

TFL

TorinoFilmLab
Training Development Funding

Book of Projects 2012

Script&Pitch

Audience Design

Writer's Room

The Pixel Lab

FrameWork

AdaptLab

TFL

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TorinoFilmLab

TorinoFilmLab has reached its fifth edition this year, and it is a pleasure to celebrate together with those who have supported us since the very beginning: Regione Piemonte, Comune di Torino and Ministero per i Beni e le Attività culturali.

In these years, TorinoFilmLab has grown steadily, adding programmes, activities and partners from all over Europe and the world. What in 2008 started with 2 training activities, a co-production market and a production fund, now runs 6 training activities that still all come together (except Interchange, that finds a dedicated platform at the DFC during the Dubai International Film Festival) for the TFL Meeting Event in Torino, during the Torino Film Festival.

Year after year, the support from the MEDIA and MEDIA Mundus programmes has grown and other partners have come along, helping us not only in reaching out to the world, but also concretely hosting our workshops: starting from the North, we thank Boost Hbg in Sweden, Nisi Masa, Le Groupe Ouest and Initiative Films in France, Saga Film in Romania, Malta Film Commission in Malta, Dubai Film Festival in the Emirates.

Finally this year, with the launch of AdaptLab, we have strengthened our local partnerships: Museo Nazionale del Cinema, Film Commission Torino Piemonte, FIP, Fondazione per il libro, la musica e la cultura and IBF have come together to support this new training programme.

Last but not least, our Fund: since 2008 TFL has awarded 20 films, 13 of which have been released or have entered production. Only in 2012, *Postcards from the Zoo* by Edwin was the first Indonesian film ever in competition at the Berlinale, *Children of Sarajevo* by Bosnian director Aida Begić won the Special Distinction of the Jury at Cannes' Un Certain Regard, *A Respectable Family*, by Iranian director Massoud Bakhshi, was presented in Cannes at Directors' Fortnight, and is now in French theatres, and *Leones* by Argentinian Jazmin López, was in Orizzonti Competition in Venice.

Alberto Barbera,
Chairman of the Advisory Board and Jury

Now that we are 5 years old, I must think of what I hope we can achieve for our 10th birthday. TorinoFilmLab is on the map now, but what is most important is that we become, more and more, a community of filmmakers from all around the world, sharing experiences, knowledge, successes, failures, friendships, collaborations, projects, ideas... TorinoFilmLab works to offer opportunities, to create a space where professionals in the cinema and media world can - if not find all they need, at least find useful directions. We have worked hard and will try even harder in the next years. I say we, not because I deserve *pluralis maiestatis*, but because TorinoFilmLab is already a community, where staff, tutors and trainers play a central role. Their energy and dedication are like a magnet that attracts others and inspire them to do the same: our first ever TFL Alumni Meeting in Venice was sold out in 5 hours. Alumni become themselves tutors and trainers for each other - isn't this the real core of professional training?

As I am writing, applications for our longest running programme Script&Pitch are flocking in from all over the world. This is possible because there are always new partnerships starting, institutions we team up with that help us a great deal. ARTE France is renewing the 6.000 € International Relations ARTE Prize for a S&P project in development, together with EAVE and thanks to DIFF we are able to run Interchange, we are starting a collaboration with Indian NFDC - presenting one project already in 2012, we continue working with Power to the Pixel for Writer's Room and Pixel Lab, we collaborate with EP2C, MEDIA Antenna and the Medienboard Berlin-Brandenburg for the Meeting Event, we partner in the newly launched Biennale College - Cinema micro-budget initiative with the Venice International Film Festival, IFP invites one of our projects each year to their market in New York, we are in contact with organizations in Scandinavia, Poland, Croatia, Russia and Mexico for 2013/2014. Finally, we have our curated place on a VOD platform, thanks to a partnership with UniversCiné that we hope will bring benefits to all and we continue to work successfully with FestivalScope.

Thanks to all the filmmakers that make TorinoFilmLab come alive!

Savina Neirotti, Director



internet media
partner



Jury

Alberto Barbera

Italy



Born in 1950 (Biella, Italy). Graduated in Literature in Torino, where he worked in Aiace (Associazione Amici Cinema d'Essai), from 1977 to 1989 as President. From 1980 he was film critic for several daily and news magazines, TV and radio programs. He curated several publishings including for example *François Truffaut* (La Nuova Italia, Firenze, 1976), *Leggere il cinema* (Mondadori, Milano, 1979), *Dennis Hopper* (with Davide Ferrario, Aiace, Torino, 1988), *Mohsen Makhmalbaf* (Lindau, Torino, 1996), *Kiarostami* (Electa, Milano, 2003), *Cabiria* (Il Castoro, Milano, 2006), and *Noi credevamo* (Il Castoro, Milano, 2011). From 1982 Barbera worked with Festival Internazionale Cinema Giovani (now Torino Film Festival), as General Secretary and Selection Committee member, from 1989 to 1998 as Director. From 1999 to 2001 he was Director of the Cinema Department in Biennale di Venezia. From July 2004, he is Director of Museo Nazionale del Cinema di Torino and since January 2012 he is Director of the Venice Film Festival.

Aida Begić

Bosnia-Herzegovina
FrameWork Alumni 2010



Aida Begić was born in Sarajevo in 1976. She graduated in directing at the Sarajevo Academy of Performing Arts. Her graduation film *First Death Experience* was presented at The Cinéfondation Official Selection of the 2001 Cannes Film Festival and won numerous awards at festivals worldwide. In 2003 she wrote and directed her 2nd short film *North Went Mad*. Her debut feature *Snow* was part of L'Atelier at Cannes Film Festival 2005 and premiered at Cannes 2008, Semaine de la Critique where it won the Grand Prix and 20 further festival awards from around the world. *Snow* was nominated for a European Film Award, Discovery Section. In 2009 she founded an independent production company Film House. In 2010 she wrote and directed a short fiction *Otel(o)* as part of omnibus *Unutma Beni Istanbul*. The same year she was featured in *Take 100*, a compendium of the 100 most promising emerging international directors published by Phaidon. Her 2nd feature film *Djeca* (*Children of Sarajevo*) premiered in Un Certain Regard, Official Selection of the Cannes Film Festival 2012 where it won Special Distinction of the Jury.

Vânia Catani

Brazil



Vânia Catani started her career in the late 80's, working with independent video. From the second half of the 90's on, with the so called "Brazilian Cinema Retaking", she started to focus on cinema production, while always keeping a huge interest on the independent market. In 2000, she founded Bananeira Filmes. The company has produced and co-produced over 10 feature films, among them: *The Dead Girl's Feast*, directed by Matheus Nachtergaele; having its world premiere at Cannes - Un Certain Regard; *The Clown*, the 2nd film directed by Selton Mello and produced by Bananeira Filmes, released in 2011 reaching over 1.5 million people in Brazil, being the first local film acclaimed by the critics and audience alike since a long time. It was selected to represent Brazil for the foreign Oscar's selection that year. The high artistic quality of Bananeira Filmes' projects has also been acknowledged at the most prestigious national and international film festivals. The company's productions have been screened at a total of 143 festivals in 29 countries and have been awarded 82 times.

Karel Och

Czech Republic



Karel Och (b. 1974 in Czech Republic) studied Law and graduated in Film Theory and History at Prague's Charles University. Since 2001, he has worked for the Karlovy Vary International Film Festival as a member of the selection committee. He has programmed KVIFF's documentary competition and curated tributes and retrospectives to Sam Peckinpah, John Huston and Michael Powell & Emeric Pressburger, among others.

In 2010 Och was appointed artistic director of the Karlovy Vary IFF. Och participates in the organization of the well-established Works in Progress panel (presentation of films in post-production) which, together with Pitch & Feedback presentation (Czech and Slovak film projects in development) has become the key industry event of the Karlovy Vary IFF.

Och is a member of the European Film Academy as well as FIPRESCI, and has published in numerous magazines such as Cinepur, Cinema and Iluminace.

Aditya Assarat

Thailand
FrameWork Alumni 2008



Aditya Assarat studied film at the University of Southern California. In 2004, he was invited to participate in the Sundance Director's Lab and was honored as the first recipient of the Rolex Arts Initiative mentorship to work with director Mira Nair.

In 2006 he started the company Pop Pictures to produce his debut feature *Wonderful Town*. It won the New Currents Award at Pusan and the Tiger Award at Rotterdam. It also won the 2008 National Subhanahongsa Award for Best Picture, the only time it has ever been given to an independent film.

In 2010, he directed his second feature *Hi-So* which screened at Berlin and Pusan. He also produced *Eternity* the debut feature of his assistant Sivaroj Kongsakul, which won the Tiger Award at Rotterdam in 2011 and 36, the debut feature of Nawapol Thamrongrattanarit, which won the New Currents Award at Pusan in 2012. Finally, Aditya was the recipient of the 2010 National Silpatorn Award given biennially to an individual for contribution to Thai Cinema.

Advisory Board

Ido Abram - Netherlands



Ido Abram is Director of Presentation and Communications of the EYE Film Institute Netherlands. Abram is part of EYE's management team and heads the following departments: Programming, Distribution, Education, Marketing & Communication, Press & Industry & Public Relations. EYE is both a film museum and the national film institute of the Netherlands.

Before he joined EYE, Ido was the director of the Binger Filmlab and CineMart Director at the International Film Festival Rotterdam.

Alberto Barbera - Italy



Born 1950 in Italy. Graduated in Literature in Torino and worked in Aiace (Associazione Amici Cinema d'Essai), from 1977 to 1989 as President. From 1980 he was film critic for several daily and news magazines, TV and radio. From 1982, he worked with Festival Int. Cinema Giovani (now Torino Film Festival), as General Secretary and Selection Committee member, from 1989 to 1998 as Director. From 1999 to 2001 he was Director of the Cinema Department in Biennale di Venezia. Since July 2004, he is Director of Museo Nazionale del Cinema di Torino and in January 2012 he again became Director of the Venice Film Festival.

Violeta Bava - Argentina



Born in Buenos Aires. In 2002 she received a double degree in Theory, Aesthetics and History of Cinema & Drama at Buenos Aires University. She has worked at Buenos Aires International Independent Film Festival since 1999.

Currently she is Programmer of the Festival and Co-director of BAL, a leading co-production market for Latin American films. She is founder of Ruda Cine, production company that recently produced the feature *Abrir puertas y ventanas*, winner of the Pardo d'Oro for Best Film, Pardo de Plata for Best Actress and FIPRESCI Award at Locarno Film Festival 2011.

Steve Della Casa - Italy



Born in Turin, 1953. From 1999 to 2002 he is Director of Torino Film Festival and President of European Coordination of Film Festivals. Since 2004 he is Board member of Museo Nazionale del Cinema di Torino.

Currently he is President of Film Commission Torino Piemonte and Artistic Director of RomaFictionFest. From 1994 film critic for the daily radio show *Hollywood Party* (RAI RadioTre), *La Stampa*, and several magazines like *Film TV*, *Cineforum*, *SegnoCinema*. He curates several tributes and retrospectives on Italian Cinema.

Chinlin Hsieh - France



Originating from Taiwan, Chinlin Hsieh immigrated to France in 1988. She studied piano, Fine Arts and French literature before venturing into films. Hsieh was first involved in filmmaking as assistant director and making-of operator for directors such as Hou Hsiao Hsien.

Subsequently she worked in production, acquisitions and sales for distinctive arthouse outfits such as Arena Films, The Coproduction Office, Celluloid Dreams and Soudaine Compagnie. Hsieh is currently programmer-curator at the International Film Festival Rotterdam and part of their Tiger Awards competition selection committee.

Jovan Marjanovic - Bosnia-Herzegovina



Jovan Marjanovic (LLB, MSc) is involved in Sarajevo Film Festival since 1999, as a technician and program coordinator, from 2003 till 2007 as Executive Manager of CinELink Co-prod. Market and is now on the Festival Board as Head of Industry. He has produced a number of award winning documentaries, short and feature films and serves as the National Repr. of Bosnia & Herzegovina to Eurimages since 2006, and a Member of the Board of Management of the Film Fund Sarajevo. In 2008 he earned his MSc in Film Business at Cass Business School, London, and now teaches production at the Academy of Performing Arts of the University of Sarajevo.

Marten Rabarts - New Zealand



Marten Rabarts is based in Mumbai since 2012, having been appointed new Head of Development of the National Film Development Corporation (NFDC) in India, ending his 12 years as Artistic Director for Binger Filmlab.

He started his working life as an actor and a dancer, moved into production and worked as an editor in New York and Los Angeles in the 1980s. Several years working freelance in production brought him to the PolyGram Filmed Entertainment group, when he moved to London in 1990. In 1992 Rabarts started working as Associate Producer with Working Title.

Alesia Weston - U.S.A.



Alesia Weston was recently appointed Executive Director of the Jerusalem Film Festival, Cinematheque and Israel Film Archives. From 2003-2012, she oversaw the international work of Sundance Institute's year-round Feature Film Program incl.: the international Labs, the Sundance/NHK International Filmmakers Award, the Sundance Institute Mahindra Global Filmmakers Award, and the selection and support of the international Fellows at the annual Screenwriters and Directors Labs in Utah. She was recently honored with an Industry Leadership Award by the Indian Film Festival of Los Angeles.

Alumni Meeting

Since TorinoFilmLab aims at supporting emerging talents, it necessarily does so by bringing filmmakers together. During all our programs, our participants sympathize with and support each other, confronting their visions and working on each other's projects. Often they come to the conclusion that the next workshop is simply too far away, meet on their own, and develop new joint efforts.

The idea of creative networking is at the core of TorinoFilmLab's philosophy. Our wish to foster a long-lasting community was already established with the first Alumni Meeting in 2008. Conceived as a privileged moment of the year, where filmmakers from different editions could get to know each other in a relaxed atmosphere and exchange their views on cinema – often around a specific topic – this 3-day gathering was initially for Script&Pitch participants only.

In 2012, the TorinoFilmLab Alumni Meeting was extended to include participants from all our programmes. This new event kicked off by coming together on the shores of the Lido, also collaborating with the recently launched Biennale College – Cinema, an initiative by the Venice Film Festival. As the College's focus is on micro-budget filmmaking it was naturally decided to be the topic of the year. Case studies were presented, such as Rachid Djaidani's *Rengaine* and Vasan Bala's *Peddlers* – both premiered in Cannes, intertwined with informal discussions and film screenings at the Biennale.

As the Alumni Meeting is bound to return, we hope to see you in Venice in September 2013!

Matthieu Darras, Head of Programmes



Script&Pitch & Audience Design

Welcome to the 7th edition of Script&Pitch!

We have come a long way since 2005, but we are just as excited as on the first day of this journey. Only more experienced, and even more eager to offer great opportunities of professional growth and project development to our participants.

When Script&Pitch started, in 2005, its core was script development training. After the first experiment proved to be positive we did not settle for simply repeating the initial model: over the years the programme grew through a series of gradual modifications.

At first we introduced dedicated activities for the story editor trainees, in order to enrich their experience in the course. Then we concentrated on building a network of international professionals in order to encourage the establishing of creative connections: at first through an annual Alumni Meeting, subsequently by becoming part of TorinoFilmLab. Among other things, TorinoFilmLab offers up to 6 Script&Pitch projects the chance of being further developed for another year within the FrameWork Programme.

In line with the research & development philosophy characterizing Script&Pitch, our most recent focus is on building a bridge to the potential public of a film already at an early stage of development: thanks to our Audience Design programme, inaugurated in 2011, we aim to think ahead and identify the different audiences for the selected projects, imagining how to engage and reach them, going deeper than and beyond marketing.

Script&Pitch is now much more than merely scriptwriting training. The script development, pitching, story editing, audience engagement aspects of this comprehensive programme run parallel and intertwine during 3 workshops, within which tutors, participants and trainers exchange ideas and share experiences. Today we are a 360° training, a multidisciplinary project-based lab, providing each participant with a wider vision on their project's potential.

We wish to keep nurturing talents and supporting them in the process of finding their personal storytelling voice for many years to come. In the meanwhile, we are proud to present to you the results of our annual cycle of training and development activities.

A special thank you goes to our partners in this year's endeavour: Boost Hbg and Film i Skåne, who hosted the 1st workshop in Helsingborg (Sweden), Le Groupe Ouest, who once again welcomed our participants on the beautiful coast of Brittany for the 2nd workshop in Brignogan (France), and NISI MASA. We also express our gratitude to ARTE for kindly supporting our scheme by assigning the International Relations ARTE Prize to one of the Script&Pitch projects.

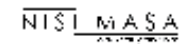
Of course we would like to sincerely thank our tutors, as well as our trainers, for their invaluable contribution. Besides, we are grateful to our staff, working hard to strengthen and enhance the programmes and ensuring the smooth running of all activities.

Last, but not least we thank you, our guests! We hope you will enjoy reading about our selection of projects in the following pages and attending the public presentations of our scriptwriters and directors, as well as our four Audience Designers.

May these stories fascinate, intrigue and mesmerize you. May they urge you to meet their writers, directors, producers, to find out more about their visions and ideas.

On behalf of the TorinoFilmLab team,

*Matthieu Darras, Head of Programmes
Olga Lamontanara, Content Manager*



Sp

Book of Projects 2012

Script&Pitch



Marietta von Hauswolff von Baumgarten - Sweden

Tutor

scriptwriter & story editor

Script consultant for mainly art house films via international development platforms and companies. Screenwriter, head of company MotherofSons: background in Drama TV, theatre, art films, production. Studied Film/TV production at the Tisch School of the Arts, N.Y.C. Member of Swedish Drama Union. Director/creative producer for transmedia project *KREV?!*, and Minister of Persuasion for the Kingdoms of Elgaland-Vargaland (KREV). She wrote the feature *Call Girl* that opened in Discovery, Toronto 2012.



Antoine Le Bos - France

Tutor

scriptwriter & story editor

After a first life as a sailor, he interrupted a PhD in Philosophy to dive into screenwriting. As a writer, he co-created the multi-broadcasted animation series *Ratz*, worked with various independent film directors like Lucile Hadzihalilovic or Atiq Rahimi, and won the Gan Foundation Prize in 2005. In 2002 he started working as a script-consultant for producers, and then as a tutor for CECI, European Short Pitch, Script&Pitch, Interchange and Cross Channel Film Lab 1 and 2. In 2006 he created Le Groupe Ouest, in Brittany.



Franz Rodenkirchen - Germany

Tutor

story editor

Franz (1963) works internationally as script consultant and tutor. He is a member of the Scouting & Selection team at TorinoFilmLab, a tutor at TFL's Script&Pitch, the Script Station of Berlinale Talent Campus, as well as the Berlinale Residency, CineLink, the co-production market of the Sarajevo Film Festival and Binger Filmlab, Amsterdam, where he also teaches a story editing workshop. He co-wrote four feature films with director Jörg Buttgerit and helped in bringing them to the screen.



Anita Voorham - Netherlands

Tutor

story editor

Anita works internationally as a freelance script consultant for feature films and TV series. She is part of TorinoFilmLab, Binger Filmlab and works as a script-editor for the Dutch public broadcaster NTR, where she is particularly involved in developing single plays with up and coming filmmakers. As a scriptwriter, she wrote for the award-winning drama series *Gooische Vrouwen*, which sold to many European countries. Anita serves on the selection committee for CineMart and the Dutch Film Fund's advisory committees for feature films and minority co-productions.



Roshanak Behesht Nedjad - Germany

Trainer

producer

Roshanak started her company Flying Moon with Helge Albers in 1999, producing art-house films with a focus on International co-productions. Among the titles are *Havana Mi Amor* (Golden Lola for Best German Documentary), *The Market* (Best Turkish Film) and *Football Under Cover* (Prix Europe Iris). Roshanak also works as an expert & consultant for organisations such as MEDIA Mundus and EKRAN, Poland. She is a member of the German as well as the European Film Academy, an EAVE graduate and group leader.



Valeria Richter - Denmark

Trainer

coordinator - story editor trainees

Valeria Richter is Head of Studies at TorinoFilmLab (FrameWork/Writer's Room/Audience Design/Story Editors & Publications) and has worked for the programme since its inception in 2008. She is an independent development producer, script consultant and tutor; currently co-producing the Swedish transmedia project *Granny's Dancing on the Table* (film/game/live-online events). She is tutor/coordinator for the POWR Baltic Stories Exchange workshop at the Baltic Event, Tallinn since 2008 and develops new workshop formats in her company, Pebble.



