

**TFL**  
TorinoFilmLab  
Training Development Funding

2017

SeriesLab 2017



SeriesLab 2017

# SeriesLab

SeriesLab is an annual programme aimed at **developing innovative and high-profile international TV series projects**.

The lab stands out for involving all the main players involved in TV series production – scriptwriters, producers and TV broadcasters – and for offering a close link between scriptwriting process and TV industry.

The programme, supported by the Creative Europe - MEDIA Sub-programme of the European Union, is realized with the support of Séries Mania, the main co-production forum for TV series in Europe.

It is **open to 9 projects**, which join an intensive 4-month-long course and foresees 3 residential workshops and 2 on-line sessions.

The lab follows the entire process of creation of a TV series concept, offering the **support of highly qualified tutors and story editors** in generating ideas and structuring the material, up to a final presentation in front of major key players of the international TV industry, during the **Séries Mania Co-Production Forum in Paris**.

The aim of the program is to **draft the treatment of the pilot and the concept presentation (mini-bible) of the project**.

For more information about SeriesLab, please visit TFL website: [www.torinofilmlab.it](http://www.torinofilmlab.it)

main partner



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# TorinoFilmLab

In its tenth year of existence, TorinoFilmLab has launched a programme dedicated to TV series. It is, indeed, a wonderful coincidence, but taking a closer look, it is far more.

Starting SeriesLab is for us a celebration, an organic move deeper into the world of storytelling.

Since its inception, TFL has been a place for stories and for writers first. And TV series do exactly that: they put the stories and the writers at the center. In all these years we have developed a way to make sure that good stories are first of all found, then nurtured and finally brought to the public.

Many steps are involved: first of all, the call for applications needs to reach all the potential authors across Europe and beyond; then a careful and thorough selection has to be made before the intensive 4 month development work starts. Finally, you need the best platform to present the projects to the market.

We have found wonderful partners for all of these steps, so let us thank them again and again: Séries Mania, that has believed in this Lab from the start, and with whom we have worked closely together following each step of the process. Agadic and Fondo per l'Audiovisivo del Friuli Venezia Giulia, that have hosted 2 of the 3 workshops in Santiago (Spain) and Pordenone (Italy).

And last but not least Creative Europe that has supported the new SeriesLab addition to the other TFL flagship programmes.

Thank you to the Head of studies, to the tutors and trainers, to the TFL staff and the partners' staff. And thank you also to the first SeriesLab participants, because their work will help us shape the programme in the future.

Savina Neirotti  
*TorinoFilmLab Executive Director*

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## Scouting, training, development

All communities are bound with strong and shared storytelling. But storytelling rises from the habit of describing oneself and from the common desire to make its own voice and story intelligible to other people.

This necessity was one of the missing parts in the ambitious and beautiful project of transforming the Union of European Countries, into a realistic Community of European People. Perhaps this is one of the reasons why Europe seems to be facing a deep crisis of identity nowadays.

The new and prodigious opportunities that the editorial market is finally offering by asking to European authors and producers to create big serial storytelling able to challenge the International market on both aesthetic and linguistic criteria, is a moment of great value for the economy, of course, but even more for political and cultural purposes.

A chance to which we might not be fully prepared and that now requires to increase the frequency and the intensity of all the processes able to help both authors and industry to meet each other and grow together. Scouting, training, development.

This is the aim of SeriesLab, based on our conviction that it is important to offer to European authors the chance to challenge their ideas and help them to develop strong and clear TV series concepts, which can be understood from all European and – why not? – International audiences.

Nicola Lusuardi  
*SeriesLab Head of Study*



# Séries Mania

Séries Mania is a unique event in Europe. This public festival is increasing its popularity years after years and gives the chance to "hard-core binge-watcher" to discover a rich program of 90 TV series coming from all over the world, and to meet the most renowned actors, show-runners and international directors.

Séries Mania is also a key industry gathering for all TV series professionals. Every year the Co-production Forum welcomes the representatives of the most important TV channels, platforms, broadcasters, producers and European and International investors. The Co-Production Forum, supported by the Creative Europe - MEDIA Sub-programme of the European Union, presents a selection of 16 TV series projects in development searching for financial partners, to an audience of more than 500 key TV industry decision-makers.

