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TorinoFilmLab

SeriesLab 2018

Discover 9 original TV Series projects



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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 the scriptwriting process and the TV industry.

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

It is **open to 9 projects**, which join an intensive 5-month course and foresees 3 residential workshops and 2 online 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 **Series Mania Co-Production Forum in Lille**.

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 the TFL website: www.torinofilmlab.it

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Albatros

P. 6

Alias Suzanna

P. 8

Clan

P. 10

Kaos

P. 12

Secrets

P. 14

Styx

P. 16

The Perfect Match

P. 18

The Trap

P. 20

Urk

P. 22



Albatros

Wannes Destoop, Dominique Van Malder, Gilles De Schryver
Belgium

Raf joins a weight-loss boot camp in the Ardennes. With 12 fellow sufferers, he faces up to both his kilos and his past.

GENRE
Tragicomedy

FORMAT
8 x 52'

AUDIENCE TARGET
40-400 kg

LOCATION SHOOTING
The Ardennes, Belgium

PRODUCTION COMPANY
De Wereldvrede
Schoorstraat 74a 103
9040 Sint-Amandsberg
Belgium
www.dewereldvrede.be
T +32 052 581 54 22
post@dewereldvrede.be

DEVELOPMENT STAGE
Mini-bible, pilot treatment



Wannas Destoop

Scriptwriter • Belgium

Wannas graduated from the School of Arts in Ghent. His graduation short film *Badpakje 46* won the Jury Prize at the Cannes Film Festival 2011, and it continued its winning streak with 13 prizes and 60 international selections. His latest film, *Billy the Bully*, was awarded Best Short at the Amiens Film Festival 2015. He is currently developing his first feature film, *Saint Rosita*.



Dominique Van Malder

Scriptwriter • Belgium

Dominique was born during a heatwave, in the fine Bordeaux year of 1976. After his studies in Performing Arts at RITS in Brussels, he started acting and directing for Theater Antigone, Studio Orka and Abattoir Fermé. He has featured in films and series like *Offline* by Peter Monsaert, *Belgica* by Felix Van Groeningen and *The Ardennes* by Robin Pront. In 2015, with Joris Hessels he created Radio Gaga, a moving and critically acclaimed TV show.



Gilles De Schryver

Producer • Belgium

Gilles is an actor, writer and producer. He was artistic director for 4 years of the theatre company Het KIP. As an actor he is primarily known for his performances in the TV series *Code 37* and the feature film *Hasta La Vista* by Geoffrey Enthoven. As a producer, Gilles produced the highly acclaimed hit series *The Natives* and Gilles Coulier's film debut *Cargo*.

SYNOPSIS

Tired of being badgered, the obese teacher Raf has already been avoiding school for months. Having to keep this hidden from his overanxious mother eats him up even more, so he decides to join a weight-loss boot camp in the Ardennes, determined to take up the fight with his extra kilos on his own, away from home and his mother. Or so he thinks. Since it turns out his mother is there too, as a cook.

Along with 12 fellow sufferers, Raf not only undergoes challenging physical tests, but is also forced to confront himself during therapy sessions. The protective layers with which he used to keep the outside world and his past at bay are peeled away one at a time, until he has to look himself in the eye. The people he looks up to do not even seem to be honest. What is his mother holding back? And is camp leader Bart really who he claims to be, or does he have a past in the mysterious village in the Ardennes?

When the emotions of the fatties reach their burning point, the camp threatens to end in a fiasco. Raf is left to his own devices and, for the first time in his life, he takes matters into his own hands. Instead of surplus kilos, he throws other dead weight overboard.

AUTHORS' INTENTIONS

Albatros presents a version of a society filled with overweight people. Their life struggle is the focus, and their condition the background for a story about the human psyche. Our viewers must feel the daily discomfort that being heavy entails, in search of the tragedy behind this alleged comedy.



Alias Suzanna

Jessika Jankert, Lovisa Löwhagen

Sweden

A rookie prosecutor faces her hardest case: a man using a female alias to attract children online.