Sp

Love At The Time Of An Earthquake

Tommaso Capolicchio

Italy

intention

The idea of setting our story during the earthquake of L'Aquila came from imagining this traumatic event as a short circuit in the life of the three characters.

Thus the earthquake becomes a character in its own right, resulting from our protagonists' unbearable pain, and not just a natural catastrophe. Symbolically, it gives them a new life. The event of the earthquake in L'Aquila, in this case, is free of any political superstructure; it could happen anywhere in the world.

We were interested, above all, in following the fate of people who find themselves face to face with the upheaval inside them, more than with the one surrounding them. In their case, the earthquake that disseminates death, finally makes them aware of themselves, and makes their lives worth living.

When you lose the
ground beneath you,
there is only one
thing left to do:
forget what you
were and start over.

synopsis

A young North African man enraged with a country that rejects him, a lawyer involved with property sharks who has to decide between love and a career facilitated by his unhappy marriage, a young woman whose only guilt was to fall for the wrong man and wish to spend her life with him.

Nabil, Massimo, Lucia: two men and a woman whose stories, full of mistakes, self-serving choices and reckless actions, intersect on the night of the 6th of April 2009, when a terrible earthquake hits the city of L'Aquila and the Abruzzo region, causing hundreds of fatalities, severe damage and forcing thousands of people out of their homes and into tents for months.

The earthquake also separates Nabil, Massimo and Lucia. It changes their lives completely, forces them to look inside themselves, and overturns their previous roles.

Despite the events, the three seem to find a new balance until, once again, fate brings them together...

production notes

director
to be defined

co-writer
Marcello Olivieri

production company
Josei srl
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www.josei.it
info@josei.it

producer
Barbara Bruni - barbara@josei.it
Manila Mazzarini - manila@josei.it
Silvia Ricciardi - silvia@josei.it

production status
in development, seeking
co-producers and financial
partners

contact information

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Tommaso Capolicchio

Tommaso Capolicchio was born in Rome in 1972. After been selected for the scriptwriting course RAI-Script in 1997, he was a writer on the long-running TV series *Un medico in famiglia* since 1998.

He is the author of the short film *Fare bene Mikles* (directed by Christian Angeli), winner of the Foreign Press Prize "Globo d'Oro" in 2005.

He won the prestigious Solinas Prize in 2006 for Best Dramatic Script with *Un uomo da bruciare*.

In 2007 and 2009 he published the novels *Il club delle piccole morti* and *L'infiltrato*.

In 2008 he was a finalist at the Solinas Prize again with the feature film script *Phobias*.

Sp



© Pierre Tardjiman

The Wakhan Front

Clément Cogitore
France

intention

The Wakhan Front is a film treating the emergence of faith and man's coexistence with the sacred. In it, a Western, military order governed by extensive procedures and protocol is confronted with an invisible order that mysteriously interferes with the rules.

There is a "mystic element" that resists investigation, experiencing and understanding. The film presents the encounter of a group of soldiers with this resistance and the military, physical and spiritual experiences that result.

With *The Wakhan Front*, I want to show men grappling with the giddy heights of faith. I want to show man as I see him: an animal who believes and who, sustained by this belief, discovers his own nature: capable of the most abject and sublime of acts.

By treating an inexplicable phenomenon, I hope to create a physical film deeply rooted in reality, carried by characters who, collectively faced with the invisible, find themselves simultaneously downcast and uplifted, struggling in a world of ritual and invocation, a world that has become the stage of man's confrontation with the sacred.

A section of
French soldiers
in Afghanistan
experience a series
of mysterious
disappearances.

synopsis

Afghanistan 2012.

While troops are on the verge of withdrawal, Captain Antarès Bonassieu and his section are assigned a control and surveillance mission in a remote valley of the Wakhan, on the Pakistan border.

Despite their determination, Antarès and his men gradually lose control of what is supposedly a calm sector.

Then one September night, soldiers in the valley mysteriously disappear.

production notes

director
Clément Cogitore

co-writer
Thomas Bidegain

production company
Kazak Productions
9, rue Reaumur
75003 Paris
France

producer
Jean-Christophe Reymond
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production status
end of development, seeking
co-producers, early financing

total production budget
€ 2.100.000

contact information

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Clément Cogitore

Born in 1983, Clément Cogitore lives and works in Paris.

After completing his studies at the Studio National des Arts Contemporains in Fresnoy, he directed his first short film, *Chroniques*, in 2006.

In 2007, he presented *Visités* at the Locarno International Film Festival. In 2010, he was awarded the European Grand Prize for a First Film in Vevey (Switzerland) and Best Film at the Belo Horizonte Festival (Brazil) for his medium-length film *Parmi Nous*. In 2011, his documentary *Bielutine - Dans le jardin du temps* was selected for the Directors' Fortnight in Cannes.

He is currently writing his first feature-length fiction film, *The Wakhan Front*, for which he was awarded the Prix SACD de la Fondation Beaumarchais in 2012 and is currently a resident at the French Academy in Rome - Villa Medici.

Sp

Frontier

Daniel Elliott
United Kingdom

intention

Institutions are not interested in the individual. Structuring social order and governing the behaviour of the co-operative and co-opted, they are blind and unsympathetic to individual needs. I place their inherent weaknesses at the core of my central character, Joshua (24).

Frontier will chronicle the daily routine of Joshua, a British Infantry Soldier, as he strives for self-liberation as a son, soldier, father and partner. We will experience the narrative from his point-of-view as he struggles with new roles and expectations; we will be by his side throughout.

The military working-class landscape, with its isolating maleness, is one I have lived in and understand. Its universality is the root of the story I want to tell. For the under-privileged and un-nurtured the military offers a way out; but it offers no 'solution', because like other institutions it is tragically limiting.

I will draw out the paradoxes of these apparently nurturing institutions: family and military, marriage and state, which ultimately let Joshua down. I will show the violent awakening of a young man whose own flaws are compounded by those of the institutions designed to condition him.

Killing is a simple thing for the conscientious soldier.

synopsis

This Soldier serves as uncertain father to his new-born infant, as tentative lover to the baby's mother, as loyal serviceman to the father of his platoon, as the dutiful son to a needy mother.

These are not simple things for him. Nor is the burden of the wound that he conceals.

Steadfast in resolve, Joshua advances: to achieve promotion, and establish his burgeoning family unit. He is compelled to move forward, always in motion.

When a new arrival joins the platoon all of Joshua's relationships are thrown into question. His trained reflexes are inadequate. Mounting threats disarm him. He stumbles towards the security of his new family and locks on the need for promotion.

Why will life not yield to steadfastness, to professionalism, to the rules of engagement?

When the Frontier between institution and individual, between body and mind, self and belonging dissolves, the soldier must act. His whole being is threatened. And the soldier knows what to do when threatened.

production notes

director
Daniel Elliott

total production budget
€ 1.250.000

production company
Third Films,
Kingsland Church Studios
Priory Green, Byker
Newcastle upon Tyne
NE6 2DW - United Kingdom
www.thirdfilms.co.uk
office@thirdfilms.co.uk

current financial need
€ 1.060.000

contact information

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producer
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co-producer
Brocken Spectre - United Kingdom
David Smith

production status
financing



Daniel Elliott

Born in the North East of England, Daniel studied film at the University of Northumbria in Newcastle.

His graduation film *Getting There* won Best Fiction and Best Non-Fiction prizes at the Royal Television Society Awards. His next film, *Fender Bender*, won the Prix U.I.P. for Best European Short Film Award at Tampere Film Festival and was nominated for Best European Short Film at the European Academy Awards.

The Making of Parts premiered in Competition at the 63rd Venice Film Festival where he won his second Prix U.I.P. for Best European Short Film and another European Academy Award Nomination.

Jade premiered in Competition at the 59th Berlin Film Festival where it won the Silver Bear and was BAFTA Nominated for Best Short Film the following year.

Daniel's work has screened at hundreds of international film festivals and won more than 30 international awards and nominations.

Sp

La Holandesa

Daan Gielis
Netherlands

intention

La Holandesa is a film about unfulfilled desires and how an individual deals with such things.

For Maud, the desire of becoming a mother is everything. It is her oxygen; it keeps her going. But this desire compromises her sanity and begins to destroy her relationship with her life partner Frank. Not only Maud feels the pain and pressures of not having what she wants, she also starts to feel like an outsider in society. She loses her self-esteem as a woman and as a person.

On her road trip through the Chilean landscape – an important character in the film – Maud leaves a trail of pain and chaos behind her. Fortunately she invents an imaginary child, Messi, who is a positive factor in her life. But deep down inside Maud does eventually realize that Messi cannot be with her forever.

With *La Holandesa* I would like to explore how far a woman would go to get the desire of being a mother fulfilled, even if she knows it will never happen.

How do you go from (false) hope to denial and even despair and finally acceptance?

What happens
to a woman
when her desire
to become a mother
is never fulfilled?

synopsis

Maud (40) has only one desire in life: becoming a mother. Even though medical experts told her that she never will, she cannot let go of her dream.

Her boyfriend Frank (43) tries to save her and their fragile relationship by taking Maud to Chile to focus on the future. But he discovers that Maud is in denial and still believes she can have children when she tries to hide another miscarriage from him. He cannot bear seeing her destroying herself and leaves.

Alone in Chile, Maud begins to lose her grip on herself and reality. The only thought driving her is to have a child. In her desperation she invents Messi, an 8-year-old boy who keeps her company and prevents her from doing things she would regret. Messi loves her unconditionally.

But during her trip from the freezing Southern mountains to the sweltering Northern deserts of Chile, she begins to realize that she herself is the only one who can save her. So she has to let go of her dream. And Messi.

production notes

director
to be confirmed

production company
Smarthouse Films
Amstel 352
1017 AS Amsterdam - Netherlands
www.smarthousefilms.nl

producer
Danielle Guirguis
danielle@smarthousefilms.nl
M +31 6 212 43 731

production status
La Holandesa originated from the short film *Undertow* Daan wrote and Danielle produced. The project is supported by the Netherlands Film Fund and shooting is scheduled for the end of 2013. We are currently looking for a co-producer in Chile and international distribution and sales.

total production budget
€ 800.000

contact information

daanmgielis@gmail.com



Daan Gielis

After studying Film at the University of Utrecht, Daan started working for both the Netherlands Film Festival and CineMart at International Film Festival Rotterdam.

In 2000 she became Head of Publicity and Marketing for production company Motel Films. For 5 years she was responsible for the campaign of feature films by amongst others Michiel van Jaarsveld, Martin Koolhoven, Nanouk Leopold, Dorothée van den Berghe, Robert Jan Westdijk, Joram Lürsen and Fow P yng Hu. In addition she managed projects for sales agent Fortissimo, A-Film Distribution and production companies Phanta Vision and Waterland Film.

From 2005 to 2012 Daan was Head of Talent & Communications of Binger Filmlab, amongst others responsible for the scouting of new talent and a member of the selection committee.

Besides her work in the film industry Daan always had a passion for writing that lead recently to the short film *Undertow* (2011) that premiered in competition at the Netherlands Film Festival and screened in Dutch cinemas.

She is currently developing the feature film project *La Holandesa*.

Sp



No One's Boy Fernando Guzzoni

Chile

intention

The film is a reflection about the innermost space of a relationship between a father and a son, daily coexisting with violence, with the silence of a father, friendship and work relationships or with aggressions to others.

It is a reflection about death, violence, sexuality or excesses as non-dramatized, daily acts, where the characters are emotionally amputated. Characters like Jesus, who represent a new "social actor" in Chile. Young people with no ideals, sexually uninhibited, social outcasts within a system that gives them no support whatsoever. Indifferent to moralities or conventionalities, young people who work by their own logic, who are sceptical or unbelieving about what happens around them. People who are in search of a political, cultural, sexual, religious, labour identity but are not even sure if they will ever find it or if they are actually looking for it. The universe of a castrating and castrated male world.

I intend to bare a character that moves around a fragile space between evasion and loss. A young man that seems to be more an aging child.

A trip that explores the search of identity and dysfunctional human relationships.

synopsis

The intimacy of a home, a precarious bed condition, a TV on, dishes to be washed, a cold Winter in a Santiago lost between highways and industrial belts. A father and a son living in a disintegrated space.

No One's Boy tells the story of Jesus (20) who lives with his father Hector (58), a former employee in a factory who has lung cancer that prevents him from having a normal life.

Jesus is introverted. He has to deal with a monotonous and alienating job. Father and son develop an absence- and silence-based relationship. This fact determines the way in which Jesus deals with the world: unaffected, lacking emotional support or affection.

The narration shows Jesus' daily life, in which he tries to find his sexual and affective identity. It is a follow-up to his personal rapture. Along his journey we notice a fragile limit between vulnerability and violence to which he responds with his own ethics and moral.

production notes

director
Fernando Guzzoni

production company
Solita Producciones
Nocedal 6472
La Reina, Santiago
Chile

producer
Paz Urrutia
purrutiav@gmail.com
M +56 9 96791920

production status
the project is in development:
it has the Corfo Audiovisual
Development Fund; it was
selected at the Valdivia Film
Festival Promettings market
(Chile). Estimated shooting
date is March 2014

total production budget
€ 550.000

current financial need
€ 510.000

contact information

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Fernando Guzzoni

Film director and scriptwriter. In 2008 his documentary film *La Colorina* was screened in the Festival Des Films Du Monde's official competition in Montreal, won the Best Director Award in Sanfic and was awarded as Best Film at the Trieste Film Festival. The documentary participated in over 20 international festivals.

His first feature-length fiction film, *Carne de Perro*, received the award for Best Project at the Meeting of Young Filmmakers at the Biarritz Film Festival, was supported by the National Scriptwriting Fund of Chile, the Cannes Cinéfondation Residence, Fondation Groupama Gan (France), the Berlinale World Cinema Fund and the Fond Sud Cinéma (France). The film was screened in the 2012 San Sebastian Film Festival's New Directors official selection, where it won the Kutxa-New Directors Award.

He is currently developing his new film *No One's Boy*, selected at the Valdivia Promettings and winner of a Corfo Chile fund.

He is also working on a documentary about the Chilean poet Enrique Lihn. He has taught in Filmmaking Academies and directed advertising campaigns.

Sp

Polynia
Frederik Jacobi
Denmark

intention

When I was young I began to go on long solo trips into the wilderness. Sometimes for months. As I submerged myself in the terrain I realized that there is a strange connection between the inner and the outer landscape. A different kind of knowledge that is tied to the memory of a place.

I am fascinated and confused by my experiences. Sometimes I have felt a connection to nothing and everything at the same time, but when I returned to civilization, angst and darkness overwhelmed me. This is somehow the basic conflict of the film and the characters. We have spent centuries building a fortress around ourselves, both psychologically and in raw infrastructure. But what lies beneath this thin layer of reason?

The film is a mystic thriller with elements of horror and absurdism, which uses the energy of the genre to engage the audience in a story that leads to question beyond the initial mystery. In an intimate portrait of Dauphine and Gabriel we experience a descent into matter.

I am interested in the substance of the body and the physical relations between characters and the space around them. I see a cinematic potential in the membrane between the inner and the outer worlds.

Dauphine and
Gabriel are
haunted by
mystic experiences
in the Alps.

synopsis

A wealthy heiress, Dauphine (28), and her fiancé Gabriel (32) are driving home through the Alps, when they take a wrong turn and run out of gas on a desolate mountain road.

Leaving Dauphine in the car, Gabriel hikes to a nearby village for help but the landscape creeps into them and awakes a mystic connection to nature. Dauphine discovers a cave that leads into herself while Gabriel sees a creature of himself on the dark road.

They return to their fortified life in a stoic villa, but soon their lives begin to crumble as they drift deeper into the darkness of themselves. Gabriel stops going to work at his bank and aimlessly drives around in the Alps looking for the creature, while Dauphine tries to hide from savage instinct erupting in her.

They struggle to maintain an absurd facade as Dauphine's odd behavior begins to scare Gabriel. She becomes dangerous but he cannot escape the truth in her.

As the layers peel away angst, fear and desire push them to the frontiers of existence.

production notes

director
Frederik Jacobi

production companies
Fischer Film
Amager Strandvej 50
2300 Copenhagen - Denmark

Kamoli Films
Taarbaek Parcelvej 1
2930 Klampenborg - Denmark

producers
Tine Fischer
tine@fischerfilm.dk

Helle Ulsteen
helle@kamolifilms.com
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production status
1st draft script. Seeking
co-producers and finance

total production budget
€ 940.000

contact information

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Frederik Jacobi

Frederik Jacobi lives and works in Copenhagen and Los Angeles.

He comes from a background in mountaineering and long expeditions into the Arctic and Amazon. He worked as a high altitude cameraman and moved into documentaries when he met Lars Von Trier by chance in his neighbour's backyard while preparing a 2.500 km long traverse of the North Coast of Greenland. Lars convinced him to bring a camera and produced the film that got him into the Danish Film School.

After graduation he moved to New York to make video art. He returned to the Amazon and filmed scenes from the un-produced Antonioni script *Tecnicamente Dolce* for the installation *The Sound of Plants Fighting for Life*. The relationship between human and nature is a strong theme in his work, most recently explored in the film *A Million Times*, shot in the Arctic. His work includes *Brother* shot in Afghanistan for French composer Koudlam.

Frederik jumped into screenwriting with his first feature, *The Expatriate*, a noir thriller set in Port-au-Prince, written for Danish director Jørgen Leth and based on his life as a honorary consul in Haiti.

Sp



The Dog Show

Ralston G. Jover

Philippines

intention

The Dog Show story evolves from the endearing story of an old man and his reliable pet dogs doing stunt shows, into a story of a family that struggles not only to overcome urban difficulties, but also to transcend its own emotional limitations, prejudices, biases against gender role issues, family dynamics and discrimination.

It shifts gear in its point of view and finds its gem in the untarnished character of Celia, the retarded daughter. She endures her father's neglect, bears with her sibling's discrimination, and even blames herself when she could not understand why sane people constantly disagree with each other, resulting in irreconcilable differences; just like what happen to her parents when they separated.

Protracted long takes, usually panning camera works and the disorienting zoom-ins and outs, take her point of view especially when she is within the world of the dead – the public cemetery where her family lives "normally". She even sees pitch darkness as velvety and shiny. She conjures stories about witches and monsters, interpreting harsh realities in life as something bewitching, incredibly believable, therefore more bearable.

When life's
uncertainties
become delightfully
certain...

synopsis

Celia helps her father Sergio to earn a living doing dog trick shows around the city of Manila. Struggling, they save enough money in order to fetch her brother, Eddie boy, from her stepmother who abandoned them in their cemetery home. She misses her so much that she spends hours using her manicure set, alone in the bewitching stillness of the night among the abandoned open tombs.

Coming to the country, Celia and Sergio find out that Eddie is left to the relatives' care while his mother works in another place. While Sergio argues with his in-laws, Celia dresses up her brother and packs his bags. Then she engages him in a dog show performance that surprises everyone, including Sergio.

Eventually, Eddie boy's grandmother concedes to let him go. On their way home, Eddie boy is almost taken by a notorious white van of witches abducting children.

Celia saves him despite the adversities. However, she fails to save Bagwis, their beloved dog, whom the nefarious abductors have taken instead of Eddie boy.

production notes

director
Ralston Jover

production company
Queen B Production
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Stamford CT - USA
T +1 203 252 8835

producer
Bessie Badilla
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production status
pre-production

total production budget
€ 420.000

contact information

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Ralston G. Jover

Ralston G. Jover hails from Manila, where he attended Creative Writing and Film Studies at the Mowelfund Film Institute.

His first big break came in 2006 when he wrote *Kubrador (The Bet Collector)*, tackling the gambling menace called *jueteng* in the Philippines.

Then he went on to write *Manoro (The Teacher)*, about an indigenous girl who teaches a literacy program to her tribe members in preparation for the coming national elections and, in 2007, *Foster Child*, which premiered at the Cannes Film Festival's Directors' Fortnight.

In 2009, Ralston directed his first full-length film entitled *Bakal Boys (Children Metal Divers)*, about the social condition of poor children diving for scrap metals in Manila Bay. It went on festival tour, mostly in Europe, and won Best Film prizes in Vancouver, Turin, Barcelona and Lyon. It also gained Best Screenplay awards in Thessaloniki, Greece and the Skip-City D-Cinema Film Festivals in Japan.