The event helped the rise of some of the best European TV series from the last past years: *Jordskott*, *Liar*, *Tabula Rasa*, *The Teach*, *The Manor House*, *Trepalium*, and many others. This year, for the first time, a jury of five TV industry professionals will be awarding € 50,000 to the best project, to support its development. The Séries Mania Co-Production Forum has become a springboard for the future European TV series!

This is why Séries Mania accepted so naturally to join forces with the TorinoFilmLab, to allow the talented scriptwriters of these nine selected projects to attend the meeting in Paris and to be introduced to the International industry for the first time. We might discover that among these projects there is the next big European TV series success...this is definitely what we wish to all participants of this very first edition of SeriesLab!

Laurence Heszberg  
Founder and General Director  
of Séries Mania Festival



with the support of



## Tutors



**Nicola Lusuardi - Italy**  
Scriptwriter, Head of Study

Since 1990 he has been working as a playwright in collaboration with several production companies and as a screenwriter with TV networks. At the same time he writes essays (*La Rivoluzione Seriale*, Dino Audino Editore, Roma, 2010), and teaches dramaturgy at Centro Sperimentale di Cinematografia, national school of cinema, and Rai-Script school for screenwriters (endorsed by the Italian National Television Network). He is script consultant and tutor for important training programs all over the world (TorinoFilmLab Interchange, Biennale College and Serial Eyes).



**Vincent Poymiro - France**  
Scriptwriter

Vincent Poymiro began working as a journalist and a theatre producer. He started writing for screen and stage in the late 90's. He wrote *Tehilim* with director Raphaël Nadjari. The film premiered in the official competition at the Cannes Film Festival in 2007. Since then, Vincent has been working on various projects for both cinema and TV, as well as "writing" for contemporary dance, clown and physical theater. He teaches scriptwriting at home and abroad. Vincent is the creator, and co-writer, with David Elkaim, of the television series *Churchmen (Ainsi soient-ils)* which won various awards and has been shown on Arte for three seasons.



**Stefano Sardo - Italy**  
Scriptwriter

Scriptwriter for cinema (*Tatanka, Workers*): together with Alessandro Fabbri and Ludovica Rampoldi wrote *La Doppia Ora, Il Ragazzo Invisibile* and created the new TV series produced by Sky, *1992*. At the moment is working on *Il Ragazzo Invisibile 2* and *1993*. He worked on other TV series script as *In treatment, La Nuova Squadra* and *Il tredicesimo Apostolo*. In 2013 directed the documentary *Slow Food Story*. In 2015 founded his own production company, Nightswim, together with Nicola Lusuardi and Ines Vasiljevic. He has been tutor for Talenti in Corto, Experimenta, La Bottega delle Web Series and Scuola Holden.



**Anita Voorham - Netherlands**  
Story Editor, Scriptwriter

Based in Amsterdam, Anita Voorham works for the Dutch Film Fund as a Feature Film Consultant. She gained experience as a writer and script-editor for independent production companies as well Dutch public broadcasters. Aside from her work for the Dutch Film Fund, Anita is part of several international development labs such as TorinoFilmLab, Berlinale Script Station and Venice Biennale College-Cinema and has consulted on films that were selected at the Berlinale, Cannes Un Certain Regard, Venice, Sundance and Locarno. Anita also serves on the selection committee for CineMart.

## Tutors



**Eilon Ratzkovsky - Israel**  
Producer

Eilon Ratzkovsky served as chief producer and CEO of July August Productions since its creation in 2004 until 2017 when he joined the TFL staff and also created QUIDDITY, a content company. He has produced over 20 feature films amongst which are *The Band's Visit* by Eran Kolirin, *Mountain* by Yaelle Kayam, *Zero Motivation* by Talya Lavie, *Beyond the Mountains and Hills* by Eran Kolirin, *Funeral at Noon* by Adam Sanderson, *The Exchange* by Eran Kolirin, *Seven Days* by Ronit Elkabetz and Shlomi Elkabetz and many more. Among his TV productions are *Yellow Peppers* by Karen Margalit (*Aka the A Word* at BBC), *Mermaids* by Shachar Magen and Adam Sanderson, *Milk & Honey* by Dani Rosenberg and Tom Shoval and many more.