ORIGINAL TITLE

Offer

GENRE

Drama/Thriller

FORMAT

6 x 60'

AUDIENCE TARGET

Adults

LOCATION SHOOTING

Gothenburg, Sweden

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Jessika Jankert

Scriptwriter • Sweden

Jessika Jankert is based in Gothenburg, Sweden. She graduated in Scriptwriting at the Broby Grafiska and in Project Development at the Valand Academy, Gothenburg University. Together with Lovisa Löwhagen she created and wrote the mini-series *#HASHTAG* which premiered on SVT in 2016. The series was nominated for Best TV Fiction at Prix Europa 2016, Best Digital Original at C21's International Drama Awards 2016, and for the Rose d'Or Award 2017 in Children & Youth's category.



Lovisa Löwhagen

Scriptwriter • Sweden

Lovisa Löwhagen studied Scriptwriting at the Drama Center and the Institutet för Högre TV-Utbildning, Gothenburg. She worked as an episode writer on series like *Andra Avenyn* and *Starke Man*. She has been a script consultant for SVT and several production companies in Sweden. Together with Jessika Jankert, Lovisa created and wrote the mini-series *#HASHTAG*. She is currently developing several TV series projects.

SYNOPSIS

Prosecutor Fanny Ekström has learned to never get emotionally involved with her cases. But when a young girl commits suicide, Fanny sees a connection to a previous case: it all leads to Suzanna, an online profile that manipulates young girls to send nude pictures and go on dates with rich men.

Fanny must resume a rape-case that she earlier decided to close, but the victim Emelie feels let down by Fanny and refuses to cooperate. Fanny is guilt ridden and determined to find Suzanna, who she suspects to be an alias. When a man called Josef is arrested for being Suzanna, it turns out that he is the one who also raped Emelie. The police find hundreds of pictures on his computer with girls that they need to identify and convince to testify. The case grows into something bigger than Fanny has ever handled before. She cannot get the resources that she requests and starts to question the legal system that she always believed in.

Fanny finally gains Emelie's trust, who in turn will testify against Josef. But the trial will be a nightmare: the victims will have their lives turned inside out by the defence. Can Fanny present their side of the story as the truth or will Josef walk free?

AUTHORS' INTENTIONS

What are the consequences of going through a trial where everything needs to be questioned? We want to create a thrilling drama that captures a wide audience with an intriguing theme. The story explores one case from three different angles: the prosecutor, the victim, and the police.



Clan

Darijan Mihajlović, Igor Turcinovic

Serbia

The story of Balkan war mercenaries determined to build new lives and identities for themselves.

ORIGINAL TITLE

Klan

GENRE

Drama

FORMAT

8 x 55'

AUDIENCE TARGET

30-50 year-olds

LOCATION SHOOTING

A Balkan town in the mountains

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Darijan Mihajlović

Scriptwriter • Serbia

Mihajlović is Associate Professor at the Faculty of Dramatic Arts in Belgrade, Department of Theatre Directing. In 2000, his short film *Belgrade Tourist Guide* received the Golden Plaque of the City of Belgrade for the Best Director and for the Best Short Film at the Belgrade Documentary and Short Film Festival 2000, as well as the Special Jury Award and the Golden Orange at the International Antalya FF 2000. Since 2015 he works at the Monbijou Theatre, Berlin, where he directed Molière's *Tartuffe* (2015) as well as Shakespeare's *Merry Wives of Windsor* (2016) and *Macbeth* (2017).



Igor Turcinovic

Producer • Serbia

Igor graduated in Film and TV Production at the Faculty of Dramatic Arts of the University of Arts in Belgrade in 1995. Since 2012 he is Head of PFI Studios, a Belgrade-based production company which is part of the Pink Media Group (PMG), the largest commercial media entertainment group in Southeast Europe. His credits include the feature film *Seven and a Half* by Miroslav Momčilović (FIPRESCI Serbia Award as Film of the Year 2006) and the experimental short film *Torchbearer* by Damir Čučić.

