



MUSEO  
NAZIONALE  
DEL CINEMA  
TORINO

**TFL**  
TorinoFilmLab

**TORINOFILMLAB**  
A NEW WAVE OF INDEPENDENT  
CINEMA & TV

# **SERIESLAB** **2021**

**BOOK OF  
PROJECTS**



Robyn Kershaw



MUSEO  
NAZIONALE  
DEL CINEMA  
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**TFL**  
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# SERIESLAB 2021

**9 TV SERIES PROJECTS  
BOOSTED BY TORINOFILMLAB**

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## SERIESLAB 2021

**SeriesLab** is the annual programme organised by TorinoFilmLab aimed at developing **innovative and high-profile international TV series projects**. Nine projects have been chosen to take part in the 5<sup>th</sup> edition: an intensive 6-month course, including 2 residential workshops and 1 online session.

With the support of highly qualified tutors and story editors, **20 European scriptwriters, directors and producers** have been accompanied along the entire process of creation of a TV series concept, from generating ideas and structuring the material, up to a final presentation in front of major key players of the international TV industry.

The pitching session is hosted by the 7<sup>th</sup> edition of **MIA – International Audiovisual Market**, the leading event of the entire Italian film & audiovisual system, a flywheel of product exports, co-productions and business networking at an international level taking place from 13<sup>th</sup> to 17<sup>th</sup> October in Rome.

The aim of the programme is to draft the treatment of the pilot and the concept presentation (mini-bible) of the project, offering a close link between the scriptwriting process and the TV industry.

SeriesLab 2021 is realised thanks to the support of the **Creative Europe – MEDIA Sub-programme of the European Union**; in partnership with **VAF – Flanders Audiovisual Fund**, thanks to which SeriesLab welcomed 1 project from the Flanders region of Belgium.

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

# TORINOFILMLAB



**TFL**  
TorinoFilmLab

Thanks to TV series, writers are in the limelight. Platforms and broadcasters are looking for original voices in Europe, and this process has expedited an intense acceleration in the last two years. In **SeriesLab**, we have been carefully scouting thousands of European talents for five years now, and we have supported hundreds of professionals to develop their new projects.

In our 2021 edition, we are welcoming a new important partner: **MIA – International Audiovisual Market**. During the market, SeriesLab talents and projects will be presented to the international industry.

MIA joins our long term partners, whose support is crucial for the existence of this programme: **VAF – Flanders Audiovisual Fund**, which connects SeriesLab with Flemish professionals and supports the participation of one Flemish project; and the **Creative Europe – MEDIA Sub-programme of the European Union**, that has believed in our work on TV series since the very beginning.

A warm thank you to the SeriesLab Head of Studies Nicola Lusuardi, to the Tutors Francesca De Lisi, Anne Feinsilber, Simon Judd, Gino Ventriglia, to the SeriesLab Project Manager & Coordinator Angelica Cantisani and the TFL Staff for their generosity and passionate commitment in this adventure.

## **Mercedes Fernandez Alonso**

TorinoFilmLab Managing Director

## **Domenico De Gaetano**

National Museum of Cinema Director

## SUPPORTED BY



Co-funded by the  
Creative Europe MEDIA Programme  
of the European Union



CITTA' DI TORINO

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## “IN THE NEW WORLD”

Each edition of **SeriesLab** renews the beauty and emotion of surprising encounters with authors, producers and projects that represent **a formidable panorama of human, aesthetic and cultural differences**. And the beauty of this process consists in the freedom of a confrontation free from any need other than the evolution of the project and its strength.

But the 2021 edition will remain in our memory also for the way in which the experience that the whole world has lived in these two years has entered in the heart of our stories and the dynamics of our relationships. It is not just about the redefinition of dialogue and the emotional connection that took place due to the online sessions, it is instead and above all about how the months we all spent experiencing ourselves, of our loneliness and the meaning of life we lived, as a collective and as individuals, have oriented not so much the subject of this year's stories (we do not have projects on the pandemic in our selection), but **the profound reasons with which the authors approach their stories, the reasons why they choose and tell them**.

As if the theme for all of us today, whatever the story we tell, is to understand what happened to us, what we were, what we have become... or what we have become again. And in this experience there is a strong feeling of **how important the art of the story is for understanding the world inside and outside of us**.

**Nicola Lusuardi**

SeriesLab Head of Studies

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## 30 Bullets

Arman T. Riahi, Arash T. Riahi

*After a massacre, a survivor and a prosecutor try to stop the German government from a cover-up.*

---

**FORMAT**

6 x 50'

**GENRE**

True Crime/Political Drama

**AUDIENCE TARGET**

30-55 years old

**LOCATION SHOOTING**

Berlin, Vienna, Paris, Stockholm and Middle East

**DEVELOPMENT STAGE**

Mini-bible, pilot treatment

**SEEKING**

Financing partners, co-producers, world sales, streaming partners

**PRODUCTION COMPANY**

Golden Girls Film  
Vienna – Austria  
[www.goldengirls.at](http://www.goldengirls.at)  
T +43 18105636  
[office@goldengirls.at](mailto:office@goldengirls.at)