In The Name Of The Mother

Sabrina B. Karine & Alice Vial

France

intention

In The Name Of The Mother tells of the improbable friendship between a Polish nun and a French doctor. One made an oath to God and the other to Medicine. But they have one thing in common: they define themselves through their duties.

If their differences are a source of chaos in the first place, the emergency of the situation forces them to team up. By doing so, they awaken their respective traumas and denials, forcing them to deal with who they really are. Because if the war is over when the story starts, it is not in the character's minds; their physical and psychological wounds haunt all of them with no exceptions.

In the end, this film is about defining and accepting your true identity. The French doctor helps the nuns to recover from the damages left by the rapes, as much as the girls help her to open up. The question of sensuality is also fundamental. The nuns hide their bodies under shapeless dresses, but they cannot ignore their pregnant bellies. The rapes are forever engraved in their flesh and this makes it impossible to forget.

Who are we
underneath
our uniforms?

synopsis

Poland, August 1945. The Communist Government is trying to gain control over the Catholic Church. Priests and nuns have to fight to keep their institution standing.

In a convent near Warsaw, the Mother Superior hides a heavy secret: most of the nuns are pregnant and about to deliver. They have all been raped by the Soviets eight months earlier. If the word gets out, it would mean the end of the convent.

Sister Marja (30) is not pregnant but did have a child in her youth. She hides her maternity issues under an excessive faith and rigid principles. When a delivery goes bad, she asks Doctor Mathilde for her help. The young French woman from the Red Cross finds a way to stay in the convent to help the other pregnant nuns. But Mathilde's modernity shakes up an already fragile balance.

Sister Marja loses her authority on the novices and as both women try to impose their point of view, they bring confusion among the pregnant Sisters. Some of them begin to question their calling and discover their desire for motherhood, putting the convent's public image at stake...

production notes

director
to be defined

production company
Mandarin Films
68, rue de la Folie Méricourt
75011 Paris - France
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producer
Isabelle Grellat

production status
in development;
looking for co-producers

contact information

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Alice Vial
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www.alicevial.com



Sabrina B. Karine

Sabrina B. Karine was born in 1984 in Dijon, France. She is particularly fond of movies that mix different cultures and languages. In 2005, she flew to Vancouver, Canada, where she stayed for three years (and legally!). She made a short film called *We're So Screwed*, which was nominated for Best Picture Editing at the Leo Award in 2007. Back in France, Sabrina moved to Paris. In 2009, she won the Jury Prize at the Sopadin National Screenwriting Competition with a screenplay called *Elles Dansent Seules*. She is currently working on different feature film projects, as well as TV shows.

Alice Vial

Alice Vial was born in 1986 in Paris. She studied writing and stage theatre in a Parisian Conservatory. She wrote a feature film, *Les Immortelles*, in development with Les Films du Cygne. The screenplay won a writing grant and was selected at the Sopadin National Screenwriting Competition, in 2009. She also wrote a burlesque short film for which she won a few prizes and which will be shot in February 2013. Alice and Sabrina also made a short in post-production called *French It Up!* Alice is currently working on two other features, a few series for French TV and a documentary about prostitution in Lao.

Sp

The Mountain Yaelle Kayam

Israel

intention

Every day, tourists from around the globe visit the Olive Mountain and its holy sites, unaware of the real family that is living and raising their children in a house inside the Jewish cemetery on the mountain. I was first drawn to the mountain when I heard about this family.

I am interested in exploring social dilemmas through the use of landscape, and placing my characters in extreme settings that both limit them and enable their transformation. In my short film *Diploma* (Cannes Film Festival 2009, Cinéfondation Third Prize), I followed the dilemmas and struggles of a Palestinian boy in the unique setting of the city of Hebron. Tzvia is an observer. She is drawn to a world different from her own, looking to transcend her reality.

The Mountain delves into the fundamental patriarchal dichotomy of the "righteous woman" and the "whore". It observes the tension between daily routine and a great longing for redemption, in the context of a key religious-historical site, in a politically contested zone.

Living inside the
oldest cemetery in
Jerusalem, waiting
for a prophecy to
come true, Tzvia is
looking for solace
among the ancient
tombs.

synopsis

Tzvia (30), a religious Jewish woman, lives with her husband and their four children inside the Jewish cemetery on the Mount of Olives in East Jerusalem. Their house is surrounded by headstones. Tzvia's life is made up of the routine of housework and raising the children.

During the daytime, while her husband and children are at work and school, she is left alone. She goes for walks in the cemetery.

One night, she is shocked to encounter a prostitute in this holy place, and over sequential nights, she grows familiar with this strange kind of traffic.

This turn in her life will lead Tzvia to take an unforgivable action...

production notes

director

Yaelle Kayam

production company

July August Productions
6 Beit Hilel St.
Tel Aviv 67017 - Israel
www.july-august.com
mail@jap.co.il

producer

Eilon Ratzkovsky
and Yochanan Kredon

co-producer

Windelov/Lassen ApS - Denmark
Vibeke Windeløv and Riina
Spørring Zachariassen
www.windelovlassen.com

production status

financing

total production budget

€ 437.187

contact information

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Yaelle Kayam

Between 2004 and 2006 Yaelle attended Cinema Studies at the Victorian College of the Arts Melbourne, Australia.

In 2009 she graduated from the Sam Spiegel School of Film and Television Jerusalem. Her graduation short film *Diploma* won Third Place at the Cinéfondation, Cannes Film Festival 2009. *Diploma* was screened in more than 70 festivals worldwide, won 14 international awards, was purchased for screening by Canal+ and screened at MoMA - Museum of Modern Art in New York.

Her feature script *Providence* (in development) has received the following development awards: Cinéfondation - Cannes Film Festival writing residence 2010, Berlin 24/7 Scholarship (Cooperation between Israeli Film Fund and Berlin Brandenburg Film Foundation) 2010, Sundance Institute Screenwriters' Lab 2011.

The Mountain has received the following development awards: Rehovot Women's Film Festival 2011 in collaboration with the Rabinovich Film Fund and "Gesher" Film Fund, The Jerusalem Film Fund 2012. *The Mountain* will be Yaelle Kayam's first feature film.



Do You Love Me

Lina Luzyte

Lithuania

intention

When starting to develop this story my initial intention was to take a close look at my own family, which, though always nice outwardly, seemed more and more sadistic from my current perspective.

Later on, while further developing the script, I noticed that most of the people I know have similar experiences: some in the roles of victims, others as perpetrators – or so it seemed.

Then I have come to realize that none of them were actually victims or perpetrators, but simply people living in our strange times: most of us are free to build the life we want and yet we seldom exercise this freedom. Our lives are full of longing to control and to be controlled by others. To depend on somebody and have somebody slavishly depend on us. To not be alone and to *own* somebody even though this often causes torture and pain for both.

I find this very obvious and paradoxical at the same time. Quite tragicomical in its consequences too. I am interested in exploring and examining the dynamics of human relationships in the modern times. Including myself.

Family: man, woman, girl. Existence next to each other. Solitude and hatred. What keeps them together?

synopsis

This is a story of a seemingly nice family consisting of Mother, Daughter (11) and Father. Yet, the main character of the film is their *relationship*: rather than living together, they just exist *next* to each other.

One day an explosion of a water pipe floods their downstairs neighbors' apartment. A minor, technical problem turns into a vital challenge for the family.

Constantly blamed, feeling worthless at home, Father gets into an absurd fight at work and quits his job yet keeps away this fact from his family. Unable to bear her loneliness, Mother starts flirting with a co-worker. She hates him for it, and herself. Their sensitive Daughter keeps trying to meet the constant expectations of both parents but usually fails. Secretly from her parents she keeps earthworms as her pets. The longest survival: 2 days.

In addition to all that, the wall starts to bloat as if it were alive: water has gathered in between the walls. A huge hole is made to let it dry out. Now the neighbors can perfectly hear them. Mother begins a perfect-family game but Father sabotages it. Daughter's dismay is piling up.

A question arises: how high is the price of staying together and where will this finally lead to?

production notes

director
Lina Luzyte

production company
Just A Moment
Pylimo str. 9 – 13
Vilnius LT01118 - Lithuania
www.justamoment.lt

producer
Dagne Vildziunaite
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production status
6th draft script; financing, looking for co-producers

total production budget
€ 500.000

current financial need
€ 480.000

contact information

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skype: siimcha



Lina Luzyte

Lina Luzyte was born in Vilnius, Lithuania, in 1985. In 2011, she graduated from the Lithuanian Academy of Music and Theatre with an MA in Film Directing. She has numerous writing and directing credits in advertising and film, and has worked as a First Assistant Director as well as a Casting Director on a variety of projects both in Lithuania and abroad. Recently Lina became a lecturer at the Skolvija Film Academy.

In 2009 she wrote and directed *It Would Be Splendid, Yet*, a short film about a Lithuanian woman, seeking her new identity after the country regained its independence. The film has been selected for over 15 international festivals and has won several awards.

In 2010 Lina shot a documentary about the locals of a provincial town in Byelorussia, who survive by selling soft toys to the passengers of passing trains, whilst constantly being chased by the militia.

Currently, Lina is developing her first feature film *Do You Love Me*.

Sp



I Fly
Johan Melin
Sweden

intention

I Fly is a film about heroes not being heroes, about two misfits who struggle to become free. Instead of looking at them from the outside, this story is seen through the eyes of Miriam.

I have always been very fascinated with transformation, and both Miriam and Johnny undergo a huge change during their trip. It is both a coming of age story and a road movie, but above all, it is a story about following your dreams, when everything is for the first time, when you live for your passion and are ready to die for it. It is about extremes - the great landscapes, a big journey versus the intimacy of being with only two characters throughout the whole film.

Reality stands in contrast to Miriam's connection to the bird, her dreams. I want to fill it with imagery of love, poetry, music, dancing and most of all, to make a film that is true on their terms. It will raise some questions on what is normal about our need to be a part of the society, or to rebel against it. What it means to be free.

Two Lovers on the
run throughout
Sweden, living a
dream, looking for
a missing Mother,
trying to fly.

synopsis

Miriam will soon turn 16, and she is not like anyone else. In the nights she dreams that she can fly, that she is a bird and that she will meet her Mother, who disappeared seven years ago.

In real life she is trapped - in the Swedish small town she lives in and by her overprotective Father, who holds her awakening back with anti-psychotics, and his concern that Miriam will become like her Mother.

Everything changes when she meets 19-year old Johnny, a rebel who is on the run. Miriam and Johnny fall in love and set out on a journey throughout Sweden to find Miriam's Mother. With an appetite for love, flying and trouble, it is a journey that will change their lives forever.

In the end, will Miriam be able to fly - and can their love survive?



Johan Melin

Johan Melin (1979) was born and raised in small town Herrljunga, Sweden. As a teenager he started to write and play in a punk band, and he always kept the DIY-spirit. He moved to Stockholm to make films and attend the Stockholm Film School; there he shot his trilogy about Male Loneliness, the *STHLM Trilogy*.

Johan worked as a journalist for 6 years, for G-P and Sydsvenskan. He moved to Copenhagen in 2001 to study Directing at the National Film School of Denmark. He finished his first feature while still in school, the autobiographical no-budget pic *Hate Angels*, about the strange times of being young in a small town: it debuted to rave reviews at Gothenburg Film Festival. Then his graduation short film, *Steppenwolves*, travelled across Europe.

After school he went back to his underground roots: he wrote, produced and directed the feature films *The Brightening* and *Preludium* - shot in one take, one crazy night down the streets of Nørrebro. With the support of the Danish Film Institute he wrote and directed the follow-up film *Prophecy*, completing the *CPH Trilogy*, which will be released this year.

production notes

original title

Jag Flyger

director

Johan Melin

production company

Auto Images
Monbijougatan 17e
211 53 Malmö - Sweden
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producer

Lennart Ström
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Magnus Gertten
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production status

in development; financing

total production budget

€ 1.750.000

contact information

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My First Highway

Kevin Meul

Belgium

intention

My First Highway is a dark teenage movie in which a young boy learns about love and life in the cruelest way. He tries to be a hero while he should try to be his best self.

The set-up is approachable and recognizable, but the more you get to know the characters and their motivations, the more they will get under your skin, confronting you with heavy and moral questions. Themes are guilt, revenge and the quest of finding your own identity.

The title refers to the first dangerous adventure in an adolescent life. The highway is a metaphor for an everlasting experience. This story contains great drama but also a lot of comical elements and thriller aspects. The mixture of genres is intentional, it creates contrasts that are inherent to my style, and they serve the complexity of the character's dilemmas. Main influences for this project are Gus Van Sant, Terrence Malick, Bouli Lanners and Sofia Coppola; directors that tell simple but powerful stories.

My First Highway is meant to be my personal voice and perspective on life, with a sharp focus on the inner angst of modern society. It is a tough story but told in a poetic way, or as I like to call it 'a fucked up fairy tale'.

A tale of
innocence lost,
bitter love
and murder
in a teenage world.

synopsis

Benjamin is a teenager enduring the annual family holiday on a campsite when he meets local girl Ann. Around her he feels very much alive and he falls completely in love. One drunken night she shares her terrible secret: she wants to find the man that raped her. Benjamin promises to help her get revenge, to be her hero.

They succeed in tracking this man down, there is a chaotic stand-off in which Benjamin accidentally kills him. They head back to the campsite to continue with their lives, hoping no one will find out. But as Benjamin struggles to deal with what he has done, he sees Ann returning to normal, meeting friends and having fun, and he begins to question whether her story was true. Did he murder an innocent man?

It becomes clear the police does not suspect them, they get away with it, still Benjamin is wracked by guilt. His frustrations boil over, and he becomes aggressive with Ann, frightening them both with his dark side. But she was telling the truth, and Benjamin realises that he should have been Ann's friend instead of her hero. He leaves the campsite with his family no longer a naïve boy, instead a troubled young man.

production notes

director
Kevin Meul

production company
Czar TV
Koolmijnenkaai 30
1080 Brussels
Belgium
www.czar.be
T +32 24130770

producer
Eurydice Gysel
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production status
in development

total production budget
€ 1.600.000

contact information

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Kevin Meul

Kevin Meul (1979) graduated at the Sint-Lukas Film School in Brussels in 2003. He has since been active in the Belgian film industry, mainly as a writer and/or director of short films, music videos and commercials.

He is signed to the production company Czar/Comrad operating in Brussels and Amsterdam. Kevin also directs live television shows for Sporting Telenet.

His debut short film *The Extraordinary Life of Rocky* was selected for over 80 festivals worldwide - still counting - and has won many awards (including the top prizes at the British Independent Film Festival, the Chicago International Film Festival and the Seattle International Film Festival) and is currently on the long list for the Academy Awards.

Kevin's future projects include another short film and two features that are now in different stages of development.



Sp

Parable Of A Blind Christ

Christopher Murray

Chile / France

intention

Along with the religious quest, I am attracted to the underlying personal conflict. Raphael looks forward to becoming a Christ, but slowly unveils his fragility. He is a man trying to build a life story in order to understand himself. It is a story in which the search to save others becomes a way to save oneself.

I will begin this journey in the Northern desert. The film is set in majestic timeless surroundings, which relate to the archaic myths and associated imagery from the north of Chile and the faces of its people. It is a place men explore without roads, where silence prevails and where everyone seems left to their own devices, waiting for a myth to believe in.

The film intends to reflect on how men appropriate religious tradition and make it their own in order to give their daily life some meaning. All this told via the character of Raphael, a man trying to construct his own myth, but also trying to believe his own story.

Raphael believes
he is a Christ.
Everyone takes him
for a fool.
Only a miracle
can bring back
everyone's faith.

synopsis

Raphael (30) dwells at a forlorn village in the Chilean desert. As a boy, a divine revelation forever left an impression on him. Since then he considers himself a Christ, although to many he is just the fool of the town. Raphael spends his days bearing humiliations and taking care of his father.

One evening, he finds out that Victor, his childhood friend, lies in agony at a distant place. He feels the call to perform his first miracle and decides to leave everything behind in order to save the first man that ever believed in him.

Raphael traverses the desert towns following the trail of Victor. His search quickly catches the attention of others: a young tramp decides to travel along, the leaders of a village chase him, a solitary young woman tries to seduce him, a priest attempts to bring him back to the right path of faith. Raphael heads on, confronting non-believers and preaching a word of hope as he roams lands full of misery.

The more his myth as a Christ grows, the more Raphael uncovers his solitude. Not only must he save a friend now.

production notes

original title
Parábola del Cristo Ciego

director
Christopher Murray

production companies
Jirafa
Pérez Rosales 787 of. A
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bruno@jirafa.cl

Thierry Lenouvel
thierrycinesud@noos.fr

production status
in development: 3rd draft script

total production budget
€ 500.000

current financial need
€ 490.000

contact information

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Christopher Murray

Christopher Murray (26) holds a degree in Social Communication with the title of Audiovisual Director from the Catholic University of Chile.

Right out of college, he co-directed with Pablo Carrera his first feature film: *Manuel de Ribera*, which premiered in Rotterdam 2010 kick-starting a tour around several film festivals including Viennale, BAFICI, Munich, Toulouse, Calgary and Gothenburg. The film achieved Best National Film award at Santiago International Film Festival 2010.

His cross-media documentary project *Filmic Map of a Country* (www.mafi.tv) has achieved the national fund and Official Selection at IDFA 2012, gaining international attention.

Murray is now developing his second feature film *Parable Of A Blind Christ*, supported, among others, by the Chilean "Fondo de Fomento Audiovisual" (Audiovisual Promotion Fund) and the Cannes Cinéfondation.

Sp

Iris
Laszlo Nemes
Hungary

intention

This film is intended to follow from close range its main character, Iris, allowing a very intimate approach of a drama set against a much larger historical backdrop of which we can only perceive a fraction.

As we dive into the world of a seemingly naive and innocent creature, we discover everything with her in an organic way. But as her story unfolds, disturbing elements come into the front, indicating that our knowledge of her might be much more limited. Therefore, a more volatile, unreliable flow of information reaches the viewer, as the coming-of-age story turns into a darker tale of decay, reflecting the fate of the 20th century.

Added to documentary-like realism, our visual approach will rely on an organic spatial strategy that I have been experimenting with in my short films. This way, a relatively small budget can still entail an important production value.

*A young woman
blossoms and sprouts
petals of death in
the last hours of
peace in 1914.*

synopsis

1914, Budapest. War is about to break out.

Iris, the frail young maid, is kept locked up by Leopold Brill, the man who employs her.

Sometimes, she manages to escape at night and rambles in the excited city preparing for war with amazement and fear. Iris is convinced someone or something will save her from Leopold's prison.

One night, Iris finds in the street a young soldier named Redmond, beaten and barely alive, and takes him to her little room. Nursing him back to life in secret, she discovers Redmond, at times almost like a wild animal, has been desperately searching for a love long lost – someone called Elsa who strangely resembles Iris. The girl starts pretending she is, indeed, Elsa. Redmond, soothed by her, seems to believe it.

As young girls start disappearing in the neighborhood, it appears increasingly to Iris that Redmond might be a predator on the loose. Yet, as the story of Elsa haunts their strange, blossoming relationship, Redmond becomes Iris' faithful soldier in her plans to become free.

production notes

original title
Belle Epoque (working title)

director
Laszlo Nemes

production company
Proton Cinema
Pozsonyi út 14
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T +36 1 321 8178
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producer
Viktória Petrányi
and Eszter Gyárfás

production status
in development

total production budget
€ 1.300.000

contact information

laszlo.nemes@gmail.com
skype: neverbeenproven



Laszlo Nemes

Laszlo Nemes was born in 1977 in Budapest, Hungary.

After studying History, International Relations and Screenwriting in Paris, he started working as an assistant director in France and Hungary on short and feature films.

For two years, he worked as Béla Tarr's assistant and subsequently studied film directing at New York University's Tisch School of the Arts.

His shorts have been awarded thirty prizes in more than 100 international film festivals. He is currently developing his first feature film.

Sp



Salvation Ralitza Petrova Bulgaria

intention

Salvation deals with the inability of an ordinary person to function morally in a deeply corrupt environment. How do you break away from the mould of your heritage? Is guilt an element of crime, or is it a seed of change?

Between 1989-99, the former Bulgarian Secret Service shifted its power from the political arena to the grey economy, making fraud and criminality a key to survival. Today, the fool obeys the law, and the law obeys the criminal. Gana tries to live differently to that norm at the cost of constant anxiety. She wants to be brave, to do the right thing, to be good. But something inside does not ring completely true and she knows it.