SYNOPSIS

A Balkan town, some 10 years after the war. The State is in disarray. Alexander, the Mayor of this small town called Strawberry City, is not only an ordinary Mayor: he can say that he owns the town, that he is its Alpha and Omega. As his capital project, he wants to build a touristic resort with a zoo. But Alexander has a secret.

He receives a letter from the near monastery. The sender is a strange, half crazy monk that urgently wants to speak to him about the past. And the past is just horrible: together they were part of a 5-member squad of mercenaries during the Balkan wars. The only proof for that are the VHS tapes that they kept as insurance against each other, in case one of them decided to reveal their actions. And the monk wants to do exactly that: to make peace with God and hand over his copy to the police.

Alexander's whole world is in jeopardy. He calls everyone from the squad to meet, but the monk has disappeared with the tape. And so is Alexander's daughter.

AUTHORS' INTENTIONS

Zoran Djindjic, the assassinated prime minister of Serbia once said: «Every State in the world has its Mafia, but only here in the Balkans, Mafia has its own State». After the Balkan wars, the only state that survived has a criminal state.



Kaos

Samuel Sené, Julien Wolf

France

In a utopian future where all choices are driven by a powerful algorithm, an engineer defies the system for love and free will.

GENRE

Drama/Sci-Fi/Thriller

FORMAT

11 x 52'

AUDIENCE TARGET

16-40 year-olds

LOCATION SHOOTING

France

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Samuel Sené

Scriptwriter • France

After a PhD in Mathematics at the age of 19, Samuel Sené trained at the Music Academies of Orléans and St-Maur before entering the Conservatoire de Paris, where he won multiple awards with honours for piano, orchestra conducting and stage direction. He directed operas, plays and musical theatre, and he wrote several musicals working in Russia, the United Kingdom, Brazil and Italy. He obtained the National Award of Composers from SACD Paris for *The Last Day*.



Julien Wolf

Scriptwriter • France

Julien Wolf started his training as an actor at the EICAR – The International Film & Television School Paris in 2010. After completing the scholarship, he pursued his theatrical studies for two years at the Atelier International de Théâtre Blanc Salant, before turning to musical theatre, first with the Musidrama's workshops, then at the Ecole de Comédie Musicale de Paris in 2015. He played in several musicals and plays such as *Peter Pan – The True Story*, *The Sound of Music*, *Hashtags* and *Pull the Bobbin*, among others.

SYNOPSIS

In a not so distant future, the world is a utopia. Kaos, a quantum algorithm, knows what is best for everyone's happiness. Kaos is more powerful than your own brain, and wisely decides everything for you: what to get, what to do, where to work, who to marry.

Pierre knows that Kaos is always right, even when its judgment is painful to accept – for example when he has to separate from the woman he loves. Investigating what seems to be an unlikely suicide, he discovers that "cheat codes" have just been released into the global system, allowing random people to defy Kaos' wisdom. Pierre meets Gabrielle, an illegally conceived, autistic teenager, who received one of those codes.

For Pierre, it is an opportunity. Using Gabrielle, he can change Kaos' orders, even if that means making wrong choices. They go on a triple quest together: investigate the mysterious death, to understand the whys and wherefores of the global system, and to build a strategy to save Pierre's love.

Doubtful, Pierre will suspect huge mysteries behind Kaos. Is the algorithmic God just an unfair game where some people can cheat and change the rules? Living in a utopia, would you risk your happiness for free will?

AUTHORS' INTENTIONS

Today, God is dead. Science has proven that the human brain is no more than a neuronal algorithm. What if tomorrow, mankind gives up free will to rely on a quantum algorithm? Our intention is to make a possible future with a huge historical background revealed episode after episode. *Kaos* is about choices and happiness, it is an entertainment with action, games and mysteries.



we all have secrets

Secrets

Soni Jorgensen

Sweden

A private investigator must solve petty crimes while struggling to solve her own life problems.