**Gino Ventriglia - Italy**  
Story Editor

He works as tutor for TorinoFilmLab - Script&Pitch and FrameWork - as well as for other international development programs - Interchange, POWR at the Baltic Event, the Jerusalem Film Lab, Nordic Genre Boost, Bridging the Dragon, Biennale Cinema College. He teaches drama writing at Centro Sperimentale di Cinematografia, the Italian National School of Cinema and at Scuola Holden in Turin. He handles the publication of *Il Cinema oltre le Regole - Alternative Scriptwriting* and of *Dancer in the Dark*.

## Staff



**Angelica Cantisani - Italy**  
Project Manager

Born in 1984. Graduated in Foreign Languages for Communication and Information and obtained the Master Degree in Cinema Communication and Promotion. In 2007 she works for EAVE and from 2008 to 2015 she has been working for Film Commission Torino Piemonte as responsible for International Relations. From 2011 she is Office Manager of Filming Europe - the Association of European Film Commissions and from 2015 she is the TorinoFilmLab Project Manager for SeriesLab. She works also as author and producer for advertising campaigns for major Italian brands (Fendi, Vodafone, etc..)

# Seppie's Journal

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Trauma





# A.K.A. Marcus

Sarah Denoo, Bas Adriaensen,  
Philippe De Schepper

## Synopsis

MARCUS is a soldier on a mission in the Middle-East. When he accidentally shoots a young boy, he gets cursed by a local shaman. The boy's death haunts him and he considers leaving the force. Back in Molenbeek Marcus is killed. The murderers flee the crime scene as a school teacher with Arab roots, 27-year-old SABIR comes to the rescue. When Marcus draws his last breath the curse works its magic and Marcus' spirit transfers into Sabir. Marcus still knows everything he knew as Marcus, but is trapped inside the body of someone who is a complete stranger to him. Will anyone believe Sabir when he proclaims that he really is Marcus? His wife Sophie, member of a counter terrorist unit, does not. As an Arab, Marcus becomes an obvious suspect in his own murder case. He has to convince Sophie that it is him, when at the same time she is upgrading Sabir's status to 'potential terrorist'. Marcus has no other refuge than the world of Sabir. He takes on his role as a teacher, a husband and a father and slowly Sabir grows on him. But soon his new wife Yasmine starts having doubts about her husband. Inside the new Sabir two identities are struggling for their right to exist.

## Authors' intentions

We are all too often judged for our looks. The transformation of a Belgian soldier into an Arab family man allows us to explore cultural bias. It gives us a chance to tell an exciting story, and the opportunity to show the social environment of a Muslim character in today's Western society, while tackling topics such as exclusion and terrorism.

Belgian soldier  
Marcus gets cursed  
and ends up inside the  
body of Arab family  
man Sabir.



**Sarah Denoo** - scriptwriter  
Belgium

Sarah Denoo has an A-level in photography and a bachelor in journalism. She worked on factual and entertainment shows as a researcher, a director, and editor in chief, for companies such as Eyeworks, Endemol, Blazhoffski and Warner Belgium. In 2013 her novel *Hardziek* was published. This year she got her first writing credits on the comedy series *Zie mij graag* (Eyeworks Film & TV Drama, VRT).



**Bas Adriaensen** - scriptwriter  
Belgium

Bas Adriaensen got his Masters Degree in Communication Sciences in 1997. After that he enrolled in a one year course of scriptwriting at the RITCS film school in Brussels. He has been a professional screenwriter since 1998. First as freelancer for the public broadcaster, later teaming up with Philippe De Schepper, co-operating on the series *Missing Persons Unit* (60 episodes), *Double Life* (13 episodes), *Lucky 6* (13 episodes), *Homegrown* (19 episodes) and *The Infiltrator* (8 episodes).



**Philippe De Schepper** - producer  
Belgium

Philippe De Schepper graduates as a director at the RITCS film school in Brussels in 1996. In 1999 he re-invents himself as a scriptwriter. Since 2006 he has been a showrunner, creating, writing and producing his own series in collaboration with other writers (mostly with Bas Adriaensen). He has overseen 4 seasons of the international sold series *Missing Persons Unit*, the award winning series *Double Life*, and 3 seasons of the highly successful series *Homegrown*.

