



MUSEO
NAZIONALE
DEL CINEMA
TORINO

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TorinoFilmLab

SeriesLab 2019

Discover 9 original TV Series projects



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Savina Neirotti

TorinoFilmLab Executive Director

In the past two editions of SeriesLab, TorinoFilmLab has been able to develop 18 projects at an early development stage coming from all over Europe. Most of the projects are now in development with several producers and broadcasters. One of them is already in production and will be shot in Spring 2019. This is an amazing result, considering the amount of time necessary to develop a long TV series project.

Starting SeriesLab was an organic move for TorinoFilmLab, going deeper into the world of storytelling. Since its inception, TFL has first of all been a place for stories and writers. 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.

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

Our partners have all been very supportive: Series Mania believed in this Lab from the start, and we have worked closely together following each step of the process; Screen Ireland and Manusfabriken, hosting 2 out of the 3 workshops in Castlebar (Ireland) and Gothenburg (Sweden); VAF – Flanders Audiovisual Fund economically supported a Flemish project. And last but not least the Creative Europe – MEDIA Sub-programme of the European Union, who have supported the new SeriesLab, adding it to the list of TFL flagship programmes.

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

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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 including 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** that take part in an intensive 4-month course including 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 Forum in Lille**.

The aim of the programme 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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Head of Studies

Nicola Lusuardi

Europe appears to be undergoing its most serious crisis since the reconciliation following the Second World War. Adhesions to parties and movements that claim their autonomist ambitions are growing in many countries, old rivalries between states are reactivated and often support racist stances that for the moment are directed toward immigrants, but tomorrow could easily be casted towards the alleged diversity of our continent. Europe breaking up is just the next upcoming result, a result that is not just possible, but also likely to happen. And this is easy to conceive for anyone with a narrative imagination.

And yet, a new phenomenon is emerging from this critical reality, which contributes to keep the hope alive. It is still limited, insufficient for sure, but still worthy of the greatest efforts of everyone in our field who believes that stories serve to bring humans and people closer together, instead of tearing them apart.

This phenomenon is the ever increasing quality of many European TV series, which are starting to find their own audiences beyond their national borders, in other countries of Europe and the world.

Europe is increasingly telling stories about itself, every time with a greater expertise in its narrative and a greater aesthetic efficacy. And even if, paradoxically, this is also happening thanks to the big digital platforms coming from outside of Europe, this shift is a revolution that brings with it the editorial and artistic initiative of a growing faction of authors, producers and broadcasters.

SeriesLab has believed, from the outset, in this change and its cultural and political value. This is why we keep making a contribution, on our small scale: for the stories that tie this community of ours closer to be able to travel everywhere they can, and make us feel closer together.

Series Mania Forum

The professional days
of Series Mania

Laurence Herszberg

General Director of Series Mania

Francesco Capurro

Director of Series Mania Forum

At the heart of the Series Mania festival in Lille, Series Mania Forum is a reference European event for series professionals, with three days of panels, conferences and networking, making it a unique space for meetings between producers, distributors and talent.

Designed to promote international co-production initiatives, Series Mania Forum now concentrates on all stages in the creative process, presenting the new trends in storytelling, production, distribution and more, with the support of the Hauts-de-France Region, CNC and Creative Europe – MEDIA Sub-programme of the European Union.

Every year, Series Mania Forum presents a selection of 16 series in development, pitched on stage to potential financiers. For the third year, a jury of industry professionals will award € 50.000 to help develop the best show, contributing to the success of a programme which already helped more than a dozen series to be produced.

But Series Mania Forum is going beyond the boundaries of co-production: with increased competition for content and ideas, it is more crucial than ever to promote the best emerging writers of the day. To that extent, our partnership with TorinoFilmLab on SeriesLab is key, allowing the talented scriptwriters of 9 promising projects to attend our event and be introduced to the international industry.

From March 20th to 27th, we wish all SeriesLab participants a rich experience full of encounters and exchanges, allowing them to create the very best series of tomorrow.

Bienvenue à Lille!

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Closed City

Morgan Bushe

Ireland

Only one place offered freedom in the darkest times. But freedom came with a price.