GENRE

Dramedy

FORMAT

8 x 45'

AUDIENCE TARGET

25-55 years old

LOCATION SHOOTING

A city in Scandinavia
or elsewhere

PRODUCTION COMPANY

Intergalactic Partners

Prästgatan 58

111 29 Stockholm

Sweden

www.intergalacticpartners.com

www.sonijorgensen.com

M +46 073 600 5051

soni.jorgensen@

intergalacticpartners.com

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Soni Jorgensen

Scriptwriter • Sweden

Soni has worked on several series for Swedish television, including the high rated lawyer procedural dramedy *Life in Fagervik*. She has also script consulted numerous feature film projects, such as the Swedish *As It Is in Heaven* by Kay Pollak, a worldwide success nominated for the Oscar for Best Foreign Language Film 2005. Soni is based between Stockholm and Los Angeles.

[Photo: Ellary Eddy]

SYNOPSIS

Alex Storm (48) is a tough female ex-cop with a broken heart and a newly issued private investigator license. She wants to make a difference and work on high-profile cases to expose bad guys. But as a woman in a man's world her boss only assigns her smaller cases, like cheaters and "Who stole grandma's winning lottery ticket?".

Exposing people's personal secrets is still a challenge, especially when some clients treat Alex as a therapist. Two years ago, Alex was still a cop when she caught her beloved husband cheating with her own sister. She shot seven bullets in his escaping Porsche, lost her job and vowed to never fall in love again. Her problem in trusting others is her biggest asset as a private investor, but a curse in her personal relationships.

Alex is forced to partner with the inexperienced Simon (26), an ex-con with a sensitive soul. The combination of his sensitivity and naiveté and Alex's no bullshit approach becomes their biggest strength but also a cause of constant conflict. When Alex suspects that her father is cheating on her mother, she surveils him. Her investigation will expose hidden family secrets that will have ramifications on her already dysfunctional family and life.

AUTHOR'S INTENTIONS

With empathy and humour, I want to use the private investigator procedural combined with serial storytelling to investigate the personal drama when people's secrets are exposed and emotions are at stake. How can we trust others in an untrustworthy world?



Styx

Michel Sabbe, Peter Bouckaert
Belgium

Second chances
never come for free.
Especially when
you're dead.

GENRE
Thriller/Crime

FORMAT
10 x 50'

AUDIENCE TARGET
18-54 years old

LOCATION SHOOTING
The coastal town
of Ostend, Belgium

PRODUCTION COMPANY
Eyeworks Film & TV Drama
Fabriekstraat 43
1930 Zaventem
Belgium
www.eyeworks.be
M +32 475 457 549
peter.bouckaert@eyeworks.be

DEVELOPMENT STAGE
Mini-bible, pilot treatment



Michel Sabbe

Scriptwriter • Belgium

Born and raised on the Belgian coast, Michel Sabbe's work for TV includes the acclaimed *Brothers United* (which premiered at *Séries Mania* 2015), *Jes!*, *Witse*, *Zone Stad* and *Missing Persons Unit*. He was script editor on *Ennemi Public* (winner Cannes MIPTV's Int. Drama Competition 2016, Best Actor at *Séries Mania* 2016) and co-wrote the films *Swooni* by Kaat Beels (TIFF, Contemporary World Cinema 2011) and *Blind Spot* by Nabil Ben Yadir. Michel also has a degree in civil engineering, but please don't hold that against him.



Peter Bouckaert

Producer • Belgium

In 2001 Peter Bouckaert joined Eyeworks, Belgium's leading Film & TV Drama production company. Since then he developed, financed, produced and co-produced over 50 feature films (namely *Ben X*, *Bullhead*, *Time Of My Life*, *The Verdict*, *Marina*, *The K. File*, *The Treatment*, *Behind the Clouds*, *Control*) and quality TV drama series (*Old Belgium*, *Double Life*, *The Divine Monster*, *Missing Persons Unit*, *De Ridder*, *Homegrown*, *Cordon*, *The Bunker*, *Please Love Me*, *The Infiltrator*, among others).