**MAIN PRODUCERS**

Arash T. Riahi, Sabine Gruber





## Arman T. Riahi

Writer & Director • Austria

Arman T. Riahi's debut documentary film *Dark Head* opened the Documentary Competition of the Sarajevo Film Festival 2011, while his documentary *Everyday Rebellion* (2014) was screened at over 60 international film festivals. His first fiction film *The Migrumpies* was among the top three Austrian box office hits of 2017 and it was successfully adapted by Arman for the stage in 2019. He was granted one of five annual scholarships for Film Arts of the Austrian Federal Chancellery with his second fiction film *Fox in a Hole*, which won Best Director, Best Screenplay and the Pupils Jury Award at the Max Ophüls Film Festival 2021.

[arman@goldengirls.at](mailto:arman@goldengirls.at)



## Arash T. Riahi

Writer & Director, Producer • Austria

Arash T. Riahi co-founded Golden Girls Film in 2000. His work as a director and producer won more than 100 awards all over the world, including the short documentary film *Mississippi* (Golden Dove for Best Animation Film at DOK Leipzig 2006), the documentary feature *Exile Family Movie* (Golden Dove for Best Documentary and FIPRESCI Award at DOK Leipzig 2006), the fiction feature *For a Moment, Freedom* (Austria's Academy Awards entry 2010) and the cross-media project *Everyday Rebellion* (Politiken's Audience Award at CPH:DOX 2013). His feature film *Oscar & Lilli* won 20 awards and was Austria's most successful film of 2020.

[arash@goldengirls.at](mailto:arash@goldengirls.at)

### SYNOPSIS

With a total of thirty bullets, gunmen brutally execute three high-ranking Kurdish-Iranian politicians and one of their associates at point blank range inside the Greek restaurant *Mykonos* in Berlin in the early 1990s.

Survivor and witness Parviz D. strongly suspects a state-led assassination, but German authorities blame a militant Kurdish group. Fearing the death of his friends will be in vain, Parviz tries to raise pressure on the investigation when evidence affirming his suspicion emerges.

Together with an unchallenged journalist, he forces the poker-faced federal prosecutor Bruno J. to put his life and that of his family in danger by acting against the interests of his own government, who, for the sake of economic relations, does everything in its power to protect the true culprits.

*30 Bullets* is a true crime political drama about the courage of individuals who put their need for justice above their own lives to stop injustice and unmask political failure of Western democracies.

### INTENTION

The Mykonos assassinations were the biggest assault by another state on German soil since World War II, sending shockwaves across the continent. In 1992, the fear of impending assaults by the Iranian regime was high among exiled Iranians all around Europe. With the Mykonos murders, the killings came to a sudden halt.

In a time of increasing state-led terrorism, we aim to bring this nearly forgotten chapter of European jurisdiction back into the spotlight. The case went to a 5-year-long trial and the verdict resulted in almost all the European Union's members recalling their ambassadors from Tehran.

*30 Bullets* is a David versus Goliath dispute at its core, fought on different societal and political levels by courageous people who revealed how far European governments have collaborated with dictatorships. And a cautionary tale about the importance of an independent judiciary that defends the rights of ordinary people when nobody else, not even their state, dares to do so.



# Beast

Marijana Verhoef, Luisa Leopold

*In the shadow of her veteran partner,  
a rookie cop leads a double life  
as a serial killer.*

---

**ORIGINAL TITLE**

*Bestie*

**FORMAT**

6 x 50', returning

**GENRE**

Crime/Thriller

**AUDIENCE TARGET**

20-50 years old

**LOCATION SHOOTING**

Germany

**DEVELOPMENT STAGE**

Mini-bible, pilot treatment

**SEEKING**

Streamers, TV partners,  
distributors, world sales

**PRODUCTION COMPANY**

StickUp Filmproduktion  
Berlin – Germany  
[www.stickup-films.de](http://www.stickup-films.de)  
T +49 3078712372  
[info@stickup-films.de](mailto:info@stickup-films.de)

**MAIN PRODUCERS**

Luisa Leopold, Dennis Schanz,  
Luis Singer



## Marijana Verhoef

Writer & Director • Serbia/Croatia

Born in Belgrade, Marijana Verhoef is a Berlin-based writer and director. Her darkly humorous theater plays about identity, power structures and migration, premiered at numerous state theatres in Germany, such as the Düsseldorfer Schauspielhaus, the Augsburg Theater and the Maxim Gorki Theater. In 2017/2018, Marijana was selected for the directing studies at the German Film and Television Academy Berlin. As a screenwriter, she debuted with the co-written feature *The Voice* by Ognjen Sviličić (2019). Marijana is currently developing the thriller miniseries *Summer Forever* for Berliner broadcaster RBB.

