional Armenia with two passionate love stories taking part in a great location; here global questions are solved through contemporary technologies. Our film has a universal language of music, poetry and sexuality. And at the same time, this is a very sincere and personal story, told from the heart and full of emotions. With Maria's style of magic realism this film immerses the audience deeply in the inner life of

the characters and gives them a possibility to see the story from two points of view. Once, a woman – Sona – closed the door to her last passion, while Evridika is just opening hers. These two women – mother and daughter - have a lot to share, but they can't start a dialogue. The interest in Maria's previous work at international film festivals confirms that her personal style makes her one of the most promising Armenian directors. Anton Mazurov (with over 15 years of experience) was in charge of the distribution of *Lighthouse*, and now, with his new company, LeopArt, he has signed on as a distributor in Russia and CIS. We are also awaiting an answer from Japanese NHK Broadcast (the project was selected as a semi-finalist for the 2010 Sundance/NHK Award). And we have already attached the Armenian Public Broadcasting Company H1. Through our French partner we expect to get connected with ARTE and give the project the best opportunities for reaching the international market. When we have a rough cut we expect to enter more efficient negotiations regarding the sales aspects of the film.

## production notes

**original title**  
Alaverdy

**production company**  
Anniko Films LTD  
2nd line Fuchika str.,5  
0108 Yerevan - Armenia  
T +37 477259849  
M +37 498615835  
kinook@rambler.ru  
vika.lupik@gmail.com  
www.annikofilms.am

**co-producers**  
Les films du requin (France)  
National Film Centre (Armenia)

**total production budget**  
€ 650.000

**current financial need**  
€ 440.000

**production status**  
pre-production  
shooting starts Spring 2010  
(50 shooting days)

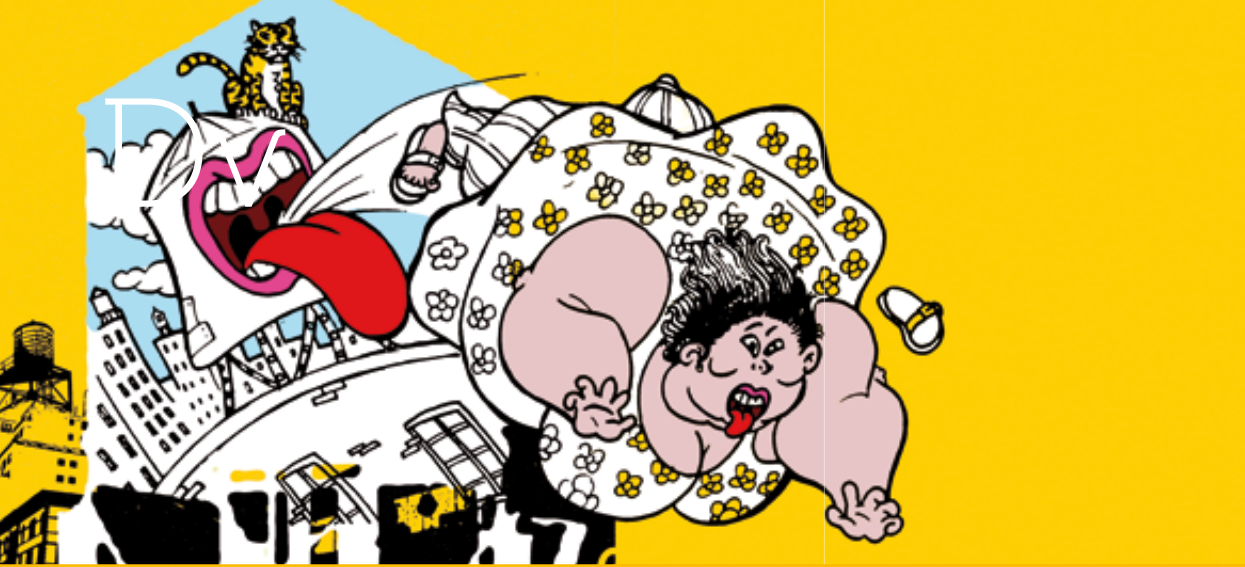


**Victoria Lupik**  
producer

Victoria Lupik was born in 1983 in Moscow, Russia. In 2005 she graduated from the producer's faculty at VGIK (an All State Russian Cinema University). During graduation she worked as a production manager on student films. She has a rather wide experience of working in production as production manager, line- and executive producer.