GENRE

Drama/Sci-Fi/Thriller

FORMAT

6 x 55'

AUDIENCE TARGET

30-50 years old

LOCATION SHOOTING

TBD

PRODUCTION COMPANY

Fastnet Films

63 Merrion Square South

Dublin 2, D02 X338

Ireland

www.fastnetfilms.com

M +353 16394000

morgan@fastnetfilms.com

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Morgan Bushe

Scriptwriter/Producer • Ireland

Morgan Bushe is the founder and co-owner of Fastnet Films, whose productions have been screened in several festivals such as Cannes Directors' Fortnight, Sundance Film Festival, Toronto International Film Festival, Berlinale, TriBeCa, BFI London, Sitges Film Festival, IDFA and Busan, and have received three nominations at the European Film Awards and collectively fifteen Irish Film and Television Awards. An EAVE and Inside Pictures graduate, Morgan was also selected to participate in Producer on the Move 2012.

SYNOPSIS

It is 1952. The world is entrenched in a tense ideological and military standoff. In the USSR, Supreme Leader Joseph Stalin has a few months left to live, and a future without him terrifies all his true followers. In abandoned parts of Siberia secret cities are built with one purpose: to outdo western science at any cost.

Inside the supposedly utopian perimeter walls of one of these cities, Olga Zimic, a CIA agent masquerading as a school tutor, and Anton Vikenti, a former hotshot police detective exiled from Moscow, work together on the mysterious murder cases of a local scientist and his research team. As a consequence of their investigation, they uncover the clandestine human genetic experiments, which take place in the city's underground research laboratories: a state-controlled conspiracy, with the power to turn the fundamental rules of human existence on its head forever.

The city is named Akaban-75. It is the land of promise. But once you enter, you can never leave.

INTENTION

While exploring one of the most dangerous urges of humanity, over-reaching our limitations, *Closed City* embraces the best cerebral thrills of science fiction horror in the vein of *The Thing* and *Lost*, alongside the conventions of state espionage and spy thrillers such as *Gorky Park* and *The Lives of Others*.

We are seeking international executive and creative producing partners, broadcasters, networks and SVOD platform opportunities.



Gothenburg Kids

Emiliano Goessens, Morgan Jensen, Frida Hallberg

Sweden

A young drug dealer on the rise becomes a key murder witness, endangering everybody close to him.

GENRE

Biographical Crime/Drama

FORMAT

6 x 60'

AUDIENCE TARGET

Young adults, Adults

LOCATION SHOOTING

Gothenburg, Sweden and Marbella, Spain

PRODUCTION COMPANY

Art & Bob Film & Drama
Tegeluddsvägen 80
115 28 Stockholm
Sweden
www.artbob.se
hello@artbob.se

DEVELOPMENT STAGE

Mini-bible, pilot treatment, first season storyline overview



Emiliano Goessens

Scriptwriter • Sweden

Emiliano Goessens grew up in Uruguay and Sweden. In 2005, his first short film *Ryppar*, co-written and directed together with Anna Hylander, won the Swedish Film Institute and SVT's Award for Best Short Film because it "captures the emptiness of the drug trade, without lapsing into common clichés". He has directed several SVT prime time drama series, such as *30 Degrees in February*, *Blue Eyes*, *Molanders*, *Irene Huss*, and *Kommissarie Winter*, among others.



Morgan Jensen

Scriptwriter • Sweden

Morgan Jensen is a Gothenburg-based scriptwriter and script developer. He has written many successful drama series such as *Medicine Man*, *The Witches' Dance*, *Thicker Than Water*, *Hombres* and *Hassel*. He has been nominated four times for the Swedish TV prize Kristallen for Best Drama, and nominated for the Guldbagge Viewer's Choice Award for the feature film *Superswede* in 2017.



Frida Hallberg

Producer • Sweden

Frida Hallberg is a Gothenburg-based producer at Art & Bob Film & Drama. She started her career with Lars von Trier's *Dogville* in 2002. Since then, she held various positions within film and TV series, specialising in casting, which gave her the Guldbagge Award in 2008. Frida has worked as a development producer and international co-producer, and in 2016 she launched *Manusfabriken*, a training initiative addressed to scriptwriters in the Gothenburg area.

SYNOPSIS

Krille is a 17-year-old charming and street smart drug dealer on the rise, living in a working-class area in Gothenburg, where he hangs with his friends Abbe and Nico. He agrees to keep a package for his friend David, and when they meet up at a shopping mall, Krille becomes witness to David's killing. When Krille's dad tries to stop some hoodlums from getting to his son, he is gunned down, leaving Krille and his younger sister Amy all alone.