[marijanaverhoef@gmail.com](mailto:marijanaverhoef@gmail.com)



## Luisa Leopold

Producer • Germany

A Berlin-based producer, Luisa earned an MA in Social and Business Communication at the Berlin University of Arts. She has worked as a casting director and as an assistant director for various award-winning productions such as *Berlin Alexanderplatz* by Burhan Qurbani (Silver Lola Award for Best Outstanding Feature Film 2020), Netflix's original series *Skylines* by Dennis Schanz (2019) and the feature film *Fabian* by Dominik Graf (2021). She joined StickUp Filmproduktion as a producer in November 2019 and is currently producing the sitcom *Doppelhaushälfte* for German broadcaster ZDFneo.

[leopold@stickup-films.de](mailto:leopold@stickup-films.de)

### SYNOPSIS

Hotheaded 45-year-old police veteran Lily gets teamed up with self-controlled 22-year-old recruit Velda for Hannover's Special Victims Unit. From day one, Velda clashes with Lily's disregard for the rules as she tries to save every violated woman who comes her way. While investigating their cases, however, Lily has no clue that her new partner spends her off duty time seeking out sex offenders and choking them to death.

Convinced that Velda fears men, Lily forces her to consult her idol, imprisoned murderer Vincent, who is famous for writing about female victimhood. As Velda realizes her dark urges stem from being born a child of rape, her double life starts to bleed into the investigations, resulting in a number of "accidental" deaths.

Upon discovering that Lily endures violence by her own teenage son, Velda wants to set her free from her burden. Once Lily starts piecing together Velda's involvement in the series of disappearing men, the two policewomen find themselves in a strange double bind.

### INTENTION

Driven by the characters as they transform from a helper into a violator up to the point of no return, *Beast* questions what lies behind seemingly good intentions. With women trying to save marginalized women in order to alleviate their own personal demons, *Beast* aims to portray a new generation of capable, but desperately flawed women struggling to achieve gender equality and social justice in the post #metoo era.

As it turns out, in the fight against injustice, finding the right target can be hard and the rush of helping can give us only a temporary relief that rarely solves the core issues. Without a proper channel for our rage, the pressure can mount to dangerous degrees, like a caged tiger ready to strike.

*Beast* is taking us into the core of this raw, unchanneled energy, ready to burst out at any time, in any place by telling a story of misguided empathy and our wish to fix the world before fixing ourselves.



# Coalville

Margo Roe, Lucy Meer

*Five teens have six weeks of summer  
and rebel against their inevitable  
enrollment into adulthood.*

---

**FORMAT**

6 x 25'

**GENRE**

Movement/Comedy/Drama

**AUDIENCE TARGET**

16-24 years old

**LOCATION SHOOTING**

United Kingdom (Midlands/North)

**DEVELOPMENT STAGE**

Pitch deck

**SEEKING**

International pre-sale/distributors

**PRODUCTION COMPANY**

Strive Films

Hull – United Kingdom

[www.strivefilmsuk.com](http://www.strivefilmsuk.com)

T +44 07896280516

[lucy@strivefilmsuk.com](mailto:lucy@strivefilmsuk.com)

**MAIN PRODUCER**

Lucy Meer



## Margo Roe

Writer & Director • United Kingdom

Margo Roe is a writer, director and choreographer from the Midlands, United Kingdom. She has commissions with Channel4/RandomActs and more recently New Creatives - BBC Arts with her screendance film *Searching for Cowardice*, which is now being adapted as a TV series with BFI's Young Audience Content Fund. Margo's BFI Network short film *Pop*, starring BAFTA-nominated Stephen Graham, was screened at the Bolton Film Festival 2021 and the Iris Prize LGBT+ Film Festival 2021.

[contactmargoroe@gmail.com](mailto:contactmargoroe@gmail.com)



## Lucy Meer

Producer • United Kingdom

Lucy Meer is a BAFTA long-listed film and TV producer and founder of Strive Films. She has worked with some of the best independent talent and producers in the film industry, including Warp Films (Shane Meadows' feature films *This is England* and *Dead Man's Shoes*) and Element Pictures (Lenny Abrahamson's TV series *Normal People* and feature film *Room*, *The Favourite* by Yorgos Lanthimos), with her latest BFI-backed production *Pop* by Margo Roe. Her previous work includes commissions for Sky Arts, BBC and EON Films/Channel 4. Currently, Lucy is working as a script editor for the renowned British filmmaker Shane Meadows on his latest BBC drama *The Gallows Pole*.

[lucy@strivefilmsuk.com](mailto:lucy@strivefilmsuk.com)

### SYNOPSIS

In a forgotten working class village on the outskirts of Nottingham, United Kingdom, five teens are chomping at the bit to burn their school uniforms and let their hair down. Flo, Kelly, Joe, Kieva and Theo have finished the last day of school, and have six weeks of freedom before adulthood smacks them in the face. It is all last chance saloon as Joe tries to lose his virginity, Kieva goes head to head with a gang of 11-year-olds, Kelly confronts a family feud leaving Theo to desperately avoid his impending fate and Flo is battling with feelings of betrayal toward her family.

*Coalville* aims at renewing teen drama through a working class lense, addressing the inevitable betrayal of class, family, friends, dreams and future self. This is all to be experienced through a fusing of traditional narrative with dance and movement, movement that continually entwines within each scene that comes innately from the characters and presents as a duality with the dialogue.