She worked on Russian blockbusters like *Apocalypse Code* (2007) by V. Shmelev and *Terra Nova* (2008) by A. Melnik. She also has production experience working in ex-Soviet Union countries and the South-Caucasus region with Russian partners. Several previous films (*Farewell*, *Lighthouse*) were shot in Armenia in cooperation with Maria Saakyan. Some of her special skills are location scouting, casting and local fund raising in Armenia, and she has established relations with equipment rental-houses in both Russia and the South-Caucasian region.

In 2009 Viktoria and Maria founded Anniko Films in Yerevan. *I'm Going to Change My Name* is her first feature project as an independent producer.



# The Incredible Odyssey of Daniel Flow

Leonardo Staglianò

Italy

## synopsis

When Daniel Flow was a teenager, he was the star of a successful TV show in which he played a nerd. Since then, he has been unable to find work. Today he faces his thirtieth birthday and the chance to resurrect his acting career: the TV show of his youth is being made into a movie and he is considered for the main role.

As Daniel rushes to the theatre to the audition, an enormous woman falls from the sky onto his car and slides down in front of it. The event is so unbelievable that the police arrest Daniel for running her over. Moreover, the woman is the mother of a gangster, who immediately wants revenge. Daniel is scared but, more than anything, he wants to make his audition, so he manages to escape.

Forced into this bizarre situation, in less than twelve hours our hero uses his skills as an actor to examine the crime scene and look for evidence in his favor. His investigation will reveal the truth, clear his name and spare him from the gangster's revenge. And of course, he also gets the role (because this is a comedy!), but he refuses it, because he has understood something (it is a smart comedy!): you can only start a new life once you release your past.

An enormous  
woman falls from  
the sky and crashes  
onto your car.  
Did it really  
happen? Yes!  
Does anyone  
believe you? No!

## script & intention

An extremely fat woman falls from the sky and lands on your car. And nobody believes you. You have to prove that this incredible thing happened and that you didn't just dream it.

In the end you succeed, but in the process you are drawn into an adventure that involves not only fat, but also vengeful mafia members, men in love with statues, and people who frequently lose and regain their memories – or their lives!

There is a woman kidnapped and locked in a box, an apartment hidden inside a water cistern, a tiger that runs across the city's rooftops... And what a city! The streets of New York - overrun by policemen, ambulances, circus performers and a film director, who talks to God. In short, this is *The Incredible Odyssey of Daniel Flow*. Everyone I tell my story to underlines the variety of events and characters. And every single one of them asks me what emotional connection I have with the changes of fortune suffered by an actor who watches his fragile life crumbling around him after an unpredictable and unexplainable crash.

Well, my connection is simple: fear, fear of facing the future. I experienced this emotion not long ago in relation to my writing. At the very young age of twenty, my first novel – an autobiography – was published (born out of my juvenile arrogance), and just a year later I wrote a play that was produced by a theatre. At this point I withdrew and stopped writing. I wasn't sure anymore if I wanted to be a writer. And I didn't know what kind of writer I wanted to become. I was blocked and needed some kind of wake up call, but nothing happened. And thus Daniel Flow was born. I imagined a character being paralyzed, like me, and I gave him the push that wouldn't come to me.