Krille's criminal lifestyle takes a nasty turn and he no longer knows who to trust. He realizes that he needs protection so he starts dealing drugs for the local kingpin Zlatko. But Krille has a newfound love, Jaqui, who is his complete opposite: a good student with a bright future. He leads a double life until Jaqui discovers that he is a criminal and gives him an ultimatum.

The police are after him to testify, so they can bring the shooter and Zlatko to justice. Now Krille is alone and has to make a choice.

INTENTION

Gothenburg Kids shows a side of Sweden unknown to most of the world. It explores a society that has lost grip on its young population and the different social factors that have led to today's situation of violence and street shootings.

We are looking for a broadcaster and international partners.



Lost Luggage

Tiny Bertels, Nathalie Basteyns, Paul Piedfort

Belgium

After the attacks at Brussels Airport, a policewoman is assigned to return the victims' lost luggage.

GENRE
Drama

FORMAT
6 x 50'

AUDIENCE TARGET
Adults

LOCATION SHOOTING
Brussels Airport and
Brussels surroundings

PRODUCTION COMPANY
De Mensen
Wezembeekstraat 3
1930 Zaventem
Belgium
www.demensen.be
T +32 27097000
karolien.vanelderen@demensen.be

DEVELOPMENT STAGE
Mini-bible, pilot treatment



Tiny Bertels

Scriptwriter • Belgium

Tiny Bertels graduated in 1997 from the Studio Herman Teirlinck, an institute for dramatic arts in Antwerp, Belgium, as a singer and an actress. She recorded two albums with the music of Astor Piazzolla and played in various theater plays, films and TV series, both drama and comedy, such as *Germaine*, *Hotel Beau Sejour*, *Highway of Love* and *Loslopend Wild*. *Lost Luggage* is her debut as a scriptwriter.



Nathalie Basteys

Scriptwriter • Belgium

Nathalie Basteys graduated from the LUCA School of Arts. She wrote and directed several documentaries, and she co-directed the TV series *Jes*, *The Outlaws* (VTM, Channel 4) and the feature film *Façades* together with Kaat Beels, with whom she created and directed the TV series *Hotel Beau Sejour* (ÉÉN, ARTE, Netflix). Nathalie oversees several shows as a creative producer at De Mensen, such as *Highway of Love*. She is currently developing *The Malfaits*, a wicked époque series, and she is in pre-production for the second season of *Hotel Beau Sejour*.



Paul Piedfort

Scriptwriter • Belgium

Paul Piedfort is the author of the award-winning feature film *Tangiers* by Frank van Mechelen, and he has written and edited numerous television shows. He is the creator and writer of *Professor T.*, a crime series that won the Special Prize of the Jury at the La Rochelle Fiction TV Festival and a PMPC Star Award for Best Series in Belgium. Remakes have been produced in France (TF1), Germany (ZDF) and the Czech Republic.

SYNOPSIS

After the attacks on the 22nd of March at Brussels Airport, hundreds of suitcases and personal belongings were left behind in the departure hall.

Ten days later, Zamira Laroussa, a committed 39-year-old half-Moroccan police officer who witnessed the attacks herself, is assigned to handle and return these items to the victims or their relatives. Reluctant at first, she takes on the job realizing her commissioner can no longer cope with the situation as he is suffering from severe PTSD.

From that moment on Zamira finds herself on this emotional roller coaster that will have a strong impact on her personal life and marriage. Every new encounter will unbalance the seemingly strong Zamira who is far from ready to deal with the pains of her own past.

INTENTION

As creators we felt the need to talk about how a tragic event can change your life, how it changes the people around you and how we all have to deal with the new situation. *Lost Luggage* is a bittersweet story about how people can still find solidarity, love and hope in the most trying of times.



Molly's Blues

Lucie La Chimia

France

A depressed whale rediscovers her purpose in life after the arrival of her illegitimate child.

ORIGINAL TITLE

Le Blues de Molly

GENRE

The first aquatic political animated soap

FORMAT

10 x 26'

AUDIENCE TARGET

16-45 years old

CONTACTS

Lucie La Chimia
lucie.lakilaki@gmail.com

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Lucie La Chimia

Writer/Director • France

Lucie graduated in Animation at EnsAD Paris, where she realized *Les Macaronis*, a short animated documentary about her Italian family of immigrants. In 2017, she co-wrote and co-directed the short film *White Noise*, which took part in Lebanon Factory, a programme of four shorts that opened the Cannes Directors' Fortnight. In 2018, she attended a residency at Ateliers Médicis, where she started a new animated documentary about violence on TV from the children's point of view.