## Production notes

**Genre**  
drama/crime

**Format**  
10 x 48'

**Audience Target**  
the young demographic

**Location shooting**  
Belgium/Europe

**Producer company**  
Jonnydepony  
Hazelaarstraat 18 bus 7  
1702 Groot-Bijgaarden, Belgium  
info@jonnydepony.be

**Development stage**  
mini-bible, treatment pilot



# Augustus

Marco van Geffen, Philip Delmaar  
Fleur Winters

## Synopsis

Stephan Ponte is a former army medic who decided to join UNMAS, the UN demining office. A man of action, knowledgeable about landmines and wounds, not afraid to defuse mines himself, Stephan also knows how to behave within the Geneva UN offices, using charm and persistence to get attention for his cause from his cynical boss Julie, competing with similarly driven colleagues. Stephan is put under scrutiny by the UN's ethics department because he crossed a line in the past. Stephan is frustrated and gets even more fanatic at reaching his goal. When in Darfur a schoolbus gets stuck in a minefield and D'Amato, the rigid local UN commander, refuses to help him because the UN isn't allowed into the area, Stephan illegally hires mercenaries to do the job. He saves the kids, but the mercenaries are attacked by rebels: several get killed. The UN will surely be kicked out of Darfur if the incident comes out, and everything Stephan fought for is at stake. But Stephan's hands are tied: he was the one who hired the mercenaries, so his fate is now linked to them. Will he be able to continue pursuing his life mission and remain sane, or will he be trapped in the web of bad choices he faces?

## Authors' intentions

Augustus tells the untold story of the UN: an organisation which is 'too good to fail' but falters continuously, struggling with acute crises as with internal problems. These constant dilemma's reflect our times: our main character's struggle is at the heart of this: a strong believer in the UN's truth, he eventually has to speak out on its lies.

A young UN demining officer has to decide to lie to save the UN, or tell the truth to save his soul.



Marco van Geffen - scriptwriter  
Netherlands

Marco van Geffen has written successful screenplays before becoming a director. His short *My Sister* was nominated for the Golden Palm at the 2007 Cannes Film Festival. *Among Us*, his first feature, was in competition at the 2011 Locarno Film festival, and went to the TIFF Film Festival. His feature *In Your Name* was selected at the L'Atelier (2011 Cannes Festival), winning the ARTE price for best screenplay, before premiering in 2014. Marco is now developing a SF movie and several series formats.



Philip Delmaar - scriptwriter  
Netherlands

Philip Delmaar started as a scriptwriter in 2005. His short *Contact* won the Golden Bear at the Berlinale, and the main actor of his first feature film *Skin* was nominated for an Emmy. After this initial success he made a change towards the thriller genre. He was a co-writer of different Dutch TV series: *Penoza* and *Nieuwe Buren* both of which have been sold abroad. Recently Philip developed two feature films, which have mixed the thriller genre with his original passion: relevant social drama.



Fleur Winters - producer  
Netherlands

Fleur Winters graduated with a Master degree in Film Studies and in Art, Management and Policies, after which she joined The Coproduction Office and Katapult Film Sales as one of their sales agents, followed by a position at Endemol Int. as their senior acquisitions manager responsible for scouting and acquisitions for the entire Endemol Group. In 2011 she took up the position of Head of Cinekid for Professionals and from May 2015 she has been working as drama series producer at Lemming Film.

## Production notes

**Genre**  
political thriller

**Format**  
8 x 50'

**Audience Target**  
young international

**Location shooting**  
Geneva, Sudan, Brussels, Iceland

**Producer company**  
Lemming Film  
Valschermkade 36-F  
1059 CD Amsterdam  
The Netherlands  
+31 (0)20 661 0424  
info@lemmingfilm.com

**Development stage**  
mini-bible, treatment pilot



# Back in the Day

Guido Silei

## Synopsis

Marcello and Penelope are a married couple who lives in Rome. Their marriage hasn't been working lately and one evening, after a discussion, Penelope makes the wish that Marcello disappeared from her life. That same night Marcello gets mysteriously punched backwards in time in post-WWII Italy. When he realizes that he is trapped in the past, Marcello sets about searching for a way to communicate with his wife. In the meantime, Penelope tries to find out what happened to him. When she is just about to give up, she gets a message from the past. Penelope starts to look into history for any trace of Marcello, who witnesses, and in some cases influences, some of the defining events of Italy's history after World War II.

## Authors' intentions

The series explores a thousand-year-old fantasy: that love could go beyond time. Besides, with the story of two lovers separated by decades, I would like to retrace the golden age of Italian society and connect my country's past to its present with a new and original take.