SYNOPSIS

At 45, police detective Raphaël Styx feels every bit as decrepit as the Belgian coastal town of Ostend, where he lives.

One night, he stumbles upon a masked man and a dead body. The man in the mask pulls a gun and shoots Styx. Three bullets in the chest: Styx is dead. But as the sun rises over the cold North Sea, Styx opens his eyes again. He feels ecstatic. Did he somehow cheat death? But he feels no pulse. There is no more blood in his veins. What is happening to him? Has he been given a second chance? If so, he is determined to make the most of it. He wants to win back the love of his wife and the respect of his kids. He wants to be a good cop, a good human being. Easier said than done when your body is rotting away and the only thing that can stop it is eating the flesh of another living human being.

Meanwhile, Styx' mysterious killer is still prowling the streets of Ostend...

AUTHORS' INTENTIONS

In *Styx*, a man discovers he is 'undead'. He is physically transformed, but what interests us most is how he is transformed emotionally, how he becomes a human being who feels, cares and loves. At its heart this is a series about a man who gets a second chance to figure out what makes life worth living.



The Perfect Match

Dario Bonamin, Francesca De Lisi

Italy

Men and women should live in harmony... but even in the same football team? Are we not taking this team-spirit thing a little far?

GENRE

Sports Drame

FORMAT

10 x 30'

AUDIENCE TARGET

19-44, mainly women

LOCATION SHOOTING

A small Italian town and the football league's third division stadiums

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Dario Bonamin

Scriptwriter • Italy

Dario works for the most important Italian TV productions and broadcasters, including Rai, Mediaset and Sky Italia, developing series (*Benvenuti a Tavola 2*, *Una Pallottola nel Cuore 3*), feature films (*La Vita Nuova* by Carlo Zoratti, in development for Alpis and Nightswim productions) and short films (*Newton's First Law* by Piero Messina).



Francesca De Lisi

Scriptwriter • Italy

Francesca attended the Italian National Film School in Rome and graduated in Screenwriting in 2010. This is where she met Dario, her co-author and her most steady relationship... only her hairdresser lasted longer! Dario said it all above: also Francesca worked as a scriptwriter on feature films and several TV series, as well as for many production companies and broadcasters including Rai, Mediaset and Sky Italia.

SYNOPSIS

Oriana always dreamt of handling the football team owned and led by her father Arrigo, the Angelica Calcio. But he never allowed it, considering her ill-suited because of her sex.

When Arrigo ends up in a coma, Oriana finally has her shot. She becomes the president of the Angelica and decides she will transform it into the first mixed team in history: men and women with the same colours, chasing the same victory... this is the future of soccer for Oriana!

Unfortunately, she seems to be the only one to see it: both the board members and the male players revolt. They see the disasters it would bring: guaranteed relegation, the supporters' exodus and the Angelica bankruptcy. But Oriana is stubborn and hires Zanna, the only football coach willing to help her, a washed-up first league glory, whose best days are far over. Actually Zanna himself believes football is a sport for real men, but he takes the job as such an impossible challenge taunts his ego: if he wins even just one match, he would prove his talent to everybody and get his big comeback.

Oriana and Zanna are opposites but need to cooperate. They select 4 top-notch female players who join the crazy enterprise, and pursue it against all: the supporters, the male football players, the press, the Italian Football Federation and the whole town of Sant'Angelo, who identifies with its soccer team.

The mixed team will be a game-changer or everybody's ruin?

AUTHORS' INTENTIONS

The battle of the sexes happening in our society is full of contradictions; we want equality, of course, but it is not as simple as denying differences. Sports, as the last standing bastion of the separation of the sexes, proves it. And our characters do the same, torn as they are between ideology and profit, fragile, contradictory and therefore tender and hard to resist.



The Trap

Bethan Marlow, Hannah Thomas

Wales

You can take the girl out of Sunny Hill but you cannot take Sunny Hill out of the girl.