SYNOPSIS

In the ocean, the moment you are born determines not only your place in the food chain but also your place in society. Molly Dikk, the most depressed and lazy mama whale in the seven seas, gets a second chance at motherhood after the arrival of Polly, the result of a one-night stand with a seahorse years ago. Unbeknownst to Molly, the seahorse got pregnant.

Polly's existence threatens the natural order of things because it is impossible to determine who can eat this mixed-species. Being an anomaly, Polly is in danger from various wicked parties who want to use her for their own selfish reasons including a twisted pedofish network run by an evil television host dolphin, a politically ambitious whale-shark, and a low class fish-resistance movement.

Molly will have to seize the day and swim through dangerous political waters to take down an unfair class system which does not serve the interests of anyone except the predators who resist change.

Will Molly do a job whale done?

INTENTION

What can a whale tell us about our modern society? From the feeling of not fitting the box to the guilt of not being able to change the world, Molly lives under water but has more human issues to solve than anyone else. *Molly's Blues* explores anxiety, hope and love from a wet point of view.



Offerlings

Esther Rots, Dan Geesin

Netherlands

What if a dark, ritual pact from the past connects you to an unescapable fate?

ORIGINAL TITLE

Offerlingen

GENRE

Psychological Mystical Thriller

FORMAT

8 x 45'

AUDIENCE TARGET

20-50 years old

LOCATION SHOOTING

Netherlands

PRODUCTION COMPANIES

Rots Filmwerk
Frans de Wollantstraat 30
1018 SC Amsterdam
Netherlands
www.rotsfilmwerk.nl
info@rotsfilmwerk.nl

BlazHoffski Productions
Willem Fenengastraat 14
1096 BN Amsterdam
Netherlands
www.blazhoffski.nl
info@blazhoffski.nl

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Esther Rots

Writer/Director & Producer
• Netherlands

Esther Rots writes, directs and edits all her work. Her first two shorts *Play With Me* and *I Sprout* were selected in Competition at Cannes in 2002 and 2003, respectively. Together with her brother Hugo Rots, she established the Amsterdam-based production company Rots Filmwerk in 2006. Her debut feature *Can Go Through Skin* premiered at Berlinale Forum 2009 and won several awards, including the FIPRESCI Prize at the Transilvania IFF 2009 and the Bergman International Debut Award at the Gothenburg IFF 2010. Her second feature *Retrospekt* premiered in Contemporary World Cinema at TIFF 2018 and was screened at Berlinale Forum 2019.



Dan Geesin

Producer • Netherlands

Dan Geesin is a writer/director, musician, artist and creative producer at Rots Filmwerk in Amsterdam. He initiated Work Space, from where most recently two young filmmakers have been awarded a Wild Card by the Netherlands Film Fund. Dan's intuitive stories are embellished with a poetic melancholy and are darkly amusing. His music and sound design are often used to parallel the cinematic narrative allowing the audience to become more saturated in the themes of the work.

SYNOPSIS

Offerlings is set in present day but based on historical facts and forgotten myths. It revolves around three main characters: the psychiatrist Corinne, who revisits her hometown Overlinge after 16 years; the midwife Magdalena, who has never left the village; and a haunted river hiding the bath plug of Holland – a country built on swamp that has to continuously pump out water to stay dry.

Corinne returns to Overlinge to organise her mother's funeral. Her demented father wants her gone but Magdalena welcomes her warmly. They slowly fall in love. But the longer Corinne stays, the more she discovers that the old myths she grew up with are very much alive.

Distrusting her own mind, Corinne learns about a dark ritual in which her own baby, who died a cot death, plays a significant role. As the river demands offerings no one is willing to give, Magdalena guides Corinne to her horrendous fate. Corinne is, as her mother was, the one who has to decide about Holland's safety.

Is she willing to get blood on her hands?

INTENTION

The series revolves around the ambivalence of the role of power, specifically for women. It is a disturbing, provocative, universal look on motherhood, female love and the paradox of killing the most innocent to regain balance. It is about sacrifice, with an intense empathy for the strength to act.



H&V ENTERTAINMENT

Otto is Dead

Ljubica Luković, Harry Ayiotis, Vitus Reinbold

Serbia, Cyprus, Germany

A deadbeat guy gets a second chance at life after a bureaucratic mistake leaves him legally dead.