*A married couple is separated and their bond is put to the test after the husband is mysteriously thrown into the past.*



## Guido Silei - scriptwriter

Italy

Guido Silei attended UCLA, where he studied theatre and film. He holds a degree in Screenwriting at Centro Sperimentale di Cinematografia. Through the years, he has worked as a writer, producer and story editor for broadcasters (Fox) and production companies (Fremantle, Eagle Pictures, Palomar, IIF). Currently he lives in Rome, where he works as a screenwriter and as a teacher at Centro Sperimentale di Cinematografia.

## Production notes

### Genre

fantasy/romance/period drama

### Format

8 x 52'

### Audience Target

25-55 years old

### Location shooting

Italy

### Development stage

mini-bible, treatment pilot



# Carpathian Beast

Mira Fornay, Katarína Uhrová

## Synopsis

The *Carpathian Beast* is a mystic crimi/drama mini-series set in Kysuce, the region in north-west Slovakia, near the Czech and Polish border. We deal with "small" crimes (theft, bribery, domestic violence, bullying, drugs, etc.), which are consequences of the social-economic-political situation; they are resolved at the end of each episode. At the same time the individual episodes develop the main dramatic line for all seven parts – the story of a mythical beast, which attacks people and kills them brutally.

The main character Petra (38 years old teacher) has just returned to work after her maternity leave. She is seemingly normal, rational woman with a nice family life and she denies any connection with the cases, but she comes to understand that her connection with the Beast has its roots in Petra's own past. She must accept her whole self, including her wild sides. She must rediscover forgotten childhood gifts in order to stop the actions of the Beast.

## Authors' intentions

Our intention is to create a high-quality gripping mystery TV series, with the elements of a crime thriller, not lacking in humour, and with deep social-political engagement. We believe that things can be changed, even in the depressing post-election atmosphere in our Country or in the world general. We want to contribute to this positive change through our work by pointing out the good in spectators.

When Petra (38) returns to her teaching job after her maternity leave, she gets drawn into the mysterious case of the Carpathian Beast, to which her subconscious mind holds the key.



## Mira Fornay - scriptwriter

Slovakia

Mira Fornay is film author who made two feature films and 14 shorts. She studies film directing at FAMU, Prague and NFTS, UK. Her second film, *My Dog Killer* (2013) won the main Tiger Hives Award at Rotterdam IFF in 2013. The film was selected in several International film festivals and prizes. It was nominated for EFA awards and won the national film awards "Slnko v Sieti" for best script, best director and best film and it was Slovak national entry for Foreigner Oscars in 2013. Her feature debut premiered at International Critic's Week, Venice Film Festival 2009. She is in preproduction now on her 3<sup>rd</sup> feature film *Cook, F\*\*k, Kill* (Frogs With No-Tongues).



## Katarína Uhrová - scriptwriter

Slovakia

Graduated from both culture management (Comenius University Bratislava, 2004) and scriptwriting (Academy of Music and Performing Arts in Bratislava, 2008). Worked as a fundraiser, participated on number of culture projects, co-founded and organized the student film club. Collaborated on several short animation films. Since 2008 has worked for several Slovak TV companies as a scriptwriter and a researcher. Currently based in Bratislava and works as a personal assistant for a disabled person.

## Production notes

**Genre**  
mystery thriller

**Format**  
7 x 50'

**Audience Target**  
family

**Location shooting**  
north of Slovakia

**Producer company**  
MIRAFOX  
www.mirafox.sk  
+421910176857

**Development stage**  
mini-bible, treatment pilot



# Of a Different Nature

Tone Andersen, Mamdooh Afdile

## Synopsis

Marius is a troubled scientist who is obsessed with finding a cure to his Tourette's. After 20 years away from his hometown, a painful place where he was bullied as a child, he visits his police sister to bury their mother. But instead he steps into the midst of a mystery that changes his life. His sister warns him of unexplainable deaths taking place after a sudden explosion in the local mine. When Marius accidentally enters the mine, his Tourette's symptoms instantly disappear. Unable to explain what happened to him, Marius keeps his healing a secret, while investigating what he believes will lead to a medical break-through. When he starts experiencing intense hallucinations, he searches for answers in the survivors of the mine explosion. They only bring further questions when he finds that they exhibit dangerous abnormal behaviour. An indigenous woman tells him that he is destined to stop the evil spirits that the mining has unleashed and that the answer to his questions are found in his visions. Marius insists there must be a scientific explanation to it all. Soon he realises that whatever nemesis is dwelling in the mine, it is extremely intelligent and with a hidden plan.