I want to explore the frail intimacy between brutality and empathy, through the moral dilemmas of a generation raised with a lost belief in goodness. I aim to depict a world where criminality wins; where you get away with murder without consequence, and a certain possibility for 'salvation' emerges from a small act of misguided love.

I envisage the film as an impressionistic, restless meditation on criminality; where time and rhythm are a vital part of our experience, always verging on the border between a nightmare and waking up.

*In a place where
you get away with
murder, all hope
rests with the noise
of your guilt.*

synopsis

Present Bulgaria. Following the brutal murder of her father, Gana (31) suffers from episodes of 'jamais vu', a terrifying feeling where the familiar seems unfamiliar. Singing in Rumen's orthodox choir appears to be the only thing that calms the fear.

At the homeless shelter where she works, corruption and crime is the norm, which seems to worsen Gana's angst. Her only reward is her clear conscience, and whatever good she can do for people in need.

One night, Rumen ends up on the street, after being conned out of his home by the moneylender Aleko. In an attempt to help her mentor and friend, Gana gets involved in a mysterious crime, where suddenly the line of whose side she is standing on becomes increasingly blurred.

What begins as a dangerous pursuit becomes a strange infatuation with the criminal Aleko, and recovery towards normality, as Gana realises beneath her angst lies a darkness she has been denying. Fear turns into guilt when she learns Rumen has taken fate into his own hands.

production notes

director
Ralitza Petrova

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producer
Rossitsa Valkanova
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production status
in development,
seeking co-producers

contact information

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Ralitza Petrova

Born in Bulgaria, Ralitza lives and works between England, Bulgaria, and France. In early life, she studied Fine Art, and later Fiction Directing at the UK's National Film and Television School.

Her films have won acclaim at film festivals such as Cannes, Berlin, San Sebastian and Karlovy Vary, as well as on numerous art platforms, including the Centre Pompidou, Paris. In 2007, she was awarded the Prix UIP, Best European Short Film at the Berlin IFF, for her film *Rotten Apple*, and later nominated for the European Film Awards.

Her most recent film, *By the Grace of God*, premiered at the Cannes Film Festival in 2009, and received the Trailblazer Award at the Edinburgh IFF.

It also received a solo DVD distribution with UK publisher Filmarmalade, and is currently in circulation at the bookstores of the British Film Institute, Tate Modern, and the Institute of Contemporary Arts.

Sp

Dead & Beautiful

David Verbeek

Netherlands

intention

There are many true stories throughout history where the super rich have gone to great extremes to escape the dullness of "the abundance of everything". One of the most striking examples is Marie Antoinette in the late 18th century, France. In the park around Château de Versailles a group of idealized "plane farm cabins" were build for miss Antoinette to play peasant life.

This is only one of many examples where the "have-it-alls" have created an imaginary experience for themselves in order to look for new sensations. Basically, *Dead & Beautiful* is a story of one of these explorations of the "have-it-alls", which goes terribly wrong.

My experiences in Shanghai are at the base of this movie. I do not know of a more restless place on earth. In recent years the so-called "second-generation-rich" in the country have drawn a lot of critical attention. The children of the first generation of Chinese that suddenly got super wealthy are infamous for a long list of inconsiderate and selfish actions.

Within this environment and with the reincarnation of the vampire genre, I think this dark version of a Marie-Antoinette-like role playing game is not so far-fetched at all...

A group of young
Beijing elites
start turning into
vampires after a
wild night out.

synopsis

A group of ultra rich Chinese youngsters wake up with vampire teeth after a night of partying. Confused and bewildered by their sudden mysterious condition, they try to find an explanation for what could have brought this on. It is hard to find a definitive answer. Was it the strange old woman they almost ran over while racing their Lamborghinis last night, or was it the mysterious blood-wine they tasted at the "ancient wines" collection?

There seems nothing to do but to simply come to terms with their new vampire identities. For a while nights partying, manipulating people and even drinking blood seem to give the thrill-seekers a whole new level of excitement and also a new sense of togetherness as a group.

Soon, however, it starts to spin out of control and the exclusive group starts to fall back onto being individuals. Also, it becomes more and more clear to some that aside from having woken up with fangs they really are not any different than before. Perhaps it is all a game?

production notes

director

David Verbeek

production company

Lemming Film
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producer

Eva Eisenloeffel
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Léontine Petit

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co-producer

Les Petites Lumières
France / China

production status

in development

contact information

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David Verbeek

David Verbeek graduated as Director at the Dutch Film Academy in 2005.

After graduation, he left for China, returning three years later with his second feature film *Shanghai Trance*; the film was selected for the Tiger Award Competition at the International Film Festival Rotterdam, as well as numerous international festivals. It was released in China in over 250 cinemas and, in late 2008, David made the front page of Dutch nationwide newspaper *De Volkskrant* for being the first Dutch director to achieve such success in China.

He shot his third feature film in Taiwan, a Dutch/French co-production: *R U There* is a multi-dimensional experience, which uses over 20% of Second Life images. It is an exploration of the virtual world in which the younger generation is so deeply immersed. The film got selected, among others, at *Un Certain Regard* in Cannes.

After that he won the Return of the Tiger Award in Rotterdam 2011 for his ultra low-budget film *Club Zeus* about a gang of gigolos in Shanghai.

Story Editors

Natasa Damnjanovic

Serbia

biography

Born in Belgrade, Serbia on June 7th 1981. In 2004 she enrolled to the Film and TV Editing Department of Faculty of Drama Arts in Belgrade. At the same time she took up producing, primarily on student, documentary and short films. She worked on several short films and documentaries as a producer and editor and edited numerous TV ads, image films, music videos, TV shows as well as one TV series.

In 2006 Natasa participated as an editor in a documentary workshop led by Miroslav Janek. In 2008 she participated as a producer in Sarajevo Talent Campus, as well as in 2011 Berlinale Talent Campus. She was nominated for the 2010 Robert Bosch Stiftung Co-production Prize with the short film project *The Name*.

In addition to freelance work since 2006 Natasa, together with a colleague of hers, runs DART film, a production company based in Belgrade. With DART she is currently developing the feature film *Humidity*, supported by Hubert Bals Fund and winner of the ARTE International Relations and Eurimages Co-production Development Awards.

intention

Ever since I was little I dreaded the idea of a nine-to-five desk job. The only thing I knew was: whatever I end up doing in life, that was not going to be it. Needless to say I wandered about a little but finally, I found my thing: film, of course. I started off as an editor and picked up producing along the way, because I always felt the urge and need to be involved in the filmmaking process from the very beginning until its end. In my student days, when the people I worked with as an editor gave me their scripts to read, they would joke that I was already editing the script. And indeed I was, editing and "story editing" without knowing at the time it was a skill to itself.

If I would have to pick one word to signify what is most important to me in whatever work I do, it would be – diversity. Being a producer/editor enables me to have multiple angles in story editing but also diversity in the projects and people I work with and the variety of voices I would like to help be heard.

Nadja Dumouchel

France

biography

Nadja's current fields of activities are script consulting, film programming, transmedia development (Pixel Lab alumna), talent scouting and journalism. As a polyglot (French, German, English, Spanish), she is dedicated to the international art house film scene. She studied Visual Culture in Brighton, Journalism and Literature in Berlin and Cinema in Valencia. She worked as a programmer and commissioning editor for ARTE's short film magazine Court-Circuit.

She was later hired by the international distribution and production company Premium Films in Paris, before going back to ARTE in the feature film section in 2010. She now contributes to the development of international film projects in collaboration with ARTE Germany, working closely with authors and directors on scripts.

She is also in charge of a short film collection produced every year by the students of Atelier Ludwigsburg-Paris (European production master class), as well as of the attached transmedia-project on ARTE Creative.

intention

As a script editor, I see my role during the development of film projects in the tradition of the ancient Greeks and their philosophical technique of maieutics: according to Socrates, the soul is pregnant and wants to give birth but requires assistance.

The "spiritual midwife's" task is all about asking the right questions and to find a way to connect to the writer's mind. The first job is to make the inner censor of the writer step back and allow limitless imagination. Dialogue and exchange then help finding a way through the labyrinth of the mind. Psychology and dramaturgy give shape to the characters and to the story. Sometimes, the script editor acts as the external memory of the screenwriter, avoiding that some of the best ideas get lost on the way.

Accompanying a story's process of gestation, its forming into worlds, words and images is a captivating task. It requires empathy, delicacy and consistency at the same time.



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"If it can be
written or thought,
it can be filmed".

(Stanley Kubrick)



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Maieutics of
filmmaking:
the screenwriter's
soul is pregnant,
requiring assistance
for delivery.

Story Editors

Nicole Gerhards

Germany

biography

Nicole Gerhards studied in Paris as well as Producing at the dffb in Berlin. In 2006, she founded NiKo Film and produced such films as *Lumber Kings*, *The Stranger in Me* and *Kill Me* and co-produced *Every Day is a Holiday*, *Double Take* and *The Prize*, which were doted with prestigious awards, screened worldwide in film festivals, and released in many countries. Nicole is a member of EAVE, ACE, the European and the German Film Academy. In 2012 Nicole was selected Cannes 'Producer on the Move' for Germany.

NiKo Film profile: exceptional films are our passion. Nothing more, nothing less. We want to tell rousing, universal stories. Stories that take us away to a different world and make us happy, if only for a moment; films bearing a distinct signature and unique identity. Our films are personal and socially relevant; they represent particular attitudes, while never forcing the issue.

intention

Development is a particularly fragile phase, but is nevertheless the basis of filmmaking. If the story fits, excellent: on to the next challenge! But if not, a good relationship between the producer and director is essential, on the one hand to challenge relentlessly, and on the other hand to trust each other deeply.

I would like to help the writers develop their stories with all the attention, openness and respect they deserve, so they become the stories that only these filmmakers can tell in that particular way. Sometimes that means taking a step back as producer and allowing things and thoughts to flow and grow.

I want to be an accomplice and build on my previous experience, have all means available in order to be able to help as much as possible for our films. It was exceptionally educational to see how the excellent script editors at TFL work and, alongside all the finesse and resources, not force things and nevertheless gently guide in new directions that the writers are allowed to discover for themselves.

Britta Krause

Germany

biography

After having started her studies at NYU's Film & Television programme, Britta Krause graduated from the London Film School with a distinction in scriptwriting.

She then worked as a writer, director and editor on short and TV-films. Her short *Fünf Minuten* won several festival awards, was screened at the Biennale di Venezia and throughout German cinemas as the official supporting film of *Run Lola Run* in 1999. Her television feature *Family Dog* was an official entry at the Munich film festival in 2001. She then returned to the short format by directing commercials.

In 2007 Britta worked as an acting coach alongside Shirin Neshat on *Women without Men* (Silver Lion/Best Director at the Biennale di Venezia 2009).

Since 2010 she has worked as a script editor with several writer/directors, amongst them Jan Zabeil (*The River Used to be a Man*, New Directors Award at San Sebastian 2011), Pia Marais (*Layla Fourie*) and Peter Dörfler (*Hol den Hasen*).

intention

Script editing to me is a holistic process. It does not only require the obvious such as knowledge of storytelling and analytical skills, but also the ability to connect with a writer in the sense that you become deeply familiar with their intentions - a pre-requisite for being a useful partner to them at all.

I see script editing as a job with great responsibility, that requires you to act as audience, a good listener and constructive critic, sometimes as protector of the material and in its best moments as a source of inspiration.



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I consider myself
the accomplice
of our authors
and directors
to help them realize
their visions.



contact

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"A writer is someone
for whom writing
is more difficult
than it is for other
people".

(Thomas Mann)

Aud

Book of Projects 2012

Audience Design

Lena Thiele - Germany

Tutor

creative director



Creative Director Lena Thiele designs media formats in the field of film, on-line, mobile and games. Previously she was running an interactive media agency and games studio as Creative Producer. In addition she works as trainer and consultant for the international media industry and teaches at universities and film schools. She was juror in the digital program (non-fiction) for the 2012 International Digital Emmy® Award. Lena Thiele holds a Masters of Arts Degree from the University of Arts, Berlin.

Valeria Richter - Denmark

Trainer

script consultant / head of studies TFL



Valeria Richter is Head of Studies at TorinoFilmLab (FrameWork/Writer's Room/ Audience Design/Story Editors & Publications) and has worked for the programme since its inception in 2008. She is an independent development producer, script consultant and tutor; currently co-producing the Swedish transmedia project *Granny's Dancing on the Table* (film/game/live-online events). She is tutor/coordinator for the POWR Baltic Stories Exchange workshop at the Baltic Event, Tallinn since 2008 and develops new workshop formats in her company, Pebble.

Audience Designers

Nicolò Gallio

Italy

biography

After graduating in Communication Sciences, Nicolò specialized in Cinema, Television and Multimedia Production at the University of Bologna, where he is now completing a PhD in Film Studies between Italy and London.

After several years in media relations, at Clab Comunicazione, and in freelance journalism, his main focus now is to design strategic solutions using digital media as a natural environment for building audiovisual content. He is member of the Media Mutations research group based in Bologna at DARvipem and he teaches how to develop web-based narrative formats with non-conventional marketing tools at Spazio Cinema multimedia labs.

He works as a freelance writer and marketing consultant, while designing his own audiovisual projects, including the participative film, *Remote*, which is going to be co-curated with filmmaker Francesco Imperato. He is also member of the team developing *That's la morte*, a documentary on the Italian cult cinema of the 1970s, written by Xavier Mendik.

intention

Conversation is the key word of today's cinema: an uninterrupted flow between the creative minds behind the film and the audiences out there. But defining where this "out there" lies is as challenging as the filming process itself.

Starting a dialogue means arranging the best solutions for the future of the film. My experience as a researcher and consultant has shown me that people expect to be engaged, share their energy and passion across platforms and devices: crowdsourcing, crowdfunding and transmedia storytelling are just the tip of this conversational iceberg.

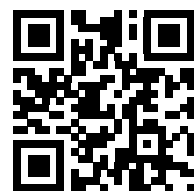
This is the main reason why having an Audience Designer on board from the beginning is a strategic asset. Marketing tools, communication skills, specific knowledge of the film industry and the digital media ecosystem, plus creative ideas and strategic approaches: this is the right mix to support and work together with the writer/director from the earliest phases of the production.



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First comes the story. The world around it grows accordingly, as strongly as the narrative carries it.



Helena Mielonen

Finland

biography

Born in 1982, Helena Mielonen is a producer of marketing and distribution based in Helsinki, Finland. She holds a Master's Degree in Cultural Management and has a strong background in organising film festivals. She has worked for several years as festival coordinator of DocPoint – Helsinki Documentary Film Festival and she also produced the Lens Politica – Film and Media Art Festival in 2007.

In 2011 she moved from festival production to films and has since then been working as a producer of marketing and distribution on several film productions in Finland. Concentrating mostly on documentaries, she has been planning and executing audience engagement strategies successfully for films distributed in Finland and abroad. She has also been an active member of NISI MASA - European Network of Young Cinema since its establishment in 2001.

intention

Everybody is talking about the digital change that is swiping over the whole film industry. Who is in, and who is out? In order not to fall behind, creative innovation is not only demanded from producers, but also from writers, directors, distributors and everybody else in the film- and media-food chain.

We must keep our eyes open for the next big change, forget about thinking only about "the product", and focus on connecting with the audience; and most important of all, we must do it as early on as possible!

Reaching audiences already at an early stage of production does not only mean bigger income in terms of ticket sales, it can also deepen the message of the film and create genuine impact and awareness about the subject that the filmmaker wants to tackle artistically. I believe in quality over quantity, also with audiences. The more truthful the planned target audience is for the film, despite its size, the stronger the impact of the film will be. And soon enough you will have an audience who will be doing the work, not for you, but with you.



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A film begins to exist only when it has an audience.



Audience Designers

Juan M. Morali

Spain

biography

My Audience Designer role within TorinoFilmLab is the result of many different "things" happening these last 18 years. Very different. We all like to label things in order to understand them quickly, but labels only say so much in conveying the sum of our experiences...

I graduated from University of Texas at Austin with Theatre & Literature degrees and soon was asked to create "events", giving my theatrical talent a "commercial" approach. After being hired as Artistic Director for Canal+ Events, I worked in project development, product marketing and film distribution. Whether as Marketing Director, Production Manager or Artistic Director, I have always been in touch with the projects' intentions and needs.

I like to think that my talent lies in bringing together a wide experience in different arenas: film, television, independent & musical theatre and corporate events are some of the different "products" I have been lucky to analyze and experience from within. This panoramic vision of the industry prepares me for the next step: Audience Design. Nice label. Isn't it?

intention

When working as Advertising Manager in Via Digital in 1997 I worked on interactive advertising and became interested in how technology would model narrative and the audience's perceptions. Since then, audiences are increasingly processing multiple and simultaneous information more efficiently; demanding a greater complexity of the media (and sometimes the message).

Team creation is essential when trying to appeal and entice a diverse, fragmented and dispersed audience. I would like to help writing and producing teams to identify, highlight and enhance all the elements in their storyworlds and scripts that may become valuable communication tools. Generating audience participation and engagement with the story will make the film expand and create an impact where it will be best received. Bringing in audience analysis earlier in the project development process will give us all the opportunities to bring content and audience together, to relate and come to terms with each other. I am delighted to be in TorinoFilmLab and be part of it.

Riina Spørring Zachariassen

Denmark

biography

Riina Spørring Zachariassen works with producers Vibeke Windeløv and Stinna Lassen at Windelov/Lassen and Windelov/Lassen Interactive and organizes the industry activities and art exhibitions of the CPH PIX Film Festival.

At Windelov/Lassen she currently works as Producer on co-productions and as Assistant Producer in Windelov/Lassen Interactive. With CPH PIX she most recently launched the PIX Sessions in 2012, a forum where filmmakers can discuss the creative process, the directorial role and cinema, under the auspices of experienced directors such as Fred Kelemen and Yorgos Lanthimos.

With a background in politics and a BA in Law, she joined Copenhagen Film Festivals as a volunteer in 2006 when she could not afford a film pass. Subsequently she obtained her Master's Degree in EU Law alongside working with all 3 festivals of the organisation: CPH PIX, CPH:DOX and BUSTER, focusing on industry activities. She also did an internship with NY distributor Kino Lorber.

intention

After years of working mainly with the marketing and distribution of films, I have often wondered why this crucial part is not integrated at an earlier stage of filmmaking, especially for the independent filmmakers, who have to work harder than anyone else to not only make their films, but also to make them stand out, as a huge number of films are made each year.

My intention as an Audience Designer is to work individually with filmmakers to identify an audience, and to connect and stay connected with that audience, as a natural part of their process - on the basis of how they work, what access they have to the general audience already, what their track records are, where their past films have been and what their possible goals are.

The overall aim of this is to empower filmmakers in a distribution context that often proves inadequate for the independent filmmakers, and to help them find the audiences that in turn may enable them to keep making films.



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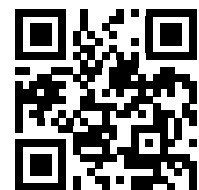
*Every story has
a potential
audience and offers
opportunities to
attract and engage
fans in many ways.
Let's discover them.*



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*To have an audience
is the simplest way
for independent
filmmakers to make
and keep making
films.*



Writer's Room & Pixel Lab

Welcome to the 2nd year of the TorinoFilmLab Writer's Room, a group development workshop centred on one transmedia project. The philosophy behind the Writer's Room is one of diversity of experience, generosity in collaboration, narrative exploration, and multi-disciplinary approaches to the development of a story universe that aims to present different aspects of its stories and characters on a carefully chosen combination of media platforms.

The group consists of the project's author, a team of developers, who are key partners in the development, based on their particular experience and talent, and the Writer's Room tutor, Gino Ventriglia. Our TFL-partner, Power to the Pixel, also takes part in the development work with Liz Rosenthal attached. Each year, a guest trainer joins the Room, invited with regard to each project's particular needs, and this year Martin Ericsson shared his vast game design experience with us.

Sequence, US-based author Adam Sigel's project, includes a feature film, and among other things, a game with several elements, one being live events, and you, our dear audience, can expect a taste of just that during our days in Torino. The team are preparing a Flashmob event, which will happen *before* their presentation on November 27th, where you will also meet this year's extremely motivated and generous developers, who represent 5 different countries: Adam, Aliya, Laura, Lee and Suvi! You will find their bios on the coming pages.