GENRE

Crimedey

FORMAT

8 x 30'

AUDIENCE TARGET

25-45 years old

LOCATION SHOOTING

Frankfurt, Germany

PRODUCTION COMPANY

H & V Entertainment
Hofmannstrasse 25-27
81379 Munich
Germany

www.hv-entertainment.com

T +49 8964958305

vitus.reinbold@hv-entertainment.com

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Ljubica Luković

Scriptwriter • Serbia

Ljubica earned a BA in Dramaturgy at the Faculty of Dramatic Arts at the University of Arts in Belgrade, and she is currently specializing in writing for TV with the MA Serial Storytelling at the IFS Cologne. She worked as a scriptwriter on Serbian television for various formats, mostly comedies. She co-created the sitcom *Sreckovici*, currently in pre-production at TV Happy. Her debut feature project *How I Learned to Fly* will start shooting in summer 2019, and she recently got funding for her second feature comedy script.



Harry Ayiotis

Writer/Director • Cyprus

Harry is a lawyer turned self-taught filmmaker, and he has written and directed three short films. In 2017, he co-developed the pilot and the bible of *The Midnight Shift* as part of the Midpoint TV Launch programme. The project won the Best Series Concept HBO Award at the Sarajevo Film Festival. Harry attended Serial Eyes, the Berlin-based programme for TV development. He recently received funding to develop his debut feature screenplay.



Vitus Reinbold

Producer • Germany

Since 2008, Vitus has been working for H&V Entertainment, which is a subsidiary of Odeon Film, the largest independent production company for TV and cinema in Germany. His credits include the critically acclaimed series *KDD – Kriminaldauerdienst*, the TV film *Tatort: Nie Wieder Frei Sein* and the feature film *Seitenwechsel* by Vivian Naefe, among others. Currently he is developing mainly series for the newer market.

SYNOPSIS

Otto Fuchs has felt dead inside for years. Paralysed by fear of pretty much anything, he has wasted his life in a middle-class bubble. After a stranger steals his identity and dies in a freak accident, Otto is mistakenly declared dead. Now Otto has a chance to start anew, but will he go back to his old life or reinvent himself?

He discovers that the man who stole his identity was a criminal fixer known as The Hoff. Otto adopts this persona which becomes a form of therapy to exorcise all his fears while trying to “fix” the illegal, bizarre and outrageous problems of Frankfurt’s citizens by stealing a golden cock ring from a corpse at a burial, infiltrating the Serbian mafia’s sex dungeon, and kidnapping a clown for his healthy kidney. From junkies to bankers, everyone has The Hoff’s number on speed dial. Only now, Otto is answering the phone. It turns out that being a fixer was just the boost he needed to start feeling alive again.

But nothing comes for free, especially second chances.

INTENTION

The project started with one question: what would you do if you could start over? We set out to explore how one special person uses his second chance at life, and we came up with this crazy German crimedrama.



State of Emergency

Filip Kasperaszek, Paweł Kosuń

Poland

They just want to party, drink and fuck but the world around them turns into a dystopia.

ORIGINAL TITLE
Stan Nadzwyczajny

GENRE
Thriller/Action/
Coming-of-Age

FORMAT
8 x 50'

AUDIENCE TARGET
Teens, Young adults

LOCATION SHOOTING
Warsaw, Poland

PRODUCTION COMPANY
Centrala Film
Sienkiewicza 52/37
90-058 Łódź
Poland
www.centralafilm.pl
M +48 664084949
kosun@centralafilm.pl

DEVELOPMENT STAGE
Mini-bible, pilot script



Filip Kasperaszek

Scriptwriter • Poland

Filip earned a MFA in Directing at the Columbia University in New York. He has been working as a scriptwriter and script consultant in the US, Europe, China, and India. At the moment he focuses on TV writing and collaborates as a scriptwriter with acclaimed Polish directors. He participated in numerous workshops and training such as Sources 2, Berlinale Talents, Cine Qua Non Lab and MFI Script 2 Film. He teaches Screenwriting at the Lodz Film School and at Scuola Holden in Turin.



Paweł Kosuń

Producer • Poland

Paweł graduated in Film Production at La Fémis and the British NFTS. He has produced Jan Jakub Kolski's feature films *Forest*, *4 am* and *Pardon, Tower*. A *Bright Day* by Jagoda Szalc, *In the Shadow* by David Ondříček, and the short film *Deer Boy* by Katarzyna Gondek, which premiered in Competition at the Sundance Film Festival 2017. Paweł has gained experience in numerous international co-productions and he is one of the founders of the Wrocław Film Foundation.