## Authors' intentions

In this story we intend to combine the powerful psychodrama with the cinematic genres of sci-fi and magic realism to tell a story about humans and nature. With a contemporary approach, we aim to reach a wide specter of audiences - from fans of the intellectual thriller to lovers of sci-fi, mystery and crime.

*A mysterious phenomenon sends a troubled scientist on an investigative journey where science and spirituality entangle.*



## Tone Andersen - scriptwriter

Norway

Tone Andersen has a Bachelor's degree in Film from the UK. In 2002 she started out as a news photographer in the Middle East, and has later moved on to working as a cinematographer and director on award-winning film and TV productions world-wide. Andersen is also a film lecturer and teacher, and currently develops ideas for TV drama and film for Klar Film AS.



## Mamdooh Afdile - scriptwriter

Norway

Mamdooh Afdile graduated with honors from the Sam Spiegel Film & Television School in Jerusalem in 2005. He has extensive experience in producing, writing, directing, shooting and editing film and TV programs in a wide variety, from advocacy films and reality TV shows, to feature films. Afdile also works as a film lecturer and consultant. In addition to developing ideas for Klar Film AS, he is currently a doctoral candidate in neuroscience and media at Aalto University in Finland. .

## Production notes

### Genre

psychodrama/thriller  
with supernatural elements

Finland:

c/o Tone Andersen  
Servinkuja 2A9  
02150 Espoo  
+358 (0) 44 962 7084

### Format

8 x 52'

### Audience Target

18-50 years old

### Development stage

mini-bible, treatment pilot

### Location shooting

nordics and international

### Producer company

KLAR FILM

Norway:

c/o Kari Andersen  
Utleirtunet 7d  
7036 Trondheim  
+47 99 39 51 18  
info@klarfilm.no



## Olympics Sandrine Joly

### Synopsis

Max is a famous Olympic biathlete about to become a father for the first time. His life is turned upside down after an accident at the world championships sounds the death knell of his career. This is when his father, who he has not seen for 15 years, chooses to reappear in his life. Richard has just become the new mayor of Lyon and has the ambition to host the next Olympic winter games. He wants his son to be the face of the candidacy. Max does not want his father back in his life, even less when he learns that Richard may be involved in corruption matters. A few months later, Max's son Lucas is diagnosed with a disabling disease; he will never walk. The doctor tells Max this could be a consequence of doping. Max, who never took any drugs, recalls that his father, his trainer during his teens, used to give him "food complements". Now he is persuaded that Richard is responsible for Lucas' illness and wants justice. He endorses the candidacy in order to bring his father down. Will Max go so far as to sacrifice the Olympics on the altar of his vengeance or will he lose himself into this double game?

### Authors' intentions

If the Olympics are still synonymous with magic, it is often tainted by corruption or doping, and its environmental and economic impacts are now heavily questioned. The series explores the backdrop sphere of an Olympic campaign through the personal vendetta of a character who finds himself caught between his sports ideal and his ideal of justice.

*A biathlon world champion becomes the face of the Olympic candidacy in order to bring down his corrupted father.*



**Sandrine Joly** - scriptwriter

France

After cinema studies and a MA in Theater, Sandrine Joly works as an actress and a development manager while developing her own projects. She completed her writing skills at the CEEA and at IEP Grenoble with a Transmedia Master. In 2010 one of her series projects was awarded at the Creative Focus of Annecy International Animation FF. She has since been working on various international licenses such as Noddy or Sonic Boom and she is now developing several projects including a transmedia fantastic series.

### Production notes

#### Genre

political drama

#### Format

8 x 52'

#### Audience Target

adults

#### Location shooting

France and International

#### Development stage

mini-bible, treatment pilot



# Sweet Blood

Patricia Gomez Zlatar, Elza Kephart

## Synopsis

In Sweet Blood vampires are a mortal tribe living secluded in the Caucasus Mountains. They have a lifespan ten times that of humans, drink blood and fear the sun. Over the centuries, the tribe have come to believe they are a superior species. When they find themselves no longer able to procreate and extinction inevitable, three members take drastic action and strike out into the human world to find a solution. Lucas, the tribe's leading scholar, studies genetics, and begins to suspect that the tribe is human. Following a forbidden path, Lucas attempts to breed with human women and eventually falls in love with one of his subjects. Marek, a hunter, comes into conflict with a heretical vampire sect and unwittingly brings this new threat back to the tribe. As Marek battles this new enemy, it leads him to question everything he has ever known. Trina, one of the tribe's last breeding women, is only too happy to experience freedom in the human world. Although she dies during the mission, she awakens from her own death. Becoming the first immortal vampire, she seeks to understand her new self. Sweet Blood renews the vampire myth by rooting it in reality.