ORIGINAL TITLE

Y Trap

GENRE

Socio-Political Drama

FORMAT

6 x 52'

AUDIENCE TARGET

18-49 year-olds

LOCATION SHOOTING

Wales, United Kingdom

PRODUCTION COMPANY

Severn Screen
3 Mount Stuart Square
CF10 5EE Cardiff
Wales
www.severnscreen.co.uk

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Bethan Marlow

Scriptwriter • Wales

Bethan is an award-winning writer from a theatre and transmedia storytelling background. She tells the stories of unheard voices on the fringes of our society, particularly women, LGBTQ people, and the working class. She is currently writing her first feature, a trans love story called *Madison* for Ffilm Cymru. Her new verbatim musical *Nurses* will embark on a national tour in November.



Hannah Thomas

Producer • Wales

Hannah works for Wales-based production company Severn Screen as a Producer. Company credits include BBC/S4C drama series *Craith*, Netflix feature film *Apostle* by Gareth Evans and BBC Films feature *Denmark* by Adrian Shergold. Severn Screen makes original, culturally specific content aimed at a national and international audience.

SYNOPSIS

Painfully shy Eva returns home on a police operation and ends up being trapped on an angry estate with which she has a dark and unfinished history.

Sinead, an 18-year-old girl from Sunny Hill, dies in police custody. Teenagers from the estate start rioting in protest, quickly followed by the other residents, including local drug dealer Kelly. Eva is posted there as part of the back-up team summoned from Manchester with merciless Jackie leading the operation. The operation to contain the riot goes wrong and Eva gets trapped on the estate. She is forced to dump her uniform and go undercover.

Jackie puts pressure on Eva to stay in and fulfill her mission of defusing the riot, pushing her closer to her childhood nemesis, Kelly. Eva's attempts to sabotage the community backfires when it pushes Kelly into a position of leader and she gets a taste for it. Eva is desperate to leave but the more she is forced to integrate the more she needs to stay.

All these external conflicts are re-igniting the internal conflicts of her past with this community and her family. Her dark childhood keeps creeping up on her and she is forced to face a violent outburst she had before she ran away at sixteen that resulted in Kelly having a late miscarriage.

Three women's lives collide in a fight for justice, revenge and control.

AUTHORS' INTENTIONS

This is a political fable in the most unexpected of places. It focuses on the tenuous relationship between Sunny Hill residents and the local police, but it is very much intended to represent people at the bottom rung of our societies worldwide today whose relationship with the police are at breaking point.



Urk

Tom Bakker, Laurette Schillings

Netherlands

Detective Maria's murder investigation in a religious fishing village uncovers incredible secrets.

GENRE

Absurdist/Crime/Mystery

FORMAT

8 x 50'

AUDIENCE TARGET

18-49 years old

LOCATION SHOOTING

Netherlands

PRODUCTION COMPANY

Topkapi Films
Kloveniersburgwal 131-III
1011 KD Amsterdam
Netherlands
www.topkapifilms.nl
T +31 203 032 494
info@topkapifilms.nl

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Tom Bakker

Scriptwriter • Netherlands

Tom Bakker works as a screenwriter and script editor. He has written Sarah Veltmeyer's award-winning short films *Gotta* (2015) and *Kiem Holijanda* (2017), which won the Crystal Bear for Best Short Film at Berlinale Generation 14plus 2018. He is also the writer of the online media project *Iris the Game* (2016), which won two Golden SpinAwards 2017. Besides *Urk*, Tom is now working on an absurdist youth series about aliens on Earth.



Laurette Schillings

Producer • Netherlands

Laurette Schillings works as a producer at Topkapi Films, focused on talent development and international co-productions. Her recent projects include the feature film *Layla M.* by Mijke de Jong (TIFF, Platform 2016) and the international co-productions *Belgica* by Felix van Groeningen (Sundance, World Cinema Dramatic Competition 2016) and *The Commune* by Thomas Vinterberg (Berlinale, Competition 2016). She is a member of EAVE Producers' network and a board member of Film Producers Netherlands, and she has been selected for this year's ACE Producers' Workshop.