But you can tell that I was jealous of him because he was very lucky to be able to move past his stumbling block. As a result, I took out all of my anger on him *and literally* crushed him under the body of a fat woman who fell from the sky. And not being satisfied with that, I further complicated his life: gangsters, policemen, a tiger... But Daniel wasn't intimidated. In fact, once he got the right push, he didn't stop until he reclaimed his own life. And in my own world, I do the same: I have written a crazy, ambitious film, and I've had a great time doing it. And, I confess, I still have a certain arrogance left, which I'd believed lost: the arrogance of someone who believes that his stories are worth being told, heard, or - in this case – experienced on the big screen.



## Leonardo Staglianò

Leonardo Staglianò was born in 1978 to a Polish mother and an Italian father. He grew up in Vibo Valentia. Then moved to Florence, Turin and New York, where he studies Dramatic Writing at the NYU's Tisch School of Arts.

He published a novel and a short story, and also wrote for the theatre and the radio. *The Incredible Odyssey of Daniel Flow* is his first feature script.

## budget & financing

Hepp Film's core strategy is to develop and produce internationally structured and viable films made by award winning talents. Hepp Film acts also as a creative force in helping to build the creative team around the project, and by working closely together with the talent in structuring the finance and realizing the film.

Sometimes the process starts with a writer, as in this wonderful case with Leonardo Staglianò; way before a director is attached. When we find the right director, we will be able to match the great skills of this "word magician" writer and his intertwined, crazy, mind-blowing and smart script!

# The Incredible Odyssey of Daniel Flow

## Leonardo Staglianò

Italy

Further development will of course happen in dialogue with the future director, and the idea is that the initial collaborator(s) on the financing of the production shall also be included in the final steps of the development.

The financing strategy for this film is a challenge of aiming at the top, by attracting finance from the most well known and well established "mini majors" regarding distribution and equity finance, in combination with possible soft loans and screen agencies that support collaborations like this. Examples of films financed and budgeted in a similar way to what we are aiming for are e.g. *The Last King of Scotland* (with an independent production company as the producer in collaboration with DNA and Focus Features), and *Slumdog Millionaire*, which was also produced by an independent company in combination with Film Four and Pathé.

To reach what we aim for, the next step is to attach our director, and engage the agents working with the needed talent in order to start the packaging and the journey with the financing.

## distribution & sales

The distribution and sales strategy goes hand in hand with the budget and financing strategy described here. We are looking for a "one solution-package" where the world sales and part of the finance will be a set-up with one major partner. Since we believe that films that are structured like this in the finance will benefit from dealing with the same partners all the way through in order to maximize the output of the film's sales and distribution.

*The Incredible Odyssey of Daniel Flow* is a "big" film wearing sensible shoes: we want this film to be made within the range of the possible, but looking up at the stars while doing it.

We believe in its audience appeal and the immediate universal link so many have already felt with the core theme and dilemma of its main character and the universe he flows through.