## Authors' intentions

Long fascinated by the vampire myth, it is learning about Porphyria, the "vampire disease" that kindled our imagination. What if the origin of the myth was biological instead of supernatural? How would these vampires define themselves? What would happen when they realised they were merely human? Sweet Blood explores these multifaceted questions.

Sweet Blood follows a vampire tribe's mission to save themselves from extinction.



Patricia Gomez Zlatar - scriptwriter

Canada

Patricia Gomez Zlatar is a writer/producer based in Montreal, Canada. In 2005, she co-wrote and produced the award-winning feature *Graveyard Alive – A Zombie Nurse in Love*. She has since produced her second feature *Go in the Wilderness* and the festival favorite short *Never Tear Us Apart*. In 2014, she formed Head on the Door Productions, which is slated to release the shorts *Les Élus* and *Maiden Mother Crone* in 2017. *Sweet Blood* is her first foray into television.



Elza Kephart - scriptwriter

Canada

A graduate of Emerson College and the Canadian Film Center, Elza Kephart's first feature, *Graveyard Alive*, played in over 20 festivals, including Sitges, Fantasia, and Fantasporto, winning the Best Cinematography Award at the Slamdance Film Festival. Her second feature, *Go in the Wilderness*, has played in various international film festivals. She has attended the TIFF Talent Lab and the Berlinale Talent Campus. She is currently developing several scripts financed by Telefilm and SODEC.

## Production notes

### Genre

horror/drama

### Format

8 x 52'

### Audience Target

male-female, 25-55 years old  
fans of vampire genre

### Location shooting

Europe, north America

### Development stage

mini-bible, treatment pilot



# The Beehive

Domante Urmonaite, Martynas Mendelis

## Synopsis

The Beehive is set in the present world, with all the rules and values of ours, and one extraordinary detail – secret technology, that allows people to swap their minds. Beehive employs exclusively talented agents who couldn't follow their calling in the real world. Agents can occupy their client's body for up to 8 hours to do any required service. Wealthy clients take credit for painting the next Mona Lisa, delivering excellent speeches, and playing Bach's symphonies. Agents also get a fair pay to suffer through painful clients' dentist appointments and boring family dinners. We follow Jonas - Beehive's "fixer". Being stubborn and cynical, he cleans up the mess by any means necessary. Only one person makes him vulnerable - his sister Hannah, who's locked in a psychiatry hospital. After discovering that Beehive caused Hannah's condition, Jonas questions his loyalty. Ron, the head of Beehive, has found out the way to switch the minds of two people permanently. Now, he's hunting young, innocent people and selling their bodies to his new clients – rich old people and criminals. Jonas joins the Resistance movement designed to expose Beehive and tries to beat the complex system from the inside.

## Authors' intentions

We aim to explore how our world would change, if we add one extraordinary detail – technology that allows to swap minds. Some futurists believe that by 2045, humans will achieve digital immortality. The fundamentals for that is being built today. We are eager to speculate how such technology influences human's decisions and the concept of identity.

*After discovering shady affairs of a secret corporation, agent Jonas tries to beat the system from inside.*



**Domante Urmonaite** - scriptwriter

Lithuania

Domante has written and directed several short films and produced one feature documentary. She is alumnus of Sundance Screenwriters Workshop and Berlinale Talents. She participated at Sitges Pitchbox, Frontiers Co-production Market, Closing The Gap, Baltic POWR Stories Exchange and Digital Production Challenge. Currently, she's developing a feature film *Pill #1618*, working as a lecturer, and is a co-founder and coordinator of educational project Art Department Masterclass.