SYNOPSIS

A horrific murder occurs in the remote and religious fishing village of Urk. The killer is Femmy, a 17-year-old pious and naive girl who loses control and brutally murders a man who tries to rape her. What is more, afterwards Femmy discovers a naked baby boy on a rock in the sea. To her, it is a sign from God, a chance to atone for her sins, so she takes the baby home.

The close community is shocked by the murder and a detective is called in from a big city to investigate. This is Maria, a 63-year-old successful, experienced and pragmatic woman. She has just discovered that she is terminally ill, but since work is her life, Maria keeps this a secret and continues working. She is a fantastic detective, but in Urk her direct and judgmental approach clashes with the villagers, who do not like outsiders and hate Maria's refusal to accept religious experiences.

An uptight pastor, impulsive youth and a Chinese criminal network make Maria's life difficult, but most challenging is the baby. When Maria finds out, she just cannot believe Femmy's explanation. But then more possibly supernatural events start to happen. Faced with the impossible, Maria must decide if she will stand by her convictions or dare to believe.

AUTHORS' INTENTIONS

Urk is a gripping mystery with stylized characters in a distinct arena. Through a judgmental detective's eyes, viewers discover an unknown world where impossible things happen. The aim is to tell a hopeful story about allowing yourself to feel, making connections and leaving room for the inexplicable.

TorinoFilmLab

Savina Neirotti

TorinoFilmLab Executive Director

One year ago SeriesLab was pitching for the first time at Series Mania 9 projects at an early development stage coming from all over Europe and Canada. We are proud to say that 7 projects are now in development with several producers and broadcasters, and we are soon to announce the details.

Starting SeriesLab was for TorinoFilmLab 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 centre. 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.

Now, we are ready to present the projects from our second edition: we wish them even greater success!

Our partners have been very supportive: Series Mania, has believed in this Lab from the start, we have worked closely together following each step of the process; the Netherlands Film Fund and Manusfabriken, which have hosted 2 out of the 3 workshops in Amsterdam (Netherlands) and Gothenburg (Sweden). And last but not least Creative Europe – MEDIA, which 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.



SUPPORTED BY



PROMOTED BY



Series Mania Festival

Laurence Herszberg

Founder & General Director
of the Series Mania Festival

Series Mania is a unique event in Europe. This public festival is increasing its popularity year after year by giving the chance to the “series maniacs” to discover a rich programme of TV series coming from all over the world, and to meet the most renowned show-runners, international directors, creators, and actors.

Series Mania is also a key industry gathering for all TV series professionals. Every year the European Project and Talent Forum, formerly the Co-production Forum, welcomes the representatives of the most important international TV channels, platforms, broadcasters, producers and investors. The 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, in front of an audience of key TV industry Decision Makers.

The event helped the success of some of the best European TV series from the past years: *Liar*, *Tabula Rasa*, *Stella Blomkvist*, *Keeping Faith*, *Banking*, among others. For the second year, a Jury of 5 TV industry professionals will be awarding € 50.000 to the best project supporting its development.

The Series Mania Forum has become a springboard for the future European TV series!

Series Mania renews its partnership with TorinoFilmLab and allows the talented scriptwriters of these 9 selected projects to attend the meeting in Lille and to be introduced to the International industry for the first time.

Who knows, we might discover that among these projects there is the next big European TV series success... this is what we wish to all participants of this second edition of SeriesLab!

WITH THE SUPPORT OF

SACD



Scouting, training, development

Nicola Lusuardi

SeriesLab Head of Studies

All the communities are founded on big common storytelling. But storytelling comes from the attitude to tell about ourselves and the common wish to make other people able to understand our own voice and story.

This necessity was one of the missing parts in the ambitious 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 live a deep crisis of identity nowadays.