## production notes

### original title

The Incredible Odyssey of Daniel Flow

### production company

Hepp Film,  
Kastellgatan 13,  
211 48 Malmö,  
Sweden,  
+46 40984462

### total production budget

to be announced

### current financial need

to be announced

### production status

in development



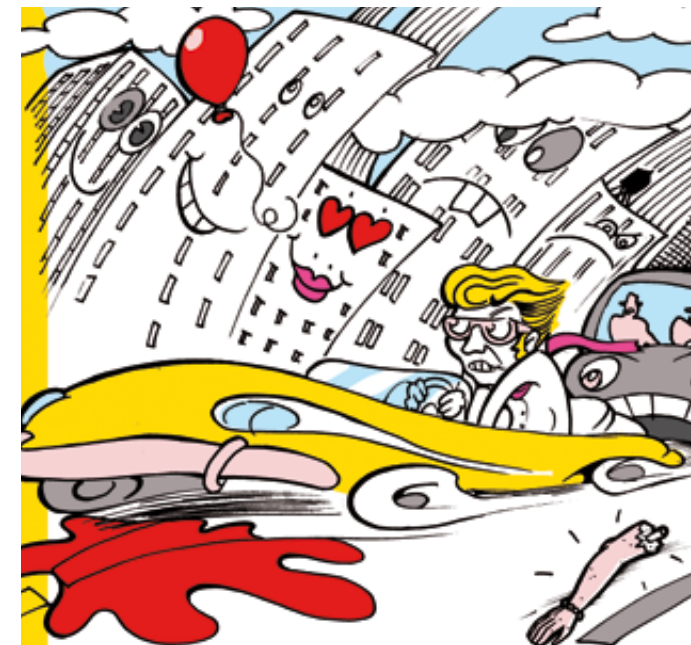
## Helena Danielsson producer

Hepp Film was established in 2003 by producer Helena Danielsson after a fifteen year career in the Scandinavian and European film industry working with top talent and responsible for international relations and producing films for the distributor and production company Sonet Film.

Hepp Film's core activity is to develop and produce feature films, TV-drama and documentaries in collaboration with top European talent. Since the beginning all titles have traveled successfully in the international festival circuit receiving awards and acknowledgement.

Helena Danielsson is a voting member of the European Film Academy, member of ACE (Atelier Cinema Europeen) and as well board member of the Swedish Producers Association.

Hepp Film is one of the few companies that was granted slatefunding by the Swedish Film Institute 2007 and 2008. The company has recently entered a Scandinavian distribution agreement with major Nordisk Film A/S. Recently Hepp Film presented the Swedish feature *A Rational Solution* in Critics Week at the Venice Film Festival.



Dv



## Fetch

Finbarr Wilbrink  
Netherlands

### synopsis

*Fetch* is a dramatic comedy about Dutch drifter Patrick Lawless who has always held his father, Jim, responsible for the death of his mother. Patrick lives a transient lifestyle on the fringes of society, constantly plotting and scheming.

When terminally ill Jim reveals that he has another son named Oisín living in Ireland, cash strapped Patrick makes a deal. He must bring Oisín to Holland before Jim passes away. Patrick travels to Dublin but finds his task more difficult than he had bargained for. He eventually finds his brother in an establishment frequented by drag queens and discovers that Oisín is actually his sister, claiming to have parents of her own. How is Patrick going to drag this drag queen back to Holland? They take a road trip across Ireland, which becomes a journey through their past. Oisín unravels her family secrets. Meanwhile Patrick, feeling the pressure of his frightening responsibility, begins to recognise the unquestionable similarities between himself and his father.

How can he continue to live with himself? With Oisín's support and encouragement, Patrick comes to accept the fact that he is very much his father's son. He lets go of the anger he has felt towards Jim and vows to make a fresh start so that he will not end up like his old man.

When the brother  
he didn't know  
he had turns out  
to be a sister,  
Patrick has to look  
inside himself for  
the answers his  
father is unable  
to provide.

### script & intention

Our intention is to create a compelling, happy, naughty and emotional feel-good story, which will absorb, move and delight the audience. We want you to laugh and feel rejuvenated, leaving with a smile on your face.

We all have problems in life and have to learn how to deal with them. I chose the easy route and blamed my parents for mine, until co-writer, Eoin McGuirk became a father and I reassessed my views. Before his child was born we agreed that we were the victims of 1970s parents, but fatherhood had an impact on Eoin's thoughts. He began to make excuses for his parents' failings, saying things like 'it wasn't a stable political environment back then'. He joined the clique of parents who make excuses for each other and I realised that becoming a parent enables you to understand how difficult it was for your own parents. I tried to imagine how my life would be if I stopped blaming my parents, my neighbours or anybody else but myself. Suddenly I was on a rock, alone, my anger aimed at my own shortcomings. But it felt good. I had set myself free from blaming other people for my problems. By doing so I stopped being dependant on those people and, in turn, I became a nicer person. Instead of blaming others, I started to co-exist with them.