### INTENTION

*Coalville* intertwines traditional narrative with dance and movement, mixing styles from music videos and performance art to create a compelling and unique approach to teen drama. The simultaneous use of movement and dialogue is all encompassing within the world. It is not a metaphoric device only visible to the spectating eye: the world and characters are aware of the movement and this distinctive way in which they express themselves. Movement is an extension of their personality, for those subconscious thoughts, surges of energy and when they cannot find the words.

This is not *Billy Elliot*, this is a world where the basics of communication are founded in behavioural movement. Music is at the forefront in characterising the project, bridging the gap between traditional narrative drama and the world of expression seen in music videos and commercials.

It will be grounded with British humour, looking to the works of Shane Meadows to capture a working-class larger than life spirit.



# Gloria

Marcsi Tóth, Fanni Szilágyi, Balázs Zachar

*A young nun has to start  
a new life in the secular world and face  
the awakening woman in herself.*

---

**ORIGINAL TITLE**

*Glória*

**BASED ON THE NOVEL**

*Glória* by István Örkény

**FORMAT**

6 x 55', limited series

**GENRE**

Dramedy

**AUDIENCE TARGET**

Female, 25-45 years old

**LOCATION SHOOTING**

Hungary

**DEVELOPMENT STAGE**

Mini-bible, pilot outline

**SEEKING**

Co-producers, broadcasters,  
sales agents

**PRODUCTION COMPANY**

Proton Cinema  
Budapest – Hungary  
[www.protoncinema.hu](http://www.protoncinema.hu)  
T +36 13218178  
[office@protoncinema.hu](mailto:office@protoncinema.hu)

**MAIN PRODUCER**

Balázs Zachar



**Marcsi Tóth**  
Scriptwriter • Hungary

Marcsi Tóth has a degree in Philosophy. Her short stories are regularly published in literary periodicals and selected by contemporary anthologies. Her first feature as a scriptwriter, *Apple of My Eye* by Bernadette Mayer, is in pre-production. She just finished her first documentary as a writer/director, *Mount Carmel is Right Around the Corner*, which will premiere on Hungarian Television in 2021.

[marcsitoh25@gmail.com](mailto:marcsitoh25@gmail.com)



**Fanni Szilágyi**  
Director • Hungary

Fanni Szilágyi graduated at the University of Theatre and Film Arts in Budapest as a cinematographer and director. Her short film *End of Puberty* premiered in Short Cuts at Toronto IFF 2015 and won the Hungarian Film Critics' Award 2016. She directed two TV series for RTL Hungary and for Viasat in 2019. Fanni just completed her debut feature *Ice Cream Could Be Dangerous*.

[fanni.szilagyi@gmail.com](mailto:fanni.szilagyi@gmail.com)



**Balázs Zachar**  
Producer • Hungary

Balázs Zachar has a Law and History degree and he is an EAVE Producers' Workshop graduate. Since 2018, he produced several films with Proton Cinema, including the short film *Break* by Levente Kölcsey (Locarno Festival, Leopards of Tomorrow 2020) and the feature film *Wild Roots* by Hajni Kis (Karlovy Vary IFF, East of the West Competition 2021).

[balazs.zachar@gmail.com](mailto:balazs.zachar@gmail.com)

**SYNOPSIS**

As the Hungarian communist regime in 1951 dissolves the catholic orders, 32-year-old Gloria has to leave the convent. Giving up 18 years of isolation and the protection of her stern Reverend Mother, she returns to the family house, but the clumsy pious girl is a misfit at home. Gloria's unearthly persona annoys her mother and both bitterly realise they have nothing in common.

To avoid humiliation Gloria runs off and starts a life alone. On the industrial countryside her goal is to work and be useful, but getting on with men in the rough outside world turns out to be the biggest challenge. Though constantly struggling with her obedient nature, the hidden rebel girl still awakes in her, learns to stand on her own feet and fight for her dignity. In the trials she not only gets stronger, but finds a new path in life bringing her closer to God than ever before.

Will she forever be held by the Reverend Mother's invisible power or will she get rid of the guilt and find peace by the side of a man?

**INTENTION**

*Gloria* is a drama of a late bloomer, with sarcastic humour and a deep affirmation to life. Although a period piece, the series will be a modern female story to the core with a fresh tone and modern visual style.

While adapting the original novel, the scriptwriter was partly inspired by her own catholic high school years, where defying the old-fashioned rules and questioning authority was often on the agenda of the rebelling kind of students. In our series we would also like to question set-in-stone rules, confront the traditional catholic principles with the profane situations and characters, and shed light on the hypocrisy of society regarding the ideals of "moral and immoral".

*Gloria* is the story of a woman who after the long years of marriage to God and submissiveness to earthly powers dares to make her own choices, hence she gains freedom, reaches a more profound level of faith and finds the man she wants to live with.