The meaningful opportunities offered by the editorial market, which finally is asking to European authors and producers to create big serial storytelling able to challenge the International market on both aesthetic and linguistic criteria, are a limitless occasion on economic but also political and cultural basis. An occasion to which we were not prepared and that now asks to increase the frequency and the intensity of all the processes that can help both authors and industry to meet each other and grow together. Scouting, training, development.

This is the reason why we created SeriesLab: because we think 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 by all European and – why not? – the International audiences.





Nicola Lusuardi

SeriesLab Head of Studies,
Scriptwriter • Italy

Since 1990 Nicola 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 he teaches dramaturgy at the Italian National Film School in Rome and at the 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 Biennale College – Cinema and Serial Eyes).



Andrea Nobile

Scriptwriter • Italy

Andrea Nobile was born in 1977. He worked as a scriptwriter for TV series like *Distretto di Polizia*, *Squadra Antimafia*, *Il Tredicesimo Apostolo*, *Solo*, and many others. He teaches drama writing at the Italian National and Film School in Rome, where he lives, and he has been the main tutor of the College Series & TV at Scuola Holden, Turin. Together with Leonardo D'Agostini and Antonella Lattanzi he is writing *Aurora*, a sci-fi series that is currently in pre-production and that has been developed during SeriesLab Italia 2015.



Vincent Poymiro

Scriptwriter • France

Vincent Poymiro began working as a journalist and a theatre producer. He started writing for screen and stage in the late 90's and he wrote the feature film *Tehilim* together 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, and he is the creator and co-writer, with David Elkaim, of the TV series *Churchmen*, which won several awards and was broadcasted on Arte for three seasons.



Anita Voorham

Story Editor,
Scriptwriter • Netherlands

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 as Dutch public broadcasters. Aside from her work for the Dutch Film Fund, Anita takes part in several international development labs such as TorinoFilmLab, Berlinale Script Station and Biennale College – Cinema, and she has consulted on films which premiered at Berlinale, Cannes, Venice, Sundance and Locarno. Anita is also member of the selection committee of CineMart.



Eilon Ratzkovsky

Production • Israel

Eilon 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 produced over 20 feature films such as Eran Kolirin's *The Band's Visit*, *The Exchange* and *Beyond the Mountains and Hills*, *Mountain* by Yaelle Kayam, *Zero Motivation* by Talya Lavie, *Funeral at Noon* by Adam Sandersen, *Seven Days* by Ronit Elkabetz and Shlomi Elkabetz, and many others. Among his TV productions are *Yellow Peppers* by Karen Margalit, *Mermaids* by Shachar Magen and Adam Sandersen, and *Milk & Honey* by Dani Rosenberg and Tom Shoval.



Gino Ventriglia

Story Editor • Italy

Gino works as a tutor for TorinoFilmLab as well as for other international development programmes such as Interchange, POWR at the Baltic Event, the Jerusalem Film Lab, Nordic Genre Boost, Bridging the Dragon, and Biennale College – Cinema. He teaches drama writing at the Italian National School of Cinema in Rome and at Scuola Holden in Turin. He arranged the publication of *Dancer in the Dark* (minimum fax, 1999) and *Il Cinema Oltre le Regole – Alternative Scriptwriting* (BUR, 2000).

STAFF



Angelica Cantisani

SeriesLab Project
Manager • Italy

Born in 1984, Angelica graduated in Foreign Languages for Communication and Information at Università Cattolica del Sacro Cuore in Milan, where she also earned a Master Degree in Cinema Communication and Promotion. In 2007 she worked for EAVE and from 2008 to 2015 she has been working for Film Commission Torino Piemonte as responsible for International Relations. Since 2011 she is Office Manager of Filming Europe – the Association of European Film Commissions, and in 2016 she joined TorinoFilmLab as Project Manager for SeriesLab. She also works as author and producer for advertising campaigns for major Italian brands (Fendi, Vodafone, etc.).

TFL

TorinoFilmLab

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