SYNOPSIS

2023. The world has changed. Poland has changed. It has been five days since the election and no one knows if the populist government will remain in power. We enter this reality with a group of 20-somethings throwing a Halloween party. And yes, it would be a spicy coming-of-age story if not for the political events that unravel that night and affect our young characters.

As the election results are about to be announced, the whole city goes black. Literally. They say it was a terrorist attack but many do not buy it. The streets turn into hell, the police become brutal. The state of emergency is imposed. At first, our characters seem to be safe but an armed police unit crash their party to arrest one of them. More of them get taken in, picked based on the behaviour or simply because of a mere coincidence. The group of protagonists is formed.

And then one of them pulls a gun, and they manage to escape. But from now on, as fugitives on the run, they have to face the regime that is being born.

INTENTION

What would you do if the world as you know it was about to end? That is the question our characters, most of them a bit over 20, are facing. They want to love, they want to party, drink and fuck. But then, there are the events they have no control over. They will have to learn to act together in order to survive.



The Crossing Place

Gary Duggan, Laura McNicholas

Ireland

A writer searches for her boyfriend in an Irish village and finds folklore seeping into reality.

GENRE

Supernatural Mystery/Drama

FORMAT

8 x 55'

AUDIENCE TARGET

15-45 years old

LOCATION SHOOTING

Dublin/Wicklow/Limerick,
Ireland

PRODUCTION COMPANY

925 Productions
55 The Lighthouse, George's
Street Lower, Dún Laoghaire
A96 E4W6 Co. Dublin
Ireland
M + 353 876749226
925productions@gmail.com

DEVELOPMENT STAGE

Mini-bible, pilot script



Gary Duggan

Scriptwriter • Ireland

Gary Duggan is an award-winning playwright and scriptwriter. His plays have been produced across Ireland, Europe and the United States, and he has been commissioned three times by the National Theatre of Ireland. He co-wrote the crime drama series *Amber* (RTÉ/BBC 4) which has been sold to multiple territories. Gary is currently developing the feature films *Freight* and *Paradigm* (JETS Winner 2019 at Berlinale) and the TV series *Costigan* with the support of Screen Ireland.



Laura McNicholas

Producer • Ireland

Laura McNicholas is an award-winning producer of film and digital content. Her company 925 Productions has screened films at festivals including Palm Springs IFF, Helsinki IFF, Ale Kino! International Young Audience Film Festival, Galway Film Fleadh, Tripoli IFF and Bratislava Art Festival. Nominated for the Discovery Award at the Dublin IFF, Laura is now developing the Lo-Fi/Sci-Fi feature film *Neon* with the support of Screen Ireland.

SYNOPSIS

A quaint village full of mysteries. A hidden stone circle in the woods. Six siblings trapped in an invisible prison. A darkness breaching our world. And the return of old magic to fight against it.

Kate Dempsey discovers all of these when she arrives in Caherduin, searching for her boyfriend, Daniel, who has vanished near this forgotten Irish border village. Kate is quickly caught in the human drama of the place – love affairs, rivalries, criminal schemes and threats – but the supernatural is also creeping in. Local legend tells of a dark force that once infected the land and turned lovers and families against each other.

Kate learns that this is not just a story and she must partner with Daniel's father and the Fairy Queen (disguised as a village woman) to stop it from happening again.

INTENTION

We are passionate about bringing the folklore we grew up with into a modern context, creating an iconic genre serial with a true Irish identity, that tells an overarching story about essential unity.

We are keen to attach an international broadcaster/streaming service, distributor and co-producers.



The Wild Fields

Piotr Szymanek, Marta Szymanek

Poland

18th century.
A gold robbery causes
a war between the gangs
and the Lords, fighting
for power and freedom.

ORIGINAL TITLE

Dziki Pola

GENRE

Western/Period Drama/
Mystery

FORMAT

6 x 50'

AUDIENCE TARGET

18-49 years old

LOCATION SHOOTING

The Carpathians – chain of
mountain ranges that stretch
from Slovakia and Poland to
Ukraine and Romania

CONTACTS

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p_szymanek@hotmail.com
Marta Szymanek
M +48 669241313
szymanek.mart@gmail.com

DEVELOPMENT STAGE

Mini-bible, pilot treatment



Piotr Szymanek

Scriptwriter • Poland

Piotr works for the most important Polish TV production companies and broadcasters, including HBO Europe, TVN and Platige Image. He worked as a head writer and scriptwriter on many successful feature films and TV series including *True Law*, and *Second Chance*. He is currently working on the third season of his awarded show *The Border*.