## Helena I Am

Annika Glac, Robyn Kershaw

*The unbelievable true story  
of Helena Rubinstein, the outcast,  
the trickster, the billionaire.*

---

**FORMAT**

6 x 55'

**GENRE**

Drama

**AUDIENCE TARGET**

35+ years old female

**LOCATION SHOOTING**

France, Poland, Australia

**DEVELOPMENT STAGE**

Mini-bible, pilot script

**SEEKING**

Co-production partners,  
distributors, broadcasters,  
sales agents

**PRODUCTION COMPANY**

Robyn Kershaw Productions  
Melbourne – Australia  
[www.rkershawproductions.com](http://www.rkershawproductions.com)  
T +61 407310242  
[robyn@rkershawproductions.com](mailto:robyn@rkershawproductions.com)

**MAIN PRODUCER**

Robyn Kershaw





## **Annika Glac**

Writer & Director • Poland

After studying at the Victorian College of the Arts, Annika directed several theatre plays and a number of critically acclaimed short films. She wrote and directed the feature films *Belladonna* (2009) and *Bunny* (Jury Prize at Cannes Film Festival's Cinephiles section 2014). Her script for *Radiant* won the Alfred P. Sloan Prize in 2017 and was selected for the LA Film Independent's Fast Track programme in the same year. Recently, Annika has undertaken a mentorship with director Agnieszka Holland.

[annika@glasskingdom.com.au](mailto:annika@glasskingdom.com.au)



## **Robyn Kershaw**

Producer • Australia

Robyn Kershaw is one of Australia's most successful independent producers of drama and comedy for theatrical and TV markets. Her work has achieved box office and ratings success and gained international festival acclaim including Cannes, Sundance, Berlinale and Toronto. As the ABC Head of Drama and Narrative Comedy, Robyn commissioned and executive produced over 150 hours of award winning drama and comedy series, including the International Emmy-nominated *MDA* (2002-2005) and *Kath & Kim* (2002-2007), the highest rating sitcom in Australian history.

[robyn@rkershawproductions.com](mailto:robyn@rkershawproductions.com)

### **SYNOPSIS**

On the eve of a prestigious *Life* magazine interview, the billionaire makeup mogul Helena Rubinstein is brutally attacked in her opulent penthouse. With her global empire on the decline and determined to secure her place in the pantheon of the greats, she covers up her black eye and swans into the interview.

She is shocked to find the young journalist Sarah Lee is not after her polished spin but is digging for Helena's untold story. How did Helena without education, money or connections build a billion-dollar make-up empire from outback Australia with only the grease from sheep's wool?

As the battle between truth and fiction begins, we discover the scars at the heart of Helena's mysterious past and why she has worked so hard to hide them.

This is the untold true story of a woman who made up who she was in her quest to build a technicolor world of glamour – in a world entirely dominated by men – an empire from New York to Paris... only to discover that success came at a staggering price.

### **INTENTION**

What stories do we tell about ourselves, and what do we hide?

Just like Helena Rubinstein, I am a migrant with two places I call home – Poland and Australia. So the themes of identity and reinvention have always been close to my heart. Underneath Helena's determination to recreate herself, is a woman desperate to find her place in the world. This alienation and fear galvanised her to make up stories and hustle at a time in history when women had no real mechanism to financial freedom and personal power. The only thing you have when you have nothing is the power to create your own story. It is remarkable that through her own personal pain and reinvention Helena pioneered a brand-new industry while empowering all women to take their rightful place in the foreground of the modern world.

This is a complex portrait about a magnificent billionaire trying to do her best, while making other women feel beautiful.



# Seven Terrors

Asja Krsmanović, Emina Omerović, Ishak Jalimam

*A former journalist wants  
to find out the truth in a world where  
illusion and reality became one.*

---

**ORIGINAL TITLE**

*Sedam Strahova*

**FORMAT**

7 x 45'

**GENRE**

Psychological Thriller with  
supernatural elements

**AUDIENCE TARGET**

Adults

**LOCATION SHOOTING**

Bosnia and Herzegovina,  
City of Zenica

**DEVELOPMENT STAGE**

Mini-bible, pilot treatment

**SEEKING**

Co-development and  
co-production partners, TV  
channels or VOD platforms  
interested in acquiring the rights

**PRODUCTION COMPANY**

Realstage  
Sarajevo – Bosnia and  
Herzegovina  
[www.realstage.org](http://www.realstage.org)  
T +387 62101964  
[info@realstage.org](mailto:info@realstage.org)

**MAIN PRODUCER**

Ishak Jalimam



## Asja Krsmanović

Scriptwriter • Bosnia and Herzegovina

Asja graduated in Dramaturgy at the Academy of Performing Arts in Sarajevo. From 2011 to 2013, she worked as a fundraising manager at Arthouse Cinema Kriterion in Sarajevo. Since 2011, she has been working as the coordinator of the Feature Film Competition, Short Film Competition and of the In Focus showcase at Sarajevo Film Festival, and since 2017 she has been running the Student Competition Programme.

[asja.krsmanovic@gmail.com](mailto:asja.krsmanovic@gmail.com)



## Emina Omerović

Scriptwriter • Croatia

Emina was born in 1992 in Zagreb and graduated in Dramaturgy from the Academy of Performing Arts in Sarajevo. She worked as an assistant of the Feature Film Competition at the Sarajevo Film Festival, and co-wrote the feature film *Full Moon* by Nermin Hamzagić (2019), which was nominated for the European Discovery - Prix FIPRESCI at the European Film Awards 2020.