In a time where narrative structures are explored on a multitude of digital platforms, and audience engagement is expected on at least some level, the Writer's Room creates a safe and open space to experiment and explore the concrete opportunities and challenges of developing a transmedia story universe hands-on.

We therefore value our continued partnership with Liz Rosenthal and Tishna Molla, Power to the Pixel, and are very pleased to also present 2 exciting transmedia projects from The Pixel Lab this year, which both have a feature film as one of their main elements.

Writer's Room took place alongside the TFL Script&Pitch workshop this year and we therefore want to thank the partners who hosted us so splendidly: Boost Hbg and Film i Skåne in Helsingborg, Sweden, and Le Groupe Ouest in Brignogan, France.

We look forward to introducing new developments in 2013, especially since we have opened the Writer's Room up to develop 2 transmedia projects in its coming 3rd edition.

Come and join the *Sequence* with us!

Valeria Richter, Head of Studies



Writer's Room

Book of Projects 2012

Writer's Room



Gino Ventriglia - Italy

Tutor

scriptwriter & story editor

Gino is based in Rome. He works as a story editor and tutor for TorinoFilmLab, as well as for other international development programs such as POWR at the Baltic Event and the Jerusalem Film Lab. He teaches drama writing at the Centro Sperimentale di Cinematografia, the Italian National School of Cinema. He has written screenplays for cinema and television, both for independent companies and broadcasters. Recently, his interests have been focused on transmedia storytelling.



Martin Ericsson, aka. Elricsson - Sweden

Trainer

game designer

Designer, game runner and writer of more than twenty pieces of participative art ranging from live-action fan events to the creation of Emmy (R) Award Winning *The Truth About Marika*, the world's first fully integrated participation drama. His design philosophy is based on letting participants shape his stories from the inside. Currently Ericsson is expanding his company Bardo to allow more clients to benefit from his methodologies.



Valeria Richter - Denmark

Trainer

script consultant & head of studies TFL

Valeria Richter is Head of Studies at TorinoFilmLab (FrameWork/Writer's Room/ Audience Design/Story Editors & Publications) and has worked for the programme since its inception in 2008. She is an independent development producer, script consultant and tutor; currently co-producing the Swedish transmedia project *Granny's Dancing on the Table* (film/game/live-online events). She is tutor/coordinator for the POWR Baltic Stories Exchange workshop at the Baltic Event, Tallinn since 2008 and develops new workshop formats in her company, Pebble.



Liz Rosenthal - United Kingdom

Trainer

founder & CEO of Power to the Pixel

An early advocate and pioneer of cross-media and digital innovation, Liz is founder and CEO of Power to the Pixel, a leading international cross-media organisation. Amongst its many activities, PttP runs the renowned annual Cross-Media Forum in London, connecting the film and media industries with key international innovators in a conference, the only dedicated international cross-media market, The Pixel Market and a Think Tank. PttP also runs The Pixel Lab, a unique project-focused business development course for European cross-media properties.

Sequence

Adam Sigel

U.S.A.

biography

Adam Sigel is a writer and producer living in Los Angeles, working across multiple entertainment platforms. Currently, Adam is writing and producing *The Red Book*, an action web-series for John Woo's company Lion Rock Productions. He is developing a pilot entitled *The Window* with Kickstart Entertainment and recently started a new project with the National Film Board of Canada.

Previously, he served as a writing consultant and story editor for Steven Spielberg on his video game project for Electronic Arts and was a writer/producer of the award-winning web/mobile interactive series *Afterworld* for Electric Farm Entertainment and distributed by Sony International TV. His list of credits include feature films and TV series for companies such as Alcon Entertainment, Sony Pictures Entertainment, 20th Century Fox, Paramount among others. He has developed on-line video games and digital content for Disney, Microsoft, Activision, Cisco, Johnson & Johnson, Sony/Columbia Tri-Star, Suzuki, GE and NBC/Universal.

synopsis

Have you ever considered what it might be like to have psychic abilities? This "what if" concept has wider implications than it might first appear, and requires a more immersive experience in order to comprehend. Thus, I present *Sequence*, an integrated, social, pervasive game and film experience about how we come to perceive ourselves and the world around us. In particular I am interested in how this self-awareness impacts the way we process extreme events in our lives: from the traumatic to the awe-inspiring, encompassing what is both remarkable and heinous about human potential.

The tone of the project reflects a kind of duality: on one hand, it is self-reflective in nature, on matters as poignant as the awakening to our own existence and how we interrelate with the world around us. At the same time, it expresses the playfulness of seeking new adventures and sharing these experiences with others. This combination elicits a kind of excitement and inspiration that goes to the heart of the project. *Sequence* deals with these themes in the context of a variety of paranormal beliefs and the communities that follow them. The telling of these stories across multiple platforms, literally revealing the narrative through a variety of experiences, helps to reinforce the project's central theme of perception.



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sequencetheexperience

If humans could
develop psychic
powers, how would
it change the way
they see the world?
And how would
this new perception
of reality change
them?



The user experience of *Sequence* is carried out in three phases. Phase one includes the release of a social game with pervasive elements that claims to help the user develop psychic abilities. The next phase is the release of a feature film with the simultaneous release of new levels of the game that reveal a larger mythology. These will introduce the fictional creator of *Sequence* – a mysterious institute in Australia – and expand the game's storyverse. Phase three begins as the game is revealed to be more than just a game: it is a social experiment utilizing ancient knowledge mixed with modern technology for the purpose of raising global consciousness.

The film tells the story of a group of strangers, all struggling with personal issues, who embark on a journey across the globe after having a life-altering experience. The group is lead by a French man, Julien Dassard (Jules), a single father of a 9-year-old girl, Izzy, who is dealing with a family conflict after her mother is diagnosed with Alzheimer's. Amazingly, Jules develops unique psychic abilities after he begins to play an on-line game called *Sequence*. He and Izzy meet a Canadian woman named Julia Townsend who has had a similar experience after playing the game, which has caused her to reevaluate and radically alter her life. Thus "awakened," they decide to embark on a journey to learn the origin of the game and meet other players who have had similar life-changing events. They eventually make their way to the Australian outback, where they learn about an institute involved in anthropological "psychotronic" studies. Jules undergoes a transformative experience when he and the others perform a ritual and reach the final stage of the game. When the journey is completed, he and the others will return to their old lives, but with a very new way of perceiving the world.

artist statement

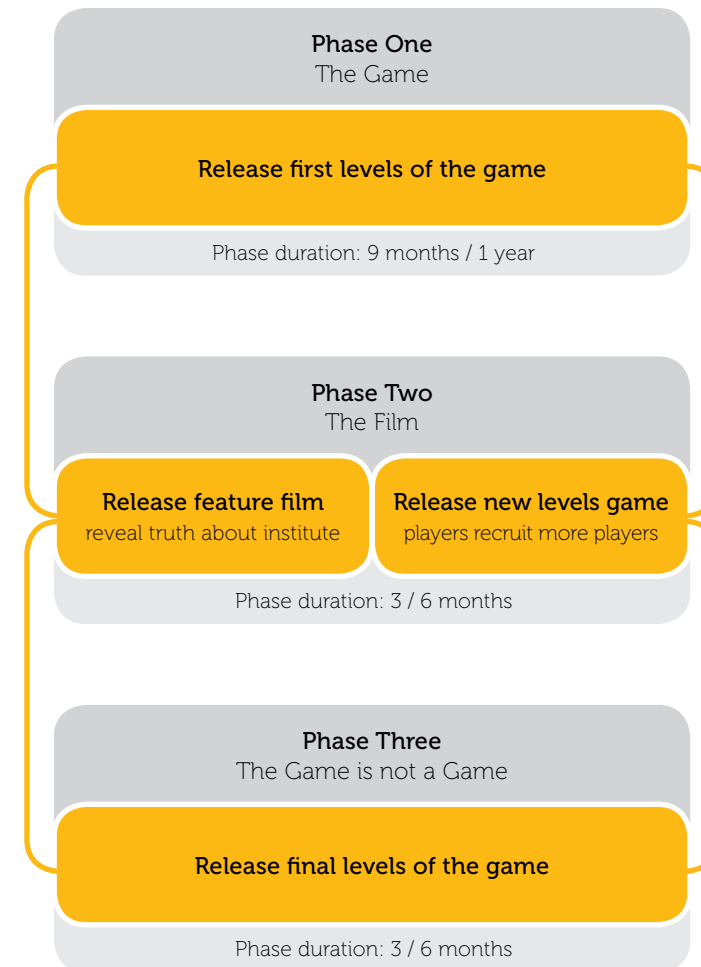
My purpose in creating *Sequence* is to use the topic of psychic phenomena to challenge the way we see ourselves and the world around us. Perception is key to how we come to accept the reality of our existence, and I am deeply fascinated by where the journey to acquire this insight may lead us. As an artist who works across multiple platforms, I am also interested in developing immersive experiences that transform the viewer into a user.

Sequence

But this project goes even deeper for me, touching upon an earlier time in my life when I felt connected to the world in every different way. Growing up as one of five children with little supervision, I felt alone most of the time, spending my days exploring a rich fantasy life in my head. Games and adventures were lived out in the ravines behind my house, where everything was intuitive and interconnected – a world where trees and animals would speak to me, and everything I would imagine could manifest before my eyes. It was the purest form of creativity expressed within a totally unified storyverse that had no end and no limit.

I intend to use a process of narrative immersion to ride the line between what is seen as fantasy and reality. So while some may view the game as a series of authentic exercises that really do improve psychic abilities, others will find it a fun and playful way to experience the concepts and beliefs around the paranormal. The feature film (that will clearly be a work of fiction) will be a classic linear narrative, offering an emotional touchpoint around the central themes of the project. Ultimately, all of the components will synthesize into an experience where former "make-believers" like me can step back into a world where magical realism still exists. My aim is to express this in a way that is neither cloyingly New Age nor cynically exploitative of people of faith. *Sequence* is intended for the believers and non-believers alike, who are willing to step back and consider the possibilities of human potential. Essentially, it is a multifaceted story about how we humans come to find meaning in our lives.

User Experience Flow



Aliya Curmally

India

biography

Aliya is, amongst other things, a writer for film, theatre, and television in Mumbai. Her writing debut was a 50-minute English musical theatre piece produced and performed December 2011, while her first feature-length screenplay enters pre-production.

Formerly she has worked in all aspects of Indian film production and distribution, from 2003 to 2010, with a spectrum of companies among which Adlab Films, the country's largest integrated entertainment group at the time, and she ran two editions of a film market for the National Film Development Corporation of India.

Aliya has a strong belief in interdisciplinary thought and practice. She graduated *magna cum laude* from Bryn Mawr College, Pennsylvania, with a degree in the Growth & Structure of Cities and a dissertation on representations of American urban life in comic books. She continues to be involved with promoting and developing contemporary arts & performance activities such as the cross-platform project the Unbox Festival (New Delhi, India).

intention

I am deeply interested to see what is new in the world but currently being ignored in India by a regimented and well-entrenched mainstream.

What I observed in the revival of Indian 'off-Bollywood' filmmaking while working at the very heart of it was that it was as much about the novelty of story as it was about the desire for novelty of form. Therefore I believe that there are lots of opportunities and a fun challenge to let the imagination run wild and create new avenues – on the ground or on the mobile device – to entertain and engage my future audience.

I believe that collaboration in the right spirit of openness brings about all kinds of unprecedented excellence and success.

I also believe strongly that one must live globally and co-create our world-view in our media and what will go on to become our future cultural practices. And I believe that stories and experiences, not laws, are the only way to bring about any kind of change to people.

Laura D'Asta

Italy

biography

Laura is a London-based Italian Producer and Art Director with an interest in the experimental, and a passion about pushing boundaries in filmmaking. Graduated with honors in Foreign Languages & Literature, specializing in Film & Theatre studies, she speaks five languages fluently.

Her career started in Italy and Germany where she joined a publishing-production company, minimum fax, to work on the TV docu-series *Scrivere/NY (Writing/NY)* and the feature film *Il Lato Sbagliato del Ponte (The Wrong Side of the Bridge)*.

Since her move to the UK, she has been working on highly acclaimed productions for independent companies such as Pulse Films, Zig Zag Productions and Channel4 Creative, and on feature-films like *Una Noche* by Lucy Mulloy shot in Cuba. Laura works with British film director Daniel Mulloy, whom she has followed through every stage, from development to distribution, of his multi-awarded films such as *Son, Baby* (UKFC/Film4) and the recent *Atis* for the UN.

intention

Exploring ways to combine art forms, genres and extend creative possibilities has brought me to be involved in international interdisciplinary projects. Alongside filmmaking, I am actively involved in dance and theatre. Some of my credits include: Stage and General Manager for the Rambert Dance Company (XV International Dance Festival, Rome), *Sweet Venues* at The Edinburgh Festival Fringe, and the dance-film *Crystal Delays*.

I strongly believe in experimenting with new forms of storytelling through immersive, interactive, integrated participatory experiences, which I hope in turn will be a conduit for bridging cultures across the globe. One of my next projects is the pervasive drama *The Memory Dealer*, director Rik Lander, funded by the Arts Council England.

It fascinates me how native transmedia expands the concept of storytelling into entertainment and new technologies, and I am interested in exploring the potential of this in contexts that particularly interest me, such as Europe or the emerging markets of South-America and Africa.



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Integrating
technology and
consumer practices
into storytelling
to up the overall
emotional experience.



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Expanding the senses
through storytelling,
taking native
transmedia
to new heights.

Ádám Dobay

Hungary

biography

Ádám writes for film, TV, and new forms of visual narratives. Based in Budapest, Hungary, he has worked in a diverse range of fields from screenwriting through journalism and game design to contemporary culture research.

Majoring in Film History and Theory at the University of Budapest, he concurrently studied comparative mythology. He was also translator and assistant to therapists, complementing his theoretical studies with field experience on the workings of the human psyche. Adam has published several articles in print and digital media on film, mythology, social phenomena and subcultures, and has held over 300 lectures since 2008.

Most notably, Adam was creator and producer of the documentary series *The Myth Within*, and has worked on six episodes of the *Amazing Race* franchise. Recently, he was head writer and in-show software creator for Hungarian web series *Gimi*. He serves as editor-in-chief for game development magazine *KlikDisc*, and is a lecturer at the Dharma Gate Buddhist College.

intention

When viewed as psychological processes, mythic stories become infinitely more accessible, and offer insights from beyond the father quest and the hero's journey, from parts of the human experience that we rarely visit in our narratives: going through hell and heaven and coming back, transitions of consciousness, shattering illusions of duality, experiencing the mystery of being alive - core story principles that point beyond the mundane.

But for narratives to thrive they have to align with the zeitgeist. So I keep the senses open for insights, explore both inside and out, build on experience, balance personal with local and global. I let the story go and take its shape, find its expression in any media, however unexpected. The work is done when audiences resonate with story worlds and can leave their world's noise behind, immersing themselves fully.

Work is best when same as play, either alone, in conversations on the go or in simultaneous Google Docs sessions with my long-time co-author.

Suvi Andrea Helminen

Denmark

biography

Suvi was born and raised in Copenhagen, Denmark, of Finnish and American parents. She graduated from The National Film School of Denmark's Documentary department in 2003. After she worked as a freelancer for various companies and directed several award winning documentaries. Her works include: *Turf War in No Man's Land* (prod. Nordlys Film/Minerva Film, 2009), *On the Way to Paradise* (prod. Magic Hour Films, 2007), *Love and Broken Glass* (prod. Nordlys Film, 2006), *Land of Mist* (prod. National Film School of Denmark 2003).

Other work experience involves photography, editing and teaching. For several years Suvi was the coordinator of the documentary department at the integration project, C:NTACT. She worked as an editor for television, documentaries and web, and also works as a field producer and photographer for DR television.

Suvi is currently working on an interactive documentary, *48 Hour Games* (prod. Minerva Film/KnapNok Games), launched on-line in November 2012.

intention

In my life as a documentary filmmaker, I have always had the desire to grasp the whole world in a simple story; or maybe even the entire universe! Of course this is not possible, because I am merely human and limited by my own view points.

Over the years, I have often been told to simplify my stories to fit them into the tradition of linear storytelling. At the same time I still try to keep an undertone of complexity, because there is a reality that we see, but there are also all those things that we do not understand. A film can convey a subtle feeling of this great unknown, through an image, a gaze or a sound that resonates with us. These moments have to be left unexplained.

Moving into the transmedia area in a way brings me closer to this basic desire, because it enables me to work with multiple layered storytelling in a playful way. Transmedia universes are complex by nature. They balance between the virtual, the fictional and the real, and as a storyteller I become a navigator between these worlds, together with others.



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Throw plot in
the blender and
let it dance:
drama & comedy,
myths & insights,
contemporary &
ancient.



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To a certain extent
nothing is real, and
at the same time
everything is real.
In cross-media we
embrace this.

Lee Thomas

United Kingdom

biography

Following numerous co-production film credits, in various roles, Lee joined Lunar Films in 2005 as a production executive moving to Big Talk Productions in 2007 as the company's Digital Strategy Director.

Lee worked directly for Edgar Wright on the development, production and marketing of *Scott Pilgrim Vs. The World* from 2008 to 2010 as Multimedia Consultant. He subsequently fulfilled a similar role on Greg Mottola's *Paul*, Joe Cornish's *Attack The Block*, James Griffiths' *Cuban Fury* and Ben Wheatley's *Sightseers*. Lee continues to work on all of Big Talk's Film & TV projects. He is currently investigating brand expansion for Left Bank Pictures' Sky and Cinemax HBO co-produced *Strike Back*.

He runs sites for entertainment personalities, Film & TV properties, and designs bespoke marketing sites for a wide range of digital agencies and studios on a freelance basis.

He can be googled under his pseudonym londonfilmgeek or found on an archery range with his trusty bow & arrow.

intention

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Disrupt,
disrupt,
disrupt.

Pixel PX

Book of Projects 2012

The Pixel Lab



Px



Loud

writer & director: **Aneta Lesnikovska**

game play architect: **Nicklas Nygren**

Macedonia / Netherlands / Germany

synopsis

Loud is a story about a hyper sensitive boy, Philip, who takes impulsive action and deafens himself to make the loudness and aggressiveness of the world around him stop.

The story is told through his perspective, as a grown up man who can "switch off" the world around him whenever he wants or needs to. Once he switches off, we're left with his unique vision and experience of the "plugged out" world around him.

Philip's inner world and his way of dealing with the world around him is the driving force that leads the viewer through the story.

What do you do
when the world
gets too loud?

stage & structure

Loud is a transmedia project that consists of a feature film/mobile app/ game and a live installation.

In *Loud*, perception is the central and binding concept. The film focuses on the experiences of the protagonist, Philip, who deafens himself as a child and in that way takes control of the world around him. The transmedia aspect of this story is created from a comprehensive vision with a thoughtful coherence between the different elements.

In terms of content, the overarching theme of the project is the question:

"What do you do when the world gets too loud?"

The theme question is actually a research question, which nowadays has extraordinary relevance and can be very intriguing. The research covers the aspect of how we hear/listen and communicate, as well as for what and when we tune in or switch off? All this is explored within the narrative framework of a multi-platform story world.

The loudness is investigated in the literal and figurative sense of the word. In a world where the richness or abundance of information and its explosive growth gives opportunities for ongoing communication, a fundamental change in the way people exchange information and interact with each other has been created.

The *Loud* story world is produced in an organic way and has the potential to grow along with the amount of interaction. For example the game targets the online and the gaming audience/participants and will initially be developed in a multiplayer basal form. On the basis of interest, involvement and feedback from participants it will expand and develop further. The live event provides an exclusive individual experience in the outside physical world, in carefully chosen locations. Here the audience has a chance to plug into the mobile or game world later on, once they scan the QR code and get the app and/or the game.



Aneta Lesnikovska
writer & director

Aneta Lesnikovska was born in loud Macedonia and graduated in Audiovisual Design and New Media at the Gerrit Rietveld Academy in Amsterdam.

In her last year she was selected as exchange student for Film and New Media at Cooper Union, New York. Her first mockumentary *Does it hurt?* - the first Balkan Dogma - was selected for the Berlinale Talent Campus, nominated for a Tiger Award at the International Film Festival in Rotterdam 2007, and won the Special Jury Award for innovative filmmaking at the BIFF. Her mockumentary debut had 15 million views on the IFFR YouTube channel.