Oisín, the brother that Patrick has to fetch, is an Irish transvestite. We were looking for an issue which remains publically unacceptable. Just being 'gay' doesn't cut it anymore. It had to be a characteristic that we still find difficult to understand. We then placed that difficulty within the dynamic of a conservative Irish family. We show that Oisín's family doesn't accept her desire to be a woman but we show that, when she rises above their narrow mindedness, her family can still be a part of her life and she can remain true to herself.

This is the story that we want to tell in *Fetch*. It's not simply a story about brothers coming of age and confronting their father with the shortcomings they blame him for. It's a tale of men who decide to take charge of their own existence. *Fetch* shows that we all hold the solutions to our own problems within us. It is a remarkably ordinary concept, but one of which we need constantly to be reminded.



Finbarr Wilbrink  
writer & director

Dutch/Irish film director Finbarr Wilbrink enjoyed an acting career as a teenager in the Netherlands, playing the lead role in the Dutch feature *De Kersenpluk* (1996).

He then travelled to his Irish mother's country to step behind the camera and study film at the Irish National Film School in Dublin. Finbarr graduated in 2002 with a short film *Tobias* in which the demon Asmedeus had bewitched the good Irishman Tobias and compelled him to take a church hostage.

In 2007 Finbarr won the audience award at the 48-hour film festival in Amsterdam with a western called *Baxt* in which two superstitious bountyhunters try to escape destiny.

In 2009 Finbarr directed the short film *In Limbo*. The film shows three actors searching for the essence of their craft but finding hell in each other. Alongside his own productions, Finbarr directs commercials, company films and sales promos. As an editor, he has worked on various projects, like *Sept*, *Project Catwalk* and music DVD's for bands such as the American group Live.

## budget & financing

Rocketta Film, founded in 2001, is an independent production company based in Amsterdam. Rocketta focuses on select director-driven material and supports new talent. Its aim is to (co)produce feature films, shorts and animation with innovative quality.

*Fetch* will be the feature debut of Finbarr Wilbrink, as a writer and director. We want to make *Fetch* with a modest budget of about € 1.200.000. This is a realistic amount and should be realisable within the near future.

*Fetch* is set mostly in Ireland. Therefore, to set up a Dutch-Irish co-production is an obvious step. We are very pleased to have Edwina Forkin of the Irish

## Fetch Finbarr Wilbrink Netherlands

Zanzibar Films attached to the project. She expects to get 25% of the production budget financed in Ireland.

Besides the involvement of Zanzibar Films, the talented Irish actor Dessie Gallagher confirmed his willingness to play the main part of Oisín.

We believe his contribution will help to secure Irish financing. Finbarr, half Irish himself, has studied film in Ireland. He is very familiar with the country and has many useful contacts within the Irish film industry who can be of great help.

We expect to get the basic financing (€ 750.000) in The Netherlands from mainly the Dutch Filmfund and public television, and to raise € 300.000 in Ireland. The remaining € 150.000 we will try to find through the input of distributors in the Netherlands, Ireland and possibly an international sales agent.

It's our aim to finish financing and start pre-production the end of 2010, and start principal photography the beginning of 2011, during the winter season.

## distribution & sales

Finbarr and Eoin delivered a wonderful version of the script and are currently polishing it. We expect the final draft of the script to be ready by the end of this year. From then on, we can actively look for suitable distributors in The Netherlands and Ireland and an international sales agent.

The strength and originality of the story combined with the universal theme of having the solution for your problems only in your own hands, make us believe that *Fetch* will be appealing for a broad and diverse audience. Besides that, *Fetch* will be a comedy that tells a moving story, so the subject matter is accessible for many viewers.

For the main character, Patrick, we have approached Dutch actor and comedian Hans Teeuwen. Besides his popularity in the Netherlands, he has been successful abroad too, with prosperous theatre shows in England. Hans Teeuwen's participation would increase the chances to cooperate with a big distribution company in the Netherlands quite a lot. A minimum guarantee of around € 50.000 – 75.000 should be realizable.

We realize that it will not be that easy to find a strong sales agent for a feature debut of a young, at the moment still unknown, filmmaker. That's reality. The film will mainly be English spoken. That may help, because Dutch spoken films generally are hard to sell abroad.