**Martynas Mendelis** - scriptwriter

Lithuania

Martynas graduated from Vilnius University with a degree in Mathematics. He has produced several short films. Martynas participated at Summer Media Studio (Lithuania, 2012-2013). As a co-writer of *Pill #1618*, he attended Frontiers International Co-production Market (2015, Canada, Montreal) and Sitges Pitchbox (2016, Spain).

## Production notes

### Genre

sci-fi thriller

### Format

10 x 50'

### Audience Target

18-49 years old

### Location shooting

metropolitan city in Europe

### Development stage

mini-bible, treatment pilot



# #trauma

THE RESCUE IS ONLY THE BEGINNING

## Trauma

Marcin Kubawski, Miłosz Sakowski,  
Maciej Kubicki

### Synopsis

A year ago, two teenage girls went missing: Alicja and Weronika. They didn't know each other. They came from different social backgrounds. Their disappearances seem to be unrelated. Today, one of them returns. She looks traumatized, her body holds marks of being held captive. It's Alicja – a girl from a good family, a popular Youtube vlogger. Seemingly a victim, she claims not to remember anything. But not everyone believes her. Tomek, Weronika's older brother, claims Alicja is lying and she's linked to Weronika's disappearance. He never believed his sister ran away from home. He thought the police neglected the search for her as she wasn't a high-profile case like Alicja. Now Tomek, a juvenile troublemaker from a poor neighbourhood, becomes the only seeker of truth. He starts his own investigation to find his sister. As we watch Alicja returning to her life, we see how she deceives and manipulates her friends. We realize that the group is bound by the secret of what happened on the night of the disappearance and that Alicja came back planning to take revenge for what happened to her. At the end of the first episode, we know Tomek is right: Alicja is anything but an innocent victim...

### Authors' intentions

*Trauma* is more than a story about the secret of a missing girl. It's a story about teenagers lost in today's world. In the age of easy access to everything, every choice can be crucial and every decision can determine who we become. Using the form of a thriller, we want to tell a modern coming-of-age story of the millennial generation.

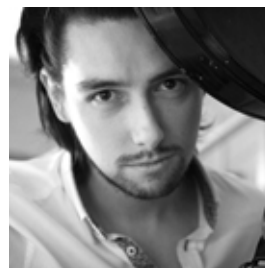
Two teenage girls  
went missing.  
After a year one  
of them returns.  
She's not just an  
innocent victim.



**Marcin Kubawski** - scriptwriter

Poland

He was a story editor of the first season of HBO Poland's thriller series *The Pact* and one of the writers of the second season of the series. The film *Dzień Babci* (*Grandma's Day*), which he co-wrote, has won awards at the most important festivals in Poland (including the Gdynia Film Festival and the Warsaw Film Festival) and around the world (the Film Festival Cottbus, the Durban International Film Festival and the Oscar qualifying Foyle Film Festival).



**Miłosz Sakowski** - scriptwriter

Poland

The film *Dzień Babci*, which he co-wrote and directed, has won over 30 awards all over the world and is now eligible for an Oscar nomination. He worked as a reporter on a news channel, where he handled the case of a missing girl. He was present at all the stages of the search and had an opportunity to observe closely how the girl's disappearance affected her friends and family over the years. Those events served as an inspiration to write *Trauma*.



**Maciej Kubicki** - producer

Poland

A Wajda School graduate and a co-owner of the company Telemark. Maciej is a creative producer and a supervisor of writer's rooms of various TV series: *Londoners* (TVP1); *Instinct* (TVP2); *In Treatment* (HBO Europe); *The Pact* (HBO Europe). Currently, he's developing and pre-producing a spy series for CANAL+. For the last five years, he has been running a workshop on developing a TV series at the Łódź Film School. Now he is also the main consultant of the CANAL+ SeriesLab.

### Production notes

**Genre**

thriller/coming of age drama

**Format**

8 x 52'

**Audience Target**

16-30 years old

**Location shooting**

Poland and International

**Producer company**

Telemark  
Ordynacka 14/9  
00-358 Warszawa  
Poland  
T +48 508 154 480  
maciej.kubicki@telemark.com.pl

**Development stage**

mini-bible, treatment pilot

**TFL**

**TorinoFilmLab**  
Training Development Funding

**TorinoFilmLab**  
via Cagliari 42  
10153 Torino - Italy  
T +39 011 2379221  
info@torinofilmlab.it  
www.torinofilmlab.it

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[www.torinofilmlab.it](http://www.torinofilmlab.it)