Currently she is working as guest teacher at the MA department of the Dutch National Film School and established the mediazoo.eu transmedia company.

financing & development

The live installation *Loud* was launched in May 2012 in collaboration with EYE Dutch Film Institute and it was fully financed by Amsterdam Art Fund; it has had more than 35.000 visitors so far; and it will also take part in art fairs and be presented at festivals where the film will be screened later. The film is in the development stage; it has already € 200.000 in place from the Macedonian Film Fund; € 17.000 scenario development from the Dutch Film Fund and € 28.000 via MEDIA development support. The mobile app is also in development stage; we are currently seeking strategic advisors and investors. The multiplayer game is in development stage; € 5.000 is in place from a private investor; at the end of 2012 there will be a crowdsourcing and crowdfunding trajectory.

Loud

writer & director: **Aneta Lesnikovska**

game play architect: **Nicklas Nygren**

Macedonia / Netherlands / Germany

audience & distribution

Our goal is to question and create awareness for the Loud(ness) of the world around us and explore the ways to incite people to contemplate, participate and spread the word. Our core target audience are the digital Immigrants: urban, higher educated people born before 1980, both male and female, with an interest in arts, culture and technology.

Niche audiences are: *People concerned with noise pollution (Geluidsvervuilings actiegroepen)*. Noise pollution leads to stress; diminishing of mental wellbeing, feelings of anxiousness, being chased and even aggression. Several forums and blogs address this problem on the Internet. *Deaf and hearing-impaired*. According to the research* from the Institute of Hearing Research (IHR) in the UK, in 2005 there were **81 million people with hearing problems in Europe...** "By the year 2015 there will be 90 million people with hearing loss in Europe. This means that more than 1 in 7 people will have a hearing problem".

How to reach the audience/participants?

The main tool used to reach out to the target groups is the Internet. The interaction with the audience in the marketing segment of this project goes hand in hand with the creative development process; we send out a message ('what do you do when the world gets too loud'), ask people to respond by choosing - even if they choose to do nothing - and according to their reactions, we handle the further steps. How? By tracking what they do or don't do and using that information for the overall project and marketing development. Also, we use a more "classic" social network reach out; AKA Film creates a Facebook open contest for artists to create the look and feel of the *Loud* promo materials. The Facebook community can vote for the best design/promo and the winner will

get a money reward to make it. The results of the artistic vision of *Loud* (made by the invited artists) will be placed online as well as all around the city, cinemas, in café bars, book stores, cultural centres, libraries etc. When producing the feature we will share segments of the film on sites like YouTube, Vimeo, create a channel and place Twitter shout outs etc. As the release date of the feature film gets closer, we will also activate the more traditional press coverage in the printed, online and TV media. The distribution will be done on a non-exclusive base with the release of the feature film being (almost) parallel on VOD, online channels and cinema. In this way the audience gets the chance to see the film without any restrictions set by the "gate keepers". During all the marketing and distribution activities, our strategy is to use collaborative partnerships with broadcasters/cable companies and other media content producers/distributors, exchanging the relevant network and expertise allowing us to get the maximum results and to learn by using the data of the audience participation/behaviour.

**Research done by Professor Adrian Davis, people aged 18+ will have bilateral hearing impairment at 25 DB hearing level and above in EU and other European countries.*

production notes

original title

Loud

production company

AKA Film

film@akafilm.com

www.akafilm.com

co-producers

MEDIAZOO / Family Affair

total production budget

€ 990.000

current financial need

€ 500.000

production status

development/financing



Nicklas Nygren game play architect

Nicklas Nygren was born and lives in the strange and foresty lands of Umeå, Northern Sweden.

Under the name Niffas, he has created a two-dimensional platform for games like *Within a Deep Forest* and *Knytt*, as well as some independent story-driven titles like *Saira* and *NightSky*.

KnapNok Games ApS

(Copenhagen Game Productions ApS)

Their main work in the past two and a half years has involved developing revolutionary motion controlled party games that focus on the performance aspects of play encouraging the players to look at, touch and interact directly with each other.

An example of their developed physical party games is the award winning *B.U.T.T.O.N.* for Steam and XBLIG, and WiiWare game *Paint Splash*.

With Aneta Lesnikovska they also took part in her Games meet Film research for *Loud*.



Px



ZERU / White Skin Dark Fate

creative producer/writer: **Laurent Nègre**
graphic artist: **JP Kalonji**
producer: **Dan Wechsler**
Switzerland

synopsis

Set on a business trip to Tanzania, a restless Afro-American financier is confronted with the horror of the lives of Albinos, persecuted and murdered by sorcery networks. His path will cross that of a child, hunted like an animal because of the colour of his skin. Called to choose between indifference and action, he'll see his routine trip soon turn into a terrifying nightmare.

The ZERU project is meant to raise awareness on the persecution of Albino people in Africa. It is a transmedia project based on 3 major platforms: **Interactive Graphic Novel / Web Documentary / Feature Film.**

Context: It's a widespread belief in many African countries that Albino body parts can be used to create charms that bring prosperity and health to their owners. These superstitious beliefs are the source of a highly profitable trade that implicates many levels of the society and put the Albino community in constant danger. About 170.000 people with albinism live in Tanzania today. None of them can walk in peace. Among recent incidents, last May, in the Arusha region, Tanzania, the corpse of a 25-year-old man was discovered. His face, arms and genitals had been cut off. Few days before, in Burundi, a 15-year-old girl was murdered. Her killers beheaded her and cut off her legs and arms.

170.000 people
with albinism live
in Tanzania today.
None of them can
walk in peace.

Interactive Graphic Novel: The first element of the project is an Interactive Graphic Novel, for which we produced a 2-minute trailer available on request.

We believe that the shortest distance between a human being and truth is a story. While following the Graphic Novel story, interactivity allows the user to explore the context of the story in his own pace, in order to get closer to the truth.

Interactive Graphic novels are a very powerful medium to address complex and fragile themes; it's an amazing new format and a pioneer medium to follow.

Web Documentary: The Interactive Graphic Novel will be supported by an online documentary platform, starting with a short documentary series based on footage to be filmed in Tanzania later this year. It will be regularly updated from the field by our contacts in the country.

Feature Film: The third part of the project is the feature film. The full screenplay, connected with the story developed in the Interactive Graphic Novel is available for interested partners in both French and English.

stage & structure

The project is in development. The experience acquired through the Pixel Lab 2012 in Berlin and London, as well as the contacts established with international professional partners, allows us to shape the ideal creative team for the making of *Zeru*.

We are currently planning the next trip to Tanzania in order to gather material, shoot footage, sketch and interview key partners. Field investigations will also allow us to adjust the latest version of the screenplay to the most recent and accurate events.

We are making this project, because we are dedicated to content with a conscience and believe our world should no longer be a place where superstition can lead to killing people.



Laurent Nègre
writer & creative producer

Co-founder of the Bord Cadre Films production company, Laurent Nègre is a French & Swiss screenwriter, director & producer born in 1973.

He wrote and directed several shorts and two fiction feature films (*Schenglet*, *Fragile*, and *Opération Casablanca*). Laurent Nègre collaborates as editorialist with Swiss National Television.

As Head of Development at Bord Cadre films, he analyses concepts and scripts, suggesting the ones suitable for development.

His work has been selected in international programs such as EAVE, Atelier Grand Nord, Focal Transmedia, Dreamago, Coproduction Forum of Namur, Rome New Cinema Network, and Equinoxe.

www.operation-casablanca.com

financing & development

What we are looking for today are partners who share our interest in the cause and the way we want to bring awareness to it. Apart from co-production partners and institutional funds, we are strongly looking for NGO's, educational networks, web publishers and media groups.

Since we founded the company in 2004 we produced and co-produced 5 feature films. 4 of them were international co-productions.

Among these productions, *Aurora* by Rumanian director Cristi Puiu (Un Certain Regard, Cannes Film Festival, 2010) and *Los Pasos Dobles* by Spanish director Isaki Lacuesta (Concha de Oro at San

audience & distribution

We believe the strongest entry points to the *Zeru* project are through NGO's, UN agencies related with the Human rights themes, media partners and "champions" involved in the awareness campaign, as well as programs dealing with human rights and social issues in Africa.

Social networks and educational networks (museums, universities, schools, etc.) are also put to contribution.

production notes

production company

Bord Cadre films
8 rue de la Coulouvrenière
1204 Geneva - Switzerland
T +41 22 320 90 25
info@bordcadrefilms.com
www.bordcadrefilms.com

total production budget

Core:
interactive graphic novel:
€ 250.000
web documentary:
€ 250.000
feature film:
€ 5M (below the line)

current financial need

priority given to the funding of the Interactive Graphic Novel and the Web Documentary – searching for € 500.000

production status

winner of this year's Pixel Lab Award in London, October 2012
Development money secured: € 25.000
Interactive Graphic Novel trailer available, full feature film screenplay available in English and French



JP Kalonji
graphic artist & designer

Kalonji is a Comics artist, Illustrator and Character designer, born in 1973.

He's been collaborating on different artistic levels with various notorious institutions and clients such as: London 2012 Olympics, ICRC (International Committee of the Red Cross), Sony Records, Mc Laren Group - Formula One, Dark Horse comics, Pro Helvetia, Flik Flak Ltd., Burton Uninc and many more.

He published several original comics (*Helvetika*, *365 Samurais*, and *O'Malley*) and prepares the 2013 release of a second US album with publisher Dark Horse Comics.

www.kalonjiart.com



Dan Wechsler
producer

A graduate in Business Management from Lausanne's School of Economics, Dan Wechsler worked as a manager for several companies before enrolling at the Media Business School in 2003.

A year later, he joined forces with film director Laurent Nègre to establish the Geneva-based production company Bord Cadre Films.

Producer on the Move in Cannes 2011, Dan initially produced a number of shorts before producing Nègre's feature debut *Fragile*, which won a Swiss Film Prize 2006.

He has since produced the Romanian filmmaker Cristi Puiu's *Aurora* (Official Selection's Un Certain Regard in Cannes in 2010) and *Los Pasos Dobles*, by Isaki Lacuesta (winner of the San Sebastian Festival Great Prize in 2011).

Dan also produced Nègre's second feature *Opération Casablanca* in 2010 and is currently producing Nègre's documentary *Renaissance*.

www.bordcadrefilms.com

ZERU / White Skin Dark Fate

creative producer/writer: **Laurent Nègre**

graphic artist: **JP Kalonji**

producer: **Dan Wechsler**

Switzerland

Sebastian Film Festival, 2011). The shooting of *Los Pasos Dobles* allowed our company to develop privileged work relations with Mali and Africa.

FrameWork Programme & Funding

Welcome to the 5th year of the TorinoFilmLab. A reason to celebrate! And how time flies - FrameWork has grown into being an international development programme to be reckoned with, and we thank all our alumni, past and present tutors, trainers and partners for making this possible. With the TFL Alumni Meeting 2012 being open to all TFL-programmes for the first time, we look forward to meeting more of our FrameWork alumni here in the future.

This year we welcomed the 11 project teams of the 2012 edition of FrameWork in Malta for the 1st workshop. During 4 intense days they shared 1:1 meetings on directing, cinematography, co-production, pitching, casting, and on the further development of their scripts. As a new feature we added meetings between projects, matching them in advance, and each evening offered lectures and screenings of previous works, all of which were open to the Maltese film community. Our local partner, the Malta Film Commission also invited us to events, adding more fun to a very packed work schedule. TFL also hosted a project development session for a group of Maltese filmmakers.

Once again, participants span across at least 10 countries worldwide, offering a unique chance for everyone to build new, valuable, international relations. Films supported by TorinoFilmLab are continuously being produced and distributed at festivals and across the world, with more films from last year and 2010 currently being shot, edited or preparing to shoot. If you are not yet receiving our newsletter or following TFL on Facebook or Twitter we invite you to join us and follow the progress of all the FrameWork projects from the previous years.

We thank the 11 teams for their great team spirit, generosity and hard work, also in chasing deadlines and delivering materials for us all to discover.

We thank our partners for their support and collaboration, and all our trainers for their dedication and great, sharing spirit.

Last and not least, we thank this year's Jury for their hard job of selecting the cherries to be put on top of a hopefully inspirational and giving year for everyone!

On the next pages you are invited to explore the stories and meet the talents behind them. We look forward to the 25th of November where the teams will present their projects and hope to start a dialogue with you, our cherished audience, at the Q&A's, coffee breaks, lunches and 1:1 meetings.

Enjoy!

Valeria Richter, Head of Studies



FRAMEWORK

Book of Projects 2012

FrameWork



Razvan Radulescu - Romania

Tutor

scriptwriter & film director

Razvan Radulescu is one of the most productive Romanian scriptwriters. As a director, he only made one film. He represents the so-called post-revolution cinema in Romania and is part of the most successful generation of filmmakers.

He studied Philology at the University of Bucharest and Opera Directing at the Music Academy of Bucharest. His literary debut in 1985 was a collection of anthologies and he has written 2 novels. As a scriptwriter, he has collaborated with numerous successful directors such as Cristi Puiu, Cristian Mungiu and Radu Muntean.



Franz Rodenkirchen - Germany

Tutor

story editor

Franz (1963) works internationally as script consultant and tutor.

He is a member of the Scouting & Selection team at TorinoFilmLab, a tutor at TFL's Script&Pitch, the Script Station of Berlinale Talent Campus, as well as the Berlinale Residency, CineLink, the co-production market of the Sarajevo Film Festival and Binger Filmlab, Amsterdam, where he also teaches a story editing workshop.

He co-wrote four feature films with director Jörg Buttgerit and helped in bringing them to the screen.



Ido Abram - Netherlands

Trainer

director of presentation & communications of the EYE Film Institute

Ido Abram is Director of Presentation and Communications of the EYE Film Institute Netherlands. Abram is part of EYE's management team and heads the following departments: Programming, Distribution, Education, Marketing & Communication, Press & Industry & Public Relations. EYE is both a film museum and the national film institute of the Netherlands.

Before he joined EYE, Ido was the director of the Binger Filmlab and CineMart Director at the International Film Festival Rotterdam.



Roshanak Behesht Nedjad - Germany

Trainer

producer

Roshanak started her company Flying Moon with Helge Albers in 1999, producing art-house films with a focus on International co-productions. Among the titles are *Havana Mi Amor* (Golden Lola for Best German Documentary), *The Market* (Best Turkish Film) and *Football Under Cover* (Prix Europe Iris). Roshanak also works as an expert & consultant for organisations such as MEDIA Mundus and EKCRAN, Poland. She is a member of the German as well as the European Film Academy, an EAVE graduate and group leader.



Matyas Erdely - Hungary

Trainer

director of photography

Matyas Erdely is based out of Budapest. He has completed both the Hungarian University of Drama & Film in Budapest and the Masters Program at the AFI Conservatory in LA. He started to shoot commercials while still in film-school for high profile agencies and clients. He is a "regular" at Cannes with 6 films in different sections in the past few years. His narrative works were screened at hundreds of film festivals around the world, i.e Cannes, Venice, Berlin and Sundance and won several prizes. He is currently shooting *Southcliffe* directed by Sean Durkin in the UK.



Jonathan Nossiter - U.S.A. / Brazil

Trainer

film director & author

American-Brazilian Jonathan Nossiter has directed 5 features: *Rio Sex Comedy* (2010) w/ Charlotte Rampling, Bill Pullman & Irène Jacob; *Mondovino*, nom. for the Palme D'Or in Cannes, 2004; *Signs & Wonders* (2000), w/ Rampling & Stellan Skarsgard, nom. for the Golden Bear in 2000 in Berlin; *Sunday*, Sundance Festival winner: Best Film and Best Screenplay; and *Resident Alien* (1991) w/ Quentin Crisp & John Hurt. His book *Le Goût & Le Pouvoir* on cinema and wine came out in 2007 in France. It won the World Gourmand Award for Best Book of Wine Literature.



Niko Remus - Germany

Trainer

post-production supervisor

After his studies of Film- & TV-Sciences at the University of Cologne, Niko Remus was a film editor for feature and documentary film before becoming a postproduction supervisor. He works mainly on feature films, most of them international co-productions, gives seminars on post-production and is part of the pedagogical team at EP2C, a European postproduction workshop. His latest projects include: *A Pidgeon Sat on a Branch*, *reflecting on Existence* (in prod.) by Roy Andersson, *Only Lovers Left Alive* (in prod.) by Jim Jarmusch, *Hannah Arendt* by Margarethe von Trotta, *Bal (Honey)* by Semih Kaplanoglu, *Lemon Tree* by Eran Riklis.



Katriel Schory - Israel

Trainer

executive director of the Israel Film Fund

Studied at the New York University Film School and returned to Israel in 1973 to join as Head of Productions of Kastel Films, at that time one of the leading production companies in Israel. In 1984, he formed his own company BELFILMS LTD and produced over 200 films including Award Winning Features, Documentaries, TV Dramas, and International Co-productions. In 1999 he accepted the position of Executive Director of the Israel Film Fund, which supports, and promotes Israeli feature films. In this position he authorized the support and production of more than 150 new Israeli feature films.



Emma Style - United Kingdom

Trainer

casting director

Emma Style has been working in casting since 1984, having trained as a stage manager at Central School of Speech and Drama. She has worked on a wide range of films, including *Tea with Mussolini* for Franco Zeffirelli and *Scenes of a Sexual Nature*, a low-budget film with a prestigious cast. Emma is working on several films and television projects. She has just finished working for Canal+ as head of casting for *Borgia*, an international television project, utilising talent from all over Europe.

FW



Tikkun
Avishai Sivan
Israel

synopsis

Menachem (20), an Orthodox Jew, is considered a prodigy at the Yeshiva (college for religious studies). Such is his devotion to study that Menachem is unaffected by the high expectations held for him in the community. One night in the shower, Menachem feels perturbed by his erection. He slips and loses consciousness. The paramedics announce his death, but his father (Shmuel) takes over the resuscitation until, against all odds, Menachem comes back to life. Now his obsession with learning transforms into a thirst for life and physical satisfaction that were previously suppressed.

Shmuel watches his son stray from his faith. He is haunted by guilt for reviving his son and overturning god's will. Far from home, roaming the urban underworld of Tel Aviv, Menachem sees potential for spiritual *Tikkun* (rectification): To try to acknowledge his physical being and respect it as part of god's creation. Hitching a ride, Menachem is enamored with the woman driver. Later, he witnesses an accident, and identifies her body. His reaction shifts from despair to rage, and he puts himself in mortal danger.

Shmuel finds his son gravely wounded at home. Fighting all paternal instinct, he stands back as his son slowly dies.

Evil enters a
Yeshiva prodigy,
after his father's
resuscitation efforts
bring him back to
life.

script & intention

The background for the story is found in the Jewish faith, which presents the idea of Reincarnation – a belief in the soul's cycle, the soul's return to life after biological death. *Tikkun* refers to a soul returning to the living world in order to rectify an unresolved issue from its previous life, to redeem itself and make the passage to the next world.

I want to share some basic definitions of the world which Menachem occupies and describe his role in the community, as presented in the film:

Menachem lives in *Me'a She'arim*, one of the oldest Jewish neighborhoods in Jerusalem. For the Hasidic Orthodox population, living in *Me'a She'arim*, close to the site of the Holy Temple, is in itself holy.

Menachem is a student in *yeshiva* (a religious educational institution). Students usually study at *yeshiva* until they get married, but Menachem, who is regarded as an *illui* (a prodigy), puts off his wedding, allowing him to continue his studies before raising a family, at which point he would transfer to part-time *yeshiva* for married men.

An *illui* is a rare distinction given to *yeshiva* students who are recognized for having extraordinary intelligence and mental capacities. An *illui* is likely to become an important Rabbi or a community leader.

As a director it is my intention to make a film about religious people, not about religion.

Before his death, Menachem is a radical Hasid. He excels in his studies, absorbed in texts and faith, but at the same time he does not notice night has fallen, forgets to eat, and minimizes interactions with those around him.

On returning back to life, a new level of understanding leads him to explore and embrace his body, as much as he had done his intellect and belief. He recognizes that both are essential elements of his being. In the film, I want to address this **tension between body and mind**, and explore what happens when someone devotes himself to the one at the expense of the other.

I am not a religious person, but for me the sublime is real nonetheless. The image of the radical Hasid haunts me in my creative process, as the high-mark of focus and dedication, albeit at a level that the body struggles to sustain.