The Cinemart in Rotterdam will be the first appropriate occasion to talk to possible partners, followed by the European Film market in Berlin.

## production notes

**original title**  
Fetch

**production company**  
Rocketta Film  
Lauriergracht 116  
1016 RR Amsterdam  
The Netherlands  
T +31 20 4897733  
F +31 20 4897734  
info@rocketta.nl  
www.rocketta.nl

**co-producers**  
Zanzibar Films (Ireland)

**total production budget**  
€ 1.200.000 approx.

**current financial need**  
€ 450.000 approx.

**production status**  
in development, financing

## Eoin McGuirk co-writer

Eoin is an Irish writer who worked for several production companies in London before returning to Ireland. There, he attended Dun Laoghaire's international Filmschool and graduated in 2000 with the short *Je Mange le Chat*, which won a Kodak Award and was shown on several festivals, like the Cork Film Festival and Clermont-Ferrand. In 2003 Eoin got his MA in Screenwriting at Dun Laoghaire and maintained editing in London and Dublin. He has done editorial work for various Warner Bros. Productions (*Batman Begins*, *Harry Potter* and *V for Vendetta*) and for the BBC (*Spooks*, *Hotel Babylon* and *Ashes to Ashes*).

## Edwina Forkin co-producer

Edwina set up Zanzibar Films in 2002. Her debut feature *Headrush* (2003) won four international awards. Her second feature *Sugar* premiered at Sundance and was screened in competition at the Edinburgh and Thessaloniki film festivals. She is also involved as a co-producer on feature films *Dot.com* (2006) and *Johnny was* (2005) and *Swansong – the story of Occi Byrne* (2009). Besides fiction she produced the feature length documentaries *Aidan Walsh – Master of the Universe* (2002) and *Breaking Boundaries – the Irish Cricket team's world cup* (2008) and is in post-production on Shimmy Marcus's Documentary *Good Cake Bad Cake*. Right now, Edwina is working on several features, amongst others *The Straits*, starring Omar Sharif and Lingling. Zanzibar's film *New Boy* was nominated for an Academy Award for Best short film 2009.



## Erik Schut producer

Erik Schut (1961) studied Law and Film & Media at the University of Amsterdam and finished the School for Photography. Between 1991 and 1996 he worked on many film sets in different functions (light, grip, camera, ass. Director, production) for around forty Dutch film- and tv-productions. In 1991 he founded with others filmproduction company Argus Film Produktie and in 1996 filmdistribution company Upstream Pictures. In his Argus period he produced and distributed with his partners a.o. *Curfew* by Rashid Masharawi (Semaine de la Critique, Cannes 1994), *Haifa* by Rashid Masharawi (Un Certain Regard, Cannes 1996), *Wild Mussels* by Erik de Bruyn and the int. co-productions *Un Été a La Goulette* by Ferid Boughedir, *Breaking the Waves* by Lars von Trier, *Perfect Circle* by Ademir Kenovic, *The Idiots* by Lars von Trier and *Rembrandt van Rijn* by Charles Matton.

In October 2001 he started Rocketta Film and produced a.o. *Jona/Tomberry*, an animated short by Rostko (Grand Prix best short film, Cannes 2005), the features *Nadine* by Erik de Bruyn, *Far from Family* by Marion Bloem, and the co-production *Falling into Paradise* by Milos Radovic.

---

## Staff

**Savina Neirotti**

Director

**Franz Rodenkirchen**

Head of Selection

**Valeria Richter**

Project Development Manager

**Daniele Segre**

Logistics & Production

**Laura Marcellino**

Promotion & Events

**Ufficio Sottocomo**

Press Office & PR

**Matthieu Darras**

Scouting

**Mercedes Fernandez Alonso**

Director's Assistant & TorinoFilmLab Office

**Laura D'Amore**

Hospitality Office

design: Flarvet