Marta Szymanek

Scriptwriter • Poland

Marta graduated in Psychology. She has co-written *The Border*, which has been broadcasted in 19 European countries as well as the United States. Currently, she has been writing her own original TV drama series for HBO Europe. Her main interest is in creating complex characters, who struggle against their fate.

SYNOPSIS

A horrific massacre occurs on the wild Carpathian border. A carriage is brutally robbed with seemingly no survivors. Legend has it that the gold stolen in the heist is cursed and has never been meant to be found.

Ondra, a ruthless but canny gang chief, is wrongly accused of the robbery. When a traumatised and pregnant Dora arrives in his village, he suspects that she has witnessed the attack. Ignoring the curse and the rumours that the girl is practicing witchcraft, he decides to use her for his own ends. Ondra will confront the Shadow Brigands, a merciless, lawless gang and – in an unexpected twist – he will face his own past. The massacre and the cursed treasure will impact the lives of Lords, outlaws and highlanders, becoming an obsession of the new “sheriff”: Weiss, a devout Catholic.

Who will find the treasure? Will the legend that it is guarded by ghosts prove true? Or do the real demons simply lurk in the souls of people consumed with riches and utopian dreams of freedom?

INTENTION

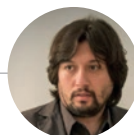
Carpathians: the outlaw capital of the 18th century. The wild wild west in Central-Eastern Europe and the perfect shelter for hundreds of brigands. Their stories, still alive in the vast area between Poland and Romania, are an excuse to pose questions about freedom. Its limits. And its price.



Nicola Lusuardi

SeriesLab Head of Studies,
Scriptwriter & Producer • Italy

Nicola Lusuardi has been working as scriptwriter, story editor and consultant for several broadcasters and production companies. Since 2013, he has been consulting as story editor and creative producer for original contents produced by Sky Italy. He teaches dramaturgy for TV series at Serial Eyes in Berlin and holds masterclasses and workshops in different countries. He wrote the essay *La Rivoluzione Seriale* (Dino Audino Editore, Roma, 2010). In 2015 he founded the production company Nightswim, in association with Stefano Sardo and Ines Vasiljevic.



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.



Eszter Angyalosy

Scriptwriter • Hungary

Eszter is a screenwriter, story editor, and TV drama writing tutor working with Hungarian and international talent. In 2015 she joined HBO Hungary as development editor. She worked on the development of a dozen original series in a wide range of genres, from comedy through Sci-Fi to teen drama. Her credits include the Hungarian adaptation of *In Treatment* and the critically acclaimed Hungarian family drama *Golden Life*, which was broadcasted in 17 European countries and in the United States. Now she is working on her first own original series.



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 *The Churchmen*, which won several awards and was broadcasted on ARTE for three seasons.



Riema Reybrouck

Publicist & Marketing
Strategist • Belgium

Riema Reybrouck is a Belgian-Iraqi publicist that has been working in the film industry since 2008 for various production companies and festivals. She founded the Brussels-based PR firm Post Bills in 2015 which promotes films, music, festivals and talent. The aim is to work closely with the creative film team to start audience engagement and press awareness early on in the development phase straight up to the release. Besides managing Post Bills she is also an Audience Design consultant at TorinoFilmLab.



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. 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 EUFCN – the Association of European Film Commissions, and in 2016 she joined TorinoFilmLab as Project Manager for SeriesLab and from 2018 she is head of TFL Extended. She also works as author and producer for advertising campaigns for major Italian brands (Fendi, Vodafone, etc.).



Axelina Gunnarsson

1:1 Meetings Coordinator • Sweden

Born in 1993 in Stockholm, Sweden. After living a year in Australia she moved to Turin 4 years ago, where she currently lives. She recently completed a Master at Scuola Holden, where she attended the international Storytelling college. Since then, she has worked as a freelance filmmaker and drone pilot for various Italian and international clients. At the moment she is also completing her Bachelor in Film History at the Swedish Linné University. Since 2019 she manages the TFL Extended workshops.

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