The film will be shot in a strict, minimalist style. The form relates to the film's religious subject. This style does not relent even as Menachem undergoes change. As the film closes in on Menachem, he is haunted by his neglect of his body, and must turn to extreme action, in an attempt to break free.

Hope is found in his little brother. Of all his siblings, Yaakov, 6, is closest to Menachem. At the end of the film, the passion to become an *illui* is passed on to Yaakov, as is the lesson to respect one's body.



Avishai Sivan
writer & director

Avishai Sivan (1977, Israel) is a filmmaker, visual artist and published author.

Sivan's first feature film, *The Wanderer*, premiered at Cannes Film Festival, 2010, in the Directors' Fortnight section. The film won Best First Feature Film and Best Cinematography awards at the Jerusalem Film Festival, 2010.

Sivan's documentary film, *Soap Opera of Frozen Filmmaker*, a seven-part video diary, won Best Experimental Film at the Jerusalem Film Festival, 2007.

In 2010, Sivan received the Israel Ministry of Culture's Cinema Prize.

His first book, *Musings on Filmmaking whilst Cycling through the City*, was published in 2011. Sivan also exhibits artwork in galleries in Israel and London.

budget & financing

Plan B Productions Ltd., my production company, founded in 2008, supports fiction and documentary films based on human stories that are touching and told in an original way, by filmmakers with unique cinematic sensibilities and a desire to create meaningful dialogue with an audience.

These characteristics I have found in Avishai Sivan, the writer and director of *Tikkun*. Sivan has an exceptional talent in putting his dramatic inner world on the screen. He creates a special poetic feel in his films, which I am excited to help realize.

Our current production status is funding. *Tikkun's* budget is € 808.000, and we already have € 206.000 in place.

Tikkun Avishai Sivan Israel

We applied to the Israeli Film Fund and expect to have € 320.000 from there. We're talking to potential partners for co-production in Germany and France.

Budget status: we have already secured support from the following: The Jerusalem Film Fund € 200.000 for production, The Israeli Film Fund € 6.000 (for development).

Our budget goals are as follows: € 320.000 from The Israeli Film Fund (for production), € 282.000 from co-production partners.

Currently, our co-production budget goals are higher than we would like them to be. Should we receive money from TFL, these would no doubt, decrease.

distribution & sales

The film takes place inside the Hasidic Gur sect, one of the most radical Jewish Orthodox movements in the world. Known by their distinctive, 19th century Eastern European dress, the Gur movement is a deeply hermetic society, based on a strict, ritualistic worship of god. The cinematic depiction of the Gur community is likely to be the first of its kind, generating much hype and publicity.

Tikkun presents a rare opportunity to observe this community and its way of life, for Israelis and a worldwide audience alike; serving as a selling point for the film.

We are therefore actively seeking world sales agents at this stage, in order to stimulate early publicity among potential distributors and audiences. We plan a world premiere at an A-festival (i.e. Cannes, Berlin, Venice) to kick off international distribution. This will be followed by a prestigious Israeli premier (Jerusalem/Haifa Film Festival), and then nationwide distribution and approx. 150.000 box-office sales – indicative of a commercial success in Israel. Both goals are feasible.

The success of the film on the festival circuit and on local territory, can lead to an additional tour of international Jewish film festivals, accessing their respective distributors and local markets.

Our worldwide distribution strategy will target France as the main market; Sivan is known in France from a previous film, *The Wanderer*, which premiered in Cannes in 2010 and was screened commercially in France through Sophie Dulac Distribution. Additional potential markets for Israeli cinema include Germany, Italy, Spain, USA and England.

production notes

original title
Tikkun

production company
Plan B Productions Ltd.
10 Pumbedita St.
64234 Tel Aviv - Israel
T +972-54-6649771
ronenbental@gmail.com
www.planb-productions.com

total production budget
€ 808.000

current financial need
€ 602.000

production status
funding

tikkun.avishaisivan.com



Ronen Ben Tal producer

Ronen Ben Tal has owned Israel's leading sound post-production studio since 1983. However in 2008, he decided to return to his first love – filmmaking – and founded Plan B Productions Ltd., producing films: fiction and documentary.

To mention some of the fiction titles produced: 2006 *The Bubble*, directed by Eytan Fox. The film was distributed worldwide; premiered in Toronto 2007 and won the C.I.C.A.E. Award and Audience Award, Panorama, Berlin 2007.

2011 *Invisible*, directed by Michal Aviad. The film won the Ecumenical Prize – Panorama at Berlin International Film Festival, 2011. It won Best Film and Best Actress at Haifa Film Festival 2011. It has been distributed in France and Australia.

2012 *Cyrelson retires*, directed by Micah Lewinsohn. Currently in post-production.



Fw



Love of the Enemies

Mauro Andrizzi

Argentina / Denmark

synopsis

The world spins. A police detective with a rarely powerful imagination is investigating a series of random chaotic events, all of them related to the influence of the moon on human behavior. A singer is forced to abandon his house due to a rat invasion. Once at his new home, across the Buenos Aires Zoo, he develops an obsession for the lion, observing him from his balcony every day. In the midst of a wave of unexplained disappearances the singer's brother goes missing along with the rest of his family. The singer meets and strikes up a friendship with the police detective and together the pair explores one of the poorest neighborhoods of Buenos Aires, a world that belongs to the singer's past and where his ex-girlfriend still resides: "the projects". At "the projects", they dream about curvy women, try to solve the mystery of the massive disappearances and get puzzled to discover who's to blame for it, and where they keep the missing people.

Once the mystery is solved, they will join an army of outcasts. The time for action finally comes on the full moon night of Christmas Eve. The outcasts move forward in their mission: a lunar frenzy, involving sex, luxury cars and medieval swords. When the sun finally emerges, the frenzy is over; and the singer and his girlfriend kiss as if the world was about to end.

A world of
no redemption.
Hell for all.

script & intention

I'm tired of cold heart cinema. I want to make a passionate film mined with life and death impulses. I want to show courage, passionate lovers' dialogues. It's a film of the night, written under the influence of the moon. It is not a dark movie, it is lunar. It's a police investigation and a love story - in which the moon is also one of the characters: they are all affected by it. I would like to work with the actors in a way where they can truly feel that influence. I am developing a hypnosis-lead acting method. It is absolutely experimental. We are working with a psychiatrist, who is teaching me persuasion methods. I want to recycle the commonplace and the cliché. To develop a story presenting a logic of its own: a new South American mythology.

Rats, lions, medieval swords, disappearances, sex, love, intensity. The passion and intensity of Hell and Heaven, on Earth. I want to show a new world, a new form of love never seen before. Kissing before the end of the world. I want to show how old rites are alive and influencing social behaviors, how a brand new world can be inhabited inside the one we already know. How light and darkness coexist and are one and the same. How revolt can be a part of the daily life. How the moon unleashes the heart of men.

This is a revolutionary film. The revolt that lays hidden in the depths of the human heart and is willing to be freed every night or morning. Does anyone want to change the state of things or do we just want to fuck and have fun? It is hard to say. Even for the characters in the film. This film is a bet to chaos, to the collapse of narrative. It can be shot in a thousand different ways. It is a free film. It was liberated from the jail of the good cinema standards. We can shoot it in 35mm, we can shoot in HD, we can do it in mini dv. Fast paced, slow paced. I love unexplored roads. I will explore every way, every door that the characters will open for me. Let's have fun doing it and something bright, and new, and pure will be born.

The day when we all, men, animals, ghosts, will walk and crawl naked towards the sea will finally come. And yet, that will be a day of victory.



Mauro Andrizzi
writer & director

Mauro Andrizzi was born in Mar del Plata, Argentina in 1980. He studied scriptwriting and graduated from the ENERC (National Film School), Buenos Aires, in 2001.

He worked for 7 years as a film programmer for Mar del Plata IFF. In 2007 he debuted with the documentary, *Mono*, a live-videoclip compilation. In 2008, after the success of *Mono* among the youth audience, he started his own production company, Mono Films.

His second documentary feature was the 2008-2009 film festival hit *Iraqi Short Films*. His next film *In the Future*, premiered at the 2010 Venice Film Festival (Orizzonti) and was screened all over the world, from Rotterdam to BAFICI.

In 2011, while still touring with *In the Future*, he world premiered his new piece, *Glorious Accidents* again in Venice's Orizzonti section, and won the official Orizzonti Award for best middle length film, granted by a jury chaired by Jia Zhangke.

budget & financing

The film is produced by Scandinavian producer team Helle Ulsteen, Kamoli Films and Tine Fischer, Fischer Film as part of their newly formed joint venture slate of five international film projects of first-second feature director talents. Two of these we are proud to have been selected for this 2012 TorinoFilmLab: *Love of the Enemies* in FrameWork and *The Wilderness* in Script&Pitch. Three projects have received support from the Danish Film Institute. Tine Fischer is founder and head of CPH:DOX and has produced Mauro Andriuzzi's *Accidententes Gloriosos*, winner of 2011 Venice Orizzonti Award. ACE producer Helle Ulsteen has produced a variety of international award-winning films;

Love of the Enemies

Mauro Andriuzzi

Argentina / Denmark

from films on Lars von Trier and Dogme95 to the 2007 Int. Emmy® Award nominated *Smiling in a War Zone* and Winner of 2010 Venice International Critics Week Award *Beyond* and the Swedish candidate for the Oscars by Pernilla August, starring Noomi Rapace.

For *Love of the Enemies* we will bring around 40% of the financing from Scandinavia and 30% is by now confirmed from INCAA - the Argentinian Film Institute. We are interested in attracting co-producers and are currently in dialogue with Norwegian and French partners. We will also be looking for a sales agent and potential funders to work closely with us in the creative production process, as well as launching, positioning, festivals, and distribution. The 1st draft of the script is ready and we plan to start shooting by Autumn 2013. In general, our goal is to strengthen the international co-productions on Scandinavian ground and push the local industry towards new horizons, such as South America, and hence push the traditional boundaries market and distribution-wise to include a variety of international films.

distribution & sales

Based on Mauro Andriuzzi's previous success in the international festival circuit we strongly believe that we will be able to attract and later position his first feature film in one of the major A-festivals. His latest films *Iraqi Shorts*, *In the Future* & *Accidententes Gloriosos* have each screened in more than 40 festivals including Venice, Sarajevo, Rotterdam, Jeonju, BA-FICI, Gothenburg, Pompidou, MOMA etc. His two latest films premiered in Venice Film Festival – with *Accidententes Gloriosos* winning the Orizzonti Award for best mid-length film. The film was also theatrically released in Argentina, Mexico, Spain, Chile, Italy, Czech Republic and sold to broadcasters in among other countries, Sweden and Argentina.

We believe that *Love of the Enemies* has a strong auteur potential for international festivals and solid potential in attracting an international sales agent with a good track record in Latin America – as well as pre-acquisitions for TV from the broadcasters supporting international auteur-driven films, like ZDF / ARTE, SVT, YLE and more.

We strongly believe in the market potential in this film, based on both the intriguing main characters, the focus of the story and the directors' talents. A compelling project with a cast of hypnotized actors playing out loud in a strange underworld right underneath the real world – in an unpredictable blend of film noir and a realistic setting pushing the aesthetics and genres. We believe the film has a strong cross-over potential as a commercial art-house film, playing out as a twisted version of the noir police thriller and a modern love story.

production notes

original title
El Amor De Los Enemigos

production company
Fischer Film
Amager Strandvej 50
2300 Copenhagen S
Denmark
T +45 31 31 10 37
tine@fischerfilm.dk
www.fischerfilm.dk

Kamoli Films
Taarbaek Parcelvej 1
2930 Klampenborg
Denmark
T +45 21 43 52 38
helle@kamolifilms.com
www.kamolifilms.com

total production budget
€ 430.000

current financial need
€ 300.000

production status
1st draft, financing
(LOC from INCAA),
shooting Autumn 2013



Tine Fischer
producer

Founder and director of the international film festival CPH:DOX. She is also the director of DOX:LAB, an international talent development and production program, and CPH:FORUM an international co-production and financing forum.

She has during the last ten years been involved in the contemporary art scene as partner in the leading Scandinavian art gallery Andersen_s Contemporary and has an intensive network within the art world.

In 2009 she graduated from EAVE and founded the production company Fischer Film specialized in art house and films crossingover between film and contemporary art. She has formed a joint venture deal with Danish producer Helle Ulsteen with whom she is currently developing five feature projects.

She produced *Accidententes Gloriosos* by Mauro Andriuzzi & Marcus Lindeen that won the Orizzonti Award at Venice Film Festival (2011).

Recently she produced the extensive film & art project *Little Sun* with Icelandic artist Olafur Eliasson, which opened at Tate Modern in Autumn 2012.



Helle Ulsteen
producer

Kamoli Films is an independent Scandinavian production company of Films, TV and Transmedia aiming at innovative international business models run by ACE producer Helle Ulsteen.

Latest films include the Swedish Blockbuster and 2012 Candidate for the Oscars, *Beyond* by Pernilla August starring Noomi Rapace, the 2011 Cinema for Peace nominated *Aung San Suu Kyi – Lady of No Fear*, the 2010 Oscar nominated *Burma VJ* and the 2008 European Academy nominated *Shadow of the Holy Book*. Helle Ulsteen has produced groundbreaking art works with acclaimed artist such as Lars von Trier and Peter Greenaway and films like the 2007 Emmy nominated *Smiling in a War Zone* and the award winning *The Purified* (2003). Kamoli Films works closely with her Swedish partner Helena Danielsson, Hepp Film.

In 2011 Kamoli Films formed a joint venture with Director of CPH:DOX, Tine Fischer - Fischer Film, with a slate of feature films in the pipeline. Part of producing the Int. Finance & Co-Production Market CPH:FORUM. EAVE graduate 2008 and ACE Producer 2011. Kamoli Films has received various support from EU-MEDIA.

FW

Le Vent des Ombres

Christelle Lheureux

France

synopsis

It is Autumn. In a Corsican fishing village, Léna and her daughter Myrtille join Manuel in Aurora's old house, Aurora has just passed away. She was Manuel and Tim's mother. Tim, who was Léna's partner, drowned in Thailand a few years before. Léna and Manuel have come to tidy and empty the house before it is sold. The first night, during a game of hide and seek, Léna meets up with Tim's ghost once again, an activity she has often engaged in since his death. Léna is the only one who can see him. As the house is emptied, Myrtille uncovers a world of childish beliefs, Manuel tries to face up to the situation, Léna and Tim get closer to one another.

The emptier the house gets, the more the present and past merge together, and the climate slides into an uncanny Summer. One evening, they visit a travelling circus with friends. During a magic trick, there is a power cut; Léna and Tim enter the magician's box and end up in Thailand. There, everything is mixed up - past, present, future, heat, cold. Will Léna and Tim manage to lay their love down in its final resting place? Will they return to Corsica? Will Tim ever accept his own death?

Learning to be
dead is learning
to be alive.

script & intention

I wish to make a film, which is funny and melancholic, where we shall mourn the loss of a love affair (Léna), of life itself (Tim) and of the fragile limits between reality and the imaginary. The guiding line that dominates and zigzags through the whole work is born from a confrontation between Léna, the film's heroine, and the other characters. Léna explores the boundaries between past and present by questioning her relationship to time, to memory and to what it could mean for her to be present in the world, in the here and now.

This film speaks of death, but especially of life, as I believe that it is impossible to conceive of life itself without accompanying this with a meditation on death. The film is built around blocks of time – its central axis being the house that must be emptied - juxtaposed with each other, where the spectator perceives fragments of the character's lives and constructs their story. These atmospheric episodes, when placed end to end, bring structure to the narrative and form a play on memory itself – the memory of the characters, but also our own. This is a film where surreal presence rubs shoulders with real presence, as well as documentary footage. It is a serious yet lighthearted work, representing different attitudes to belief, magic and to the ability cinema has to represent these phenomena.

In *Le Camion (The Truck)*, Marguerite Duras says that "everything is in everything, all the time. It is a misconception to separate the past from the present and future". With Jon Fosse, "the present is like a corridor where the past and the future swap places", I share this vision. *Le Vent des Ombres* attempts to project an experience of this corridor, notably using the sea cave as an analogy and through other channels too. Léna is constantly moving down this corridor, constantly questioning it, as the present gets mixed up with the past and future. Within this frame, we are also subjected to a strange feeling, a juxtaposition of different eras, as if our perception has become disordered; with different time spans cropping up in our heads like random thoughts. Everything is therefore in everything; life, memories of life, and fragments of the afterlife move forward together. All these times are played out in the present tense, just like death, which belongs to our experience of the living, otherwise we would not be able to apprehend it. The spectral power of the movies is ideal for touching upon these themes as it forms the backdrop upon which we reactivate the past and our own memory.



Christelle Lheureux
writer & director

Christelle Lheureux is a French artist and filmmaker. She studied contemporary art and makes video installations for art centers and art fairs in Europe, Asia and America. Her work is in public & private collections, represented by Artericambi Gallery (Italy) and Blancpain (Switzerland).

She made a few films: *La maladie blanche* (42', 2011), *A mischievous smile lights up her face* (experimental, 75', 2009), *I forgot the title* (51', 2008), *Water Buffalo* (33', 2007), *A carp jumps in his mind* (33', 2005). And 2 shorts on collaboration with Apichatpong Weerasethakul: *Ghost of Asia* (9', 2005), *Second Love in Hong Kong* (30', 2002). Her films were selected in several festivals (Torino, Rotterdam, FNC Montreal, Indie Lisboa, Viennale, Valdivia, BAFICI, Nyon, Bilbao, WFFBangkok, FID Marseille...).

She teaches cinema at HEAD Geneva where she organized workshops with Apichatpong Weerasethakul, Miguel Gomes, Albert Serra, Raya Martin and others.

This project is her first feature.

budget & financing

Independencia was created towards the end of 2010; its original aim was the publication of books on film in the widest sense of the word, an activity run by Cyril Neyrat, film critic and professor at HEAD Geneva. The company decided very soon to branch out into movie production with the creation of a production entity run by Valentina Novati, and finally decided to also distribute films.

With *Le Vent des Ombres*, our aim is to produce exactly the type of cinematographic art I wish to preserve and share with our audiences – films, which are challenging, inventive and that represent a strong definition of Cinema itself.

Le Vent des Ombres

Christelle Lheureux

France

For me, this is the most important point: sharing a common idea of what Film should be, what Film will become - thanks to Christelle's films. I expect to produce this film in line with a resolutely European strategy. This is in part because this film has received interest from several European producers, but also because I believe that nowadays, it is important to distance ourselves from a strategy that depends on a too high domestic focus, and we therefore plan to set up a network of European partners with whom to work on our different projects.

As for our budget, though it may seem high at first glance, it encompasses the cost of a cast we presume to be high (at least for the parts of Tim and Léna), and the fact that Christelle wishes to have a long time available for the actual shooting of the film. As we all know, at the movies, time is money too. We wish to obtain some French state institutions (the CNC, one Regional Fund), and some channel (Ciné +, Canal+ and maybe France Télévision) as well as European backers (Eurimages, and the local institutions of our European partners).

distribution & sales

With this project, our idea is to create a work that is aesthetically challenging yet accessible - a film for a wide, international audience.

We have not yet secured a firm commitment from a French distributor or from an international sales agent, despite strong interest, and this is primarily because we wish to have a very advanced version of this project available before sending it to prospective partners.

The international potential of Christelle's film is expressed through several key elements:

- *Le Vent des Ombres* (possible English title: *Shadow's Wind*) aims to be a European co-production, funded by several different countries; this will contribute to laying down the groundwork for international recognition.
- We wish to use a cast, which will appeal to a worldwide audience. Christelle would therefore like to select a well known actress for the part of Léna; this will give the film greater visibility.
- We wish to ensure that *Le Vent des Ombres* is a presence at many European film festivals, just like Christelle's other films (most of which have been presented at festivals) with our sights set on the most prestigious ones. We therefore wish to collaborate with an international sales agent who is ready to support us in our choice of festivals.

As soon as we obtain initial feedback on the domestic front, we plan to elaborate and finalize our strategy with our European co-producers; our plan for now is to sign with a French distributor and an international sales agent well in advance, as this will help with the funding of the film.

production notes

international title

Le Vent des Ombres

production company

Independencia Productions
20 rue des Petites Écuries
75010 Paris - France
www.independencia.societe.com
productions@independencia-societe.com

co-producers

Kick the Machine
44/17 Ladprao 15 Jatujak, Ladyao
Bangkok 10900
Thailand
kickthemachine@gmail.com

total production budget

€ 2.473.114

production status

in development



Valentina Novati producer

Valentina Novati was born in Paris in 1981. After a postgraduate qualification in History and Semiology at Paris VII, she began a PhD while simultaneously working as an intern for Les Production Bagheera. Subsequently, she became head of development and production for Bagheera. She has developed Helena Klotz's first feature, as well as Eva Ionesco's (*My little Princess*, Cannes 2010).