[eminaomerovic2212@gmail.com](mailto:eminaomerovic2212@gmail.com)



## Ishak Jalimam

Producer • Bosnia and Herzegovina

Ishak currently works at the Sarajevo Film Festival as CineLink Work in Progress Coordinator. He also works as a producer at the Sarajevo War Theater and serves as a technical director of the International Theater Festival MESS, and he is the Founder and President of Sarajevo-based production Realstage. Ishak is the recipient of the Yapimlab Young Producers Award at the Sofia Film Festival 2020.

[ishak.jalimam@sff.ba](mailto:ishak.jalimam@sff.ba)

### SYNOPSIS

Ghosts from the war past, demons of unconscious traumas, mythological creatures from folk tales... They all will come to life to warn a small industrial city in Bosnia that the end is near.

A former investigative journalist Isak is depressed: his wife left him and he has not worked for months, beaten by a corrupt system that silences his stories. One day, Mirna, the daughter of his former colleague Aleksa, comes to Isak and begs him to help shed light on the mysterious disappearance of her father Aleksa during the Bosnian war. As Isak digs deeper in his battle for the truth against those who are trying to cover it up, he discovers more about Aleksa's fate, but also the world of demons from the war past.

During their investigation, they will receive many warnings to stop. It seems like every person they meet is hiding something. Everyone has a stake in the future of this polluted city where nightmares are real.

### INTENTION

This series gives us opportunity to talk about important political and social aspects of our society through mythology and supernatural elements as a means to explain the terror society is exposed to.

The combination of industrial, post-war Bosnian province, mythology, and mystery story plot, gives a new perspective on problems that created a polluted society for the new generations.

We want to tell a universal story about an individual who is fighting for a better and more just world.



## Skate or Hate

Wendy Huyghe, Domien Huyghe, Dries Phlypo

*Five skaters occupy a vacant warehouse.  
Their actions turn into a fight with  
society and themselves.*

---

**FORMAT**

7 x 30'

**GENRE**

Young Adult

**AUDIENCE TARGET**

16+ years old

**DEVELOPMENT STAGE**

Script

**SEEKING**

Co-producers, co-producing  
platforms and sales agents

**PRODUCTION COMPANY**

A Private View  
Ghent – Belgium  
[www.aprivateview.be](http://www.aprivateview.be)  
T +32 92401000  
[info@aprivateview.be](mailto:info@aprivateview.be)

**MAIN PRODUCER**

Dries Phlypo



**Wendy Huyghe**  
Scriptwriter • Belgium

For 15 years, Wendy portrayed people from all over the world for news channels and NGOs. She now uses this experience in her fictional work, placing diverse and layered characters in an inspiring arena. She co-wrote the debut feature project *Sea Sparkle* by Domien Huyghe, which will be released in 2022. She is also the creator of the upcoming animation series *Tommy Pepper*.

**huyghewendy@gmail.com**



**Domien Huyghe**  
Director • Belgium

Domien is a Midpoint TV Launch alumnus and he received international recognition for his short film *Maverick* (2017). He is currently finishing his debut feature film *Sea Sparkle*. Loss, family ties and growing up, are common themes in his work. He always searches for innovative, but dramatically accessible ways to bring such themes to a large audience.

**domienhuyghe1@gmail.com**



**Dries Phlypo**  
Producer • Belgium

Dries is Managing Partner and Producer for A Private View. His credits include the feature films *Moscow Belgium* by Christophe Van Rompaey (2008), *Oxygen* by Hans van Nuffel (2010), *Zagros* by Sahim Omar Kalifa (2017), *My Dad is a Sausage* by Anouk Fortunier (2021) and the upcoming *Sea Sparkle* by Domien Huyghe. His productions were screened and awarded at top festivals, including Cannes Critics' Week, Karlovy Vary IFF and Les Arcs FF. Dries was also co-producer of films such as Sacha Polak's *Zurich* (2015) and *Dirty God* (2019), as well as Nanouk Leopold's *Cobain* (2018).

**dries@aprivateview.be**

**SYNOPSIS**

In a city where skaters and society fight over public spaces, 16-year-old Sketchy suddenly is the hero: he has found an empty warehouse. "Skatopia" becomes the coolest skate spot in town. For Sketchy and his crew, a dream comes true. Skatopia feels like the only place where they can be themselves and they are ready to pick up the fight against anyone who wants to steal it from them: big companies, police, annoyed neighbours and other skate crews.

But Sketchy has not told his friends that the fight is personal for him and that he initially claimed the warehouse to challenge his demanding father whose company is about to buy it. Sketchy does everything to protect Skatopia, but by doing so, he slowly turns into the person he hates most: his manipulative dad.

Soon Skatopia starts triggering the worst in each character and, things get out of hand. Dixie's homosexuality is unveiled, Puk ends up in jail, Elena deliberately injures herself and Brush lands in a coma. Will skating overcome the hating?

**INTENTION**

The *Skate or Hate* characters share a love for skating and hate against the world that rejects them. But they also have inner struggles and experience conflicts between the cool skater and the growing teenager, coping with love, parents, sexuality, drugs. They all wonder: to what extent do I have to adapt my identity to be loved and accepted?

The skating world is a rewarding mirror for our society. Sexism, homophobia, drugs and identity issues are present, as are lifelong friendships between people from different backgrounds. The fight for Skatopia is the ongoing conflict that provides the structure and the tension of each episode. Skating is the visual fuel, providing the rhythm, a highly energetic look, feel, and of course guts, fun and humour.

Today, teenagers often feel neglected by adults on topics like climate change and Covid. The skaters, who look and act a bit differently, are even literally chased away. *Skate or Hate* hopes to inspire teenagers to fight for their place in this world.



# The Reset

Lukas Bossuyt, Serge Bierset

*In a world cut short of fossil fuels three sisters must battle to save their beloved horse ranch.*

---

**FORMAT**

8 x 55'

**GENRE**

Drama/Coming-of-Age/  
Thriller

**AUDIENCE TARGET**

15-45 years old

**DEVELOPMENT STAGE**

Mini-bible, pilot script

**SEEKING**

Broadcasters, streamers,  
VOD platforms, co-producers  
and investors

**PRODUCTION COMPANY**

DRAMADAMA  
Leuven – Belgium  
dramadama.business.site  
T +32 498222899  
info@dramadama.be

**MAIN PRODUCER**

Serge Bierset



**Lukas Bossuyt**  
Scriptwriter • Belgium

Lukas Bossuyt graduated from the London Film School. He directed award-winning commercials around the world before he started writing for several Flemish TV series. His feature film *Sum of Histories* won the Silver Méliès at the Trieste Science+Fiction Festival 2016 and was distributed in Belgium (KFD) and the United States (Synergetic).

**lukas@aardvark.be**



**Serge Bierset**  
Producer • Belgium

As a founder of DRAMADAMA, Serge Bierset has been active in the industry for more than three decades now. He is involved from an early stage in all genres of TV and film projects, creating content that will strongly appeal to a broad audience. Apart from its own local network of talent, financiers and distributors, DRAMADAMA is also involved in co-production with international producers. Already an EAVE Producers' Workshop graduate, Serge is still looking to expand his network through TorinoFilmLab.

**info@dramadama.be**

**SYNOPSIS**

One year ago, eco-terrorists destroyed most fossil fuel sources and brought the world to a standstill, just like Covid did. But the world adapted, and many now question if fossil fuels should return at all. Indeed, an upcoming referendum divides the population into those who want them back (YES) and those who do not (NO).

Soetkin, a 17-year-old girl who lives with her two sisters and father Jeroen on their beloved horse ranch, is with the YES camp, unlike Jeroen. She adores her horses, but is sick of ploughing to pay back their mortgage and longs for the life she had before the "Reset", not least so she can fulfil her dream to travel the world. But when Jeroen suddenly dies, Soetkin must reset her priorities and put her sisters and the ranch first, realising her only option is to hide Jeroen's death and lead her family to survival.

She lies to the world that Jeroen is working abroad, but as the net closes in, a secret he took to his grave is uncovered and risks destroying everything.

**INTENTION**

To avoid being separated and losing their beloved ranch, Soetkin and her sisters secretly bury their own father – an extreme choice, but one he would have wanted to keep the girls together. And it is not just her father she has to hide: Soetkin must also bury her own long-held dreams and put family responsibility before her personal ambitions, a central theme that each character will grapple with in their own way through the series.

But *The Reset* is not only a heartfelt drama about family. When Soetkin discovers that her father was hiding a notorious pro-fossil fuel bomber on the ranch, it kickstarts a gripping thriller strand which risks all her secrets being exposed and throws her into a zeitgeist debate about the future of the planet that will hugely resonate with a young adult audience.

Seen mainly through the eyes of Soetkin, *The Reset* is a thoroughly relevant coming-of-age drama about a girl in search of both her true identity and her place within her family and the wider world.



# Tuna

Thessa Meijer

*When lifeguard Zoe  
is attacked by a tongue-eating parasite,  
her teenage angst is put on edge.*

---

**FORMAT**

8 x 30'

**GENRE**

Young Adult/Comedy Horror

**AUDIENCE TARGET**

16-30 years old

**LOCATION SHOOTING**

The Netherlands

**DEVELOPMENT STAGE**

Mini-bible, pilot treatment

**SEEKING**

Development funds, producers,  
platforms





## Thessa Meijer

Writer & Director • Netherlands

After graduating with honours in 2015 from the HKU University of the Arts Utrecht, Thessa directed the mid-length film *The Day My House Fell* (2017) and the short films *The Walking Fish* (2018), *Heat* (2019) and *Nervosa* (2019).

Her work screened at several festivals including SXSW Film Festival, Sitges Film Festival, Les Arcs Film Festival and Bucheon International Fantastic Film Festival, was featured on Nowness and Vimeo Staff Pick, and earned several awards, including the Young Director Award's Special Jury Prize at Cannes Lions International Festival of Creativity 2019.