In 2010, she created with several partners, a production and book publishing company called Independencia. She has produced *No Comment*, a film by André S. Labarthe, broadcast on the Cine+ channel, as well as Luc Moullet's *Catherine Breillat - la première fois* (Brive Festival 2012, NYFF 2012). She has also produced *La Cause et l'Usage* directed by Dorine Brun et Julien Meunier, which was awarded two prizes at the last Cinéma du Réel Festival.

She's finishing the first feature film by famous photographer Antoine d'Agata (pre-purchased by ARTE France, *La Lucarne*) and developing the first feature film by Christelle Lheureux, as well as the first feature film by Mari Alessandra (Cinéfondation 2011).



War

Simon Jaquemet
Switzerland

synopsis

Matteo is fifteen. A fragile boy. He runs in the woods carrying his baby brother. A desperate attempt to strike at his oppressive father. He sits in a car that climbs up a steep mountain road. The parents' punishment for kidnapping the baby: three months of hard work on a remote farm. On arrival three hostile teenagers grab Matteo and lock him into a dog cage. The farmer, supposed to handle the kids, has lost control. Anton, an unpredictably aggressive boy, is now in charge. He has given shelter to two other troubled, angry teenagers: Dion, a boy from Kosovo and Aline, a girl with a shaved head. Matteo is their dog. He earns their respect only when he starts to stand up against them. He joins them on a mission: they drive down to the city. A feverish night full of violence and destruction. Their war. Revenge against grown-ups. Against everything. Matteo gets stronger, learns to fight and falls in love with Aline. He is part of the pack. The farm is their perfect hideout. On a spree in the red light district an encounter with Matteo's father leads to a violent escalation. Matteo faces his injured father in the hospital. Against his expectations his father respects him - now that he is become violent. Matteo could stay at home with his family. But he leaves and returns to the farm.

In a society that destroyed adventure, the last adventure left is destroying that society.

script & intention

There is the loop of youth, a decade that leaves your ears ringing with television and loneliness.

When I was a kid although being very shy I sometimes had sudden, violent anger attacks, which led me to attacking even friends in blind rage.

As an adult there were few moments when violence broke into my life. Once I was attacked on the street and got into a fight. It was harmless in the end, but I was struck by how natural it felt, how seductive it is to be in fighting-mode, to be at war, to be outside of all the boundaries.

Current youth riots disturb and fascinate me. Even in Zürich violent riots flare up sometimes with no compelling reasons. These riots have nothing to do with political ideals anymore but more with a diffuse desolation and emptiness among young people, which is hard to explain. An aggression that is not targeted at a specific enemy.

I want to explore and visualize the seduction of violence. The addictive thrill of operating outside of all limits. Investigate the dynamics inside the group doing it and the consequences on my main character, who is sucked into this world.

The trigger for exploring the story was the image of the remote farm in the mountains where teenagers are left on their own. A parallel universe where the rules of society do not apply.

I started by writing a biographical diary of the boy who is sent to that place. Mixing my own teenage experiences with fictional stories and stories that I have heard and collected in interviews with (former) juvenile delinquents.

This very subjective approach will be a red line throughout the project. My main character, Matteo, is in every scene. We only see what he sees and we do not know what is going on behind closed doors.

The camera follows Matteo very tightly, running with him in long, dynamic, unedited sequences. Movement, mainly forward movement will be a key visual element. I want to create a very physical experience. Skin, sweat, breathing, wind, grit, screaming. The contrast of the harsh beauty of the mountains and the dark, gleaming, concrete world of the nightly city.



Simon Jaquemet writer & director

Simon Jaquemet was born in 1978. He grew up on a farm near Basel in Switzerland. After high school he tried to be a professional snowboarder, but after eating enough snow he discovered filmmaking and studied film directing at the Zürich University of the Arts.

He wrote and directed several short films. Among them *Die Burg (The Fortress)*, *Block* and *Laura's Party*, which were selected in various international festivals.

He also specialised in directing music videos, which have won several awards. He worked as a cinematographer for video artists like Elodie Pong, Knowbotic Research and David Lamelas. Simon worked with teenagers and non-professional actors in most of his short films and has a strong link to youth subculture through his work as a music video director.

His first feature script *War* has participated in TorinoFilmLab's Script&Pitch and Jeanne Moreau's Ateliers Premiers Plans. It is supported by the Swiss Federal Office of Culture, The Zürich Film Foundation and MEDIA.

budget & financing

Hugofilm is one of Switzerland's leading production companies, producing fictions and documentaries for cinema and television. Our projects are ranging from international art-house co-productions to crime series for European television. Our most successful production with sales in over 40 territories was *Vitus*. Other examples of our line-up are *Pepperminta* or *Harry Dean Stanton: Partly Fiction*, both with premieres at Venice Film Festival. *War* will be our 8th fiction film as main producer.

Simon Jaquemet is part of an upcoming new wave of young, talented filmmakers in Switzerland that can put Swiss cinema back on the international map.

War

Simon Jaquemet
Switzerland

We collaborated with him since the early stages of the development and the response to the project was enthusiastic wherever we presented it. We got development funding from all the national film boards as well as from MEDIA and got selected to important international labs and ateliers.

We have successfully entered the financing stage and managed to raise around 50% of the production budget of € 1.600.000 up to now and hope to close the financing of the 80% national part in February 2013. We aim to raise the international part of the financing of around € 350.000 through co-financing, co-production and/or pre-sales in collaboration with Austria, Germany or the BLS Fund of South Tyrol.

The budget is calculated with a slightly reduced crew and 40 shooting days in Switzerland and possibly South Tyrol for the mountain locations. The crew will be a mix between experienced heads of department and talented creatives and technicians of the younger generation. We will start the casting in January 2013 and plan to shoot in Summer 2013.

distribution & sales

War will be an angry, young film told from a radical teenage point of view with a strong, emotional story and the universal theme of adolescent outbreak and violence. We believe that the film has - also through its very non-typical point of view on Switzerland - a very good potential to attract an international art-house audience. In Switzerland, we will collaborate with the distributor Frenetic Films and especially focus on the young audience.

Together with a sales partner, who is yet to be attached, we aim to build a tailor made festival strategy and use the attention and network that we already gained through our previous films and the participation of *War* in international labs.

Strong points for an international audience will be the very specific and personal view on the theme as well as the insight into a peculiar country in the middle of Europe: a region between wonderland and high security prison where people speak an archaic German dialect - unknown territory for most international audiences.

Our plan is to explore cross-media opportunities before launching the film. An especially interesting idea is to modify an existing video game (for nerds: a mod) to let players take the role of teenagers and fight against adults in a map that looks like the locations of the film. The game should create some attention and controversy, and would then be linked to the film.

We believe that the project has the potential to become cult for young subculture groups and that we can make a film they can strongly identify with. We hope that through attaching the opinion leading "cool kids" we can also attract a part of the young mainstream audience.

production notes

original title
Chrieg

original language
Swiss German dialect

production company
Hugofilm Productions GmbH
Zypressenstrasse 76
8004 Zürich - Switzerland
www.hugofilm.ch
T +41 44 245 40 21
M +41 79 469 53 22
cdavi@hugofilm.ch
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total production budget
€ 1.600.000

current financial need
€ 848.000

production status
financing, advanced development, casting
shooting Summer 2013



Christian Davi
producer

Born in 1967, Christian Davi is developer, producer and co-owner of Hugofilm Productions. He is the chairman of the progressive Independent Swiss Producers Association IG.

After his academic studies of Environment and Natural Sciences at ETH Zurich, he worked as first assistant director at the theatre of Lucerne before making his master-studies at the film school DAVI in Lausanne (Master in 1996). With his first feature documentary *The Government* he won the Swiss Film Prize in 1999 and the Zurich Film Prize in 1998. This success announced the end of his filmmaker activity and the beginning of his career as producer.

Additionally, Christian Davi worked as member of the National Film Board, as teacher for film schools and as chairman of GARP. He did EuroDoc with the feature documentary *Tinguely* and several other specific formations.

As producer for Hugofilm over the last ten years, he has been in charge of around 20 feature documentaries and fictions for cinema and television.

Fw



Beast

Michael Pearce
United Kingdom

synopsis

A serial killer has been terrorizing the island of Jersey. Moll (33), an unassuming tour guide, still lives at home. Surrounded by a demanding family and alienated by the island's conservative values, Moll feels incomplete, and longs for an emotional connection that she's never had. Privately, Moll develops a disturbing fascination with the ongoing murders and suffers from recurring nightmares in which she plays the victim. Most worryingly, the nightmares have an erotic edge - and this is what scares her the most...

We first meet Moll at her birthday party, an awkward and humiliating occasion hosted by her uptight family. After being upstaged by her glamorous younger sister, Moll escapes to a nightclub on the beach where she meets Pascal (39), a beguiling local outcast. Gruff-yet-tender, he represents the opposite of Moll's universe and there's an instant elemental attraction between them. They fall in love, and for Moll, who has never experienced such intimacy, it's a colossal and empowering experience.

When another victim is found - strangled and sexually assaulted in the same manner as the others, the local police come under even greater pressure to catch the killer. Due to previous offences, Pascal becomes a suspect but Moll doesn't want to believe he can be responsible for such

When they kissed,
a darkness opened
within her...

crimes, and chooses to protect Pascal by providing a false alibi. Inside though, a creeping sense of suspicion and doubt begins to form in her mind...

Emotionally bound together, Moll and Pascal form an isolated cult-of-two and Moll is assimilated into a sadomasochistic form of love, and as she lives out the nightmare-fantasy she dreamed of, exploring the limits of rapture and pain, it is both exciting and terrifying. But when Pascal abducts a young girl and attempts to initiate Moll into his violent world, she snaps out of the spell and destroys him in an act of love.

script & intention

I want to explore the psychological journey of a woman deeply emotionally involved with a monster - someone who struggles to reconcile the horrific reality with the adoration she feels. For some people love is an immense force so powerful it can override our sense of ethics, morality and decency. Moll is a woman desperate for love who happens to have found it in a place that is forbidden. Moll faces a paradox of the heart; she represents good, yet she is enticed by evil, a woman caught between her passion and her morality.

Moll's journey is open to multiple interpretations - is she simply a woman innocently trying to preserve her own fairytale or is there a more sinister and obscure dynamic to her attraction? Hybristophilia is the condition where women are attracted to men who commit extreme violent acts. This phenomenon defies rational explanation and challenges everything socially and morally acceptable. I want to make a film that doesn't condemn such a character, but takes the audience on a journey where they can begin to empathise with her actions. The proximity between excitement and fear, the eroticism of violence, the allure of the ultimate macho figure and the opportunity for transcendence, to sore above the daily routine of life, are all complex aspects of her journey.

I'm attracted to characters that explore the furthest reaches of what we might be capable of. I want to tell a story where the audience's identification with the protagonist becomes progressively more complex and called into question. The film intends to destabilise the audience's opinion of Moll's attraction, to question to what extent Moll is blinded by love and is in actual physical danger, and to what extent she knows, and is attracted by the danger Pascal represents. As much as the film is a thriller, it is also a psychological mystery. The suspense surrounding whether Pascal is or isn't the killer is matched by our curiosity surrounding Moll's psychological state - does she know? Does it excite her? Does she want to be killed as a kind of sexual fulfillment?

The scariest thing isn't the unknown but what we might be capable of. *Beast* examines the transformation of a woman who discovers a part of herself that scares and excites her in equal measure. It's a journey of descent and self-discovery, a tale about seeking oblivion in total passion.



Michael Pearce
writer & director

Born in 1981 in Jersey, Michael studied Film Directing at the Arts Institute at Bournemouth.

His graduation film, *Isaac & Ellen*, won Best Screenplay at Cherbourg Film Festival and Top Prize at the Sehsüchte International Film Festival.

Michael was then awarded the David Lean Scholarship to attend the National Film & Television School to study Fiction Direction. His graduation film, *Madrugada*, won Best Short at The Royal Television Society Awards.

His last short film, *Rite*, was nominated at the 2011 BAFTA's and BIFA's, won Best Short Film at Rushes Soho Film Festival, Message2Man and Almeria Film Festival and Best Director at the Lille European Film Festival. In 2011 Michael was selected to be one of Screen International's Stars of Tomorrow.

He has recently been selected for the BFI Shorts 2012 and Channel Four's 2013 Coming Up Scheme.

budget & financing

Our remit at Agile Films is to produce exciting and innovative new feature film projects from emerging young talent that display both an obvious commercial appeal as well as a cultural and artistic value. In *Beast* we feel we have a project that exceeds this remit.

We have established a total production budget of £ 1.500.000, of which £ 200.000 has already been raised through private equity. We intend to raise the rest of the budget through a combination of Public Funding, UK Tax Credits and further private equity. We also intend to seek out a European co-production partner in early 2013.

Beast

Michael Pearce
United Kingdom

Jersey is emerging as a solid source of private equity funding, with the same tax-breaks that have made the Isle of Man such a powerhouse in recent independent film financing. We also recognise the opportunity for a significant portion of the script to be shot in France, allowing us to approach potential co-producers across the Channel.

Michael intends to make the most of the beautiful Jersey landscape by shooting with a minimal crew, utilising natural lighting wherever possible, and allowing the organic world of the island to come to life. To enhance the beauty further, we intend to shoot on 35mm film, which we feel is a significant but necessary part of our budgetary planning.

distribution & sales

Michael Pearce is already one of the UK's most important young film directors, and his BAFTA nominated short *Rite* has put him on top of the watch-list of the UK's talent trackers within sales and distribution. His BFI funded short *Keeping Up With The Joneses* will be released in early 2013, and he has also been included on Film4's 'Coming-Up' shorts programme, which premieres in June next year. As such, his stock as a director is going from strength to strength.

While the film deliberately dwells upon and celebrates Jersey's specific locale, the controversial and chilling central plot - which borrows from

genre story-telling - allows *Beast* to transcend the local setting and reach an international audience. That the film's story is loosely based on true events will also surely help bolster the film's potential for publicity.

At the centre of the film are two fantastic lead roles and we intend to cast established actors who will recognise the opportunity to create a career-defining performance and whose presence will ensure the film reaches a wider audience.

Agile Films has developed a strong relationship with UK and international sales and distribution partners, following the recent completion of their first feature film, *Next Goal Wins*, and with a background in international sales, we feel we have a solid understanding of where *Beast* fits in the broad tapestry of global cinema.

production notes

production company
Agile Films
Unit 1,
68-72 Redchurch Street
London E2 7DP
United Kingdom
T +44 (0)207 000 2882
www.agilefilms.com

total production budget
£ 1.500.000

current financial need
looking for potential European
co-production partners

production status
in development;
aiming to shoot in Summer 2013



Myles Payne producer

Myles Payne founded Agile Films in 2005 and has overseen its rapid growth over the past 8 years.

Having produced a wide body of work across live action and animation, he now serves as executive producer with a specific focus on managing talent and development.

Kristian Brodie producer

Kristian joined Agile Films in the Summer of 2009 to oversee the establishment of the company's feature film department.

He had previously spent three years as Sales Manager at ContentFilm International, where he worked on films by major directors, including Paul Verhoeven, Peter Greenaway, Andrea Arnold and Mike Judge, and experienced the cut and thrust of the international film market at first hand.

He started his career in the Television department of the William Morris Agency in London.



Fw

Everything We Always Had Was Now

Martijn Maria Smits

Netherlands

synopsis

At the fringes of Antwerp, Ward and Cindy struggle with earlier commitments. Trying to move on with her two toddlers, Cindy wants to sell their apartment and is on the verge of starting an affair with her boss, Michel. While secretly circling around his contender, Ward is obstructing the sale of the house, knowing it will lead to the inevitable end. Ward is visited by his long disappeared father Joach, an ex-alcoholic looking for shelter after leaving the institute that was his refuge. While keeping up with turned-religious Joach in his tiny studio and liking his beer too much himself, Ward is afraid of falling into his father's footsteps. Received coldly by his son and former wife, Joach starts wandering the streets, visiting churches to refill his little reservoir with holy water. When Ward molests Michel and escapes unidentified, Cindy draws closer to Michel. But as Ward gives up resisting the sale and tries to lure his father into a drinking battle, Cindy discovers she has no true feelings for Michel. On a cold Winter night Joach walks back to the institute, and Ward and Cindy reunite in their emptied out apartment. The possibility of love shines through, even when everything around them feels destroyed and wasted away.

A contemporary ex-couple tries to move on by selling their apartment, wavering between jealousy, acceptance, and rekindled love.

script & intention

What is it that makes us human? For me this is the most important question while making films. I write predominantly about myself and the ones close to me. Through self-reflection, I try to shape a film that feels straight from the heart. Urgent and alive. This film is a personal investigation and character study of a contemporary couple that has neglected their happiness. In the harsh reality of the day they struggle with the decay of their love. Left with doubts and uncertainties, Cindy and Ward live in a place called the present and struggle with commitments and promises from the past. While contempt has taken over previous feelings, their relatives, friends and obligations continue to be the same. In contrast with this, Lucas, their four-year-old son, gazes at life without preconceptions. The sudden visit of a ladybird seems as important to him as all possible tomorrows. This film will observe and tangibly show the dynamics of a family, brimming over with fond memories and present concerns. Their outbursts of rage, happiness and longings will come unexpectedly, instinctively as life itself. They are no victims of their circumstances, but only of the self. The problems they face inside their small family circle could be compared to those of today's society: solitude, lack of communication and a human need for tenderness, intimacy and determination to care for someone.

Through a raw, non-judgemental and closely observational style, I want to give my characters more humanity, after all they are men and women, not symbols. Next to the passing of silence their way of talking will become an important element of the film, like a curtain-fire. I will continue working on the dialogues, in companionship with my fellow Dutch director Nanouk Leopold, and although, of course, story is involved, this film will above all be drifting on emotions. I want the actors to communicate with their personal language and symbols instead of using mine. Through natural empathy, which I hope to evoke via a realistic, believable approach, I hope to create life as familiar and true as we have experienced it ourselves, believing fiction is the perfect form to portray authenticity. Like in my previous film *Anvers*, I will work with a combination of actors and "genuine" people, using existing locations, to enhance a documentary approach through fictional elements. *Everything We Always Had Was Now* will be an ultra-realistic, dark, gritty slice of life, yet one with a fervid belief in the possibility of love and the smile of a four-year-old child.



Martijn Maria Smits
writer & director

Director Martijn Maria Smits (1980) studied Audio Visual Arts and Photography in Antwerp.

In 2006 he graduated in Documentary at the Dutch Film Academy with his prize-winning *Otzenrath*. His short *Anvers* won the Golden Calf at the Netherlands Film Festival for Best TV Drama and the FIPA d'Or Grand Prize in 2009.

His first feature *C'est Déjà L'été* was nominated for a Tiger Award at the IFF Rotterdam in 2010 and nominated for a Golden Calf for Best Script.

In 2012 he made *Under The Weight Of Clouds*, again nominated for Best TV Drama at NFF. Martijn is alumni of the Binger Writers and Directors Lab.

Everything We Always Had Was Now won the International Relations ARTE Prize at TFL Script&Pitch 2011.

budget & financing

Grey hues and melancholic tones are the most striking aspect of *Everything We Always Had Was Now* (EWAHWN). There are clouds, there is rain, thunder, dark water, leaves falling and sparrows circling. Also the actors - 'raw' for the two professional leads, and even sturdier for the secondary roles - and the locations contribute to this atmosphere. The story leaves much space for an extensive exploration of mood too.

The plot is simple and many scenes are written with improvisation in mind. This inevitably means editing is a crucial phase, which can also be seen in Martijn's earlier work.

Everything We Always Had Was Now

Martijn Maria Smits

Netherlands

Without downplaying the importance of an elaborate screenplay, this director needs space and freedom to evoke his qualities. The same counts for dialogues, which are not fully drafted in this version, and will be (re)written at a later stage in collaboration with the actors and possibly a co-writer.

We project to set up this film as a bilateral coproduction with Belgium for a budget of around € 1.1 million. We are selected for the Dutch Film