*The Walking Fish* was the Dutch submission to the 2020 Academy Awards. Apart from *Tuna*, Thessa is currently developing her debut feature *Volcano Girl*, which received a Special Mention at Les Arcs Film Festival's Talent Village 2019. In October 2020, she was selected for the 41<sup>st</sup> Cannes Cinéfondation Residency.

[meijerthessa@gmail.com](mailto:meijerthessa@gmail.com)

### SYNOPSIS

16-year-old Zoe, also called "Zootje" (Dutch diminutive meaning "little mess"), is an awkward introvert who avoids everything that could put her in the spotlight. Then one day, while eating a tuna sandwich at the outdoor swimming pool, Zoe is attacked by a tongue-eating louse.

The parasite does not only replace her tongue, it also triggers an unapologetic side of her character. This new Zootje, who now insists on being called "Zoe", is very much in touch with her instincts. She is more verbal and seeks thrills. But whenever the parasite falls asleep after a satisfying tour de force, Zootje has to clean up Zoe's mess.

As her new tongue is threatening both her physical health and her position as a lifeguard, as well as pushing her father to the edge of a midlife crisis, it becomes more difficult to hide. But the curse is also a power and Zootje might not want to get rid of it. In the end, she has to decide whether to let go of the creature or live with a dark secret that increasingly takes control of her.

### INTENTION

*Tuna* is inspired by a true horror from nature called Parasitism. A terrifying relationship between species where one organism, the parasite, lives on or inside another organism, the host, causing it harm.

This phenomenon fascinates me extremely. When looking at parasitism, I see similarities with the destructive mechanisms in ourselves and in human relationships. Both the way some parasites take over their hosts' brains, as well as the physical symptoms coming from an infection (anaemia, lack of nutrition), remind me of the effects of an eating disorder or addiction.

Through Zoe and her parasite, I explore the friction between dependency and autonomy, between destruction and an insatiable hunger for life. *Tuna's* "cotton candy horror" style enables me to tell a story where people might feel repulsed at certain times, but that is packed in humour and soft aesthetics, making it bittersweet and digestible. In future seasons I hope to introduce more teenagers with parasite infections.

### HEAD OF STUDIES



**Nicola Lusuardi**  
Scriptwriter  
& Producer • Italy

Nicola Lusuardi has been working as scriptwriter, story editor and producer for several broadcasters and production companies. From 2013 to 2019, he has been story editor and creative producer for original content 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). Since 2020, he is Head of Development for the production company The Apartment Pictures.

### TUTORS



**Francesca De Lisi**  
Scriptwriter • Italy

Francesca De Lisi graduated in Screenwriting from the Italian National Film School in 2011. Since then, she has worked for the most important Italian producers and broadcasters, including Rai, Mediaset, Sky Italia and most recently Netflix. She wrote for Sky Studios the upcoming TV series *Blocco 181*, a crime show on violent and flashy Latin gangs attempting to conquer the city of Milan. She worked on the second season of the cop show *Carlo & Malik*, produced by Cattleya and Rai, both designing the season and writing a few episodes. Currently, she works for the production company The Apartment Pictures as a Development Supervisor, and she is writing the fantasy live-action series *Nihal* for Rainbow and Colorado.



**Anne Feinsilber**  
Writer/Director  
& Producer • France

Anne Feinsilber is an award-winning writer and director as well as a screenwriting tutor at La Fémis in Paris. She directed several documentaries for French and American broadcasters. Her feature-length documentary *Requiem for Billy the Kid* (Official Selection at Cannes Film Festival 2006) was released internationally and received critical acclaim. She co-wrote the 8-episode sitcom *Lucky Day* (2021) and is currently working on a feature adaptation of philosopher Sarah Kofman's wartime memoirs.



**Simon Judd**  
Scriptwriter & Producer  
• United Kingdom

Simon has worked in script development for nearly 20 years. His career started at the BBC, before joining ITV Studios and then returning to the BBC as Head of Development for BBC Drama North in 2010. There he developed a wide range of TV series, including the multi-BAFTA winning *In the Flesh* (2013-2014), James Herbert's *The Secret of Crickley Hall*, as well as BBC1's crime series *From Darkness* (2015) and *In the Dark* (2017). In 2017 he joined Fremantle as Head of Development for Euston North and in 2019 he became Creative Director at Castlefield, where he currently works, running their distinctive and dynamic development slate and producing globally impactful and zeitgeist-defining drama.

#### PITCHING TRAINER



**Gino Ventriglia**  
Story Editor • Italy

Gino currently works as a tutor and developer for TorinoFilmLab and Venice Biennale College – Cinema. He teaches Story Structure and TV Series Writing at the Italian National Film School in Rome. He edited *Alternative Scriptwriting – Il Cinema Oltre le Regole* (BUR, 2000) and wrote the booklet *Eye – Stories of Gazes and Visions* (Fefè, 2019).

#### STAFF



**Angelica Cantisani**  
Project Manager  
& Coordinator • 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.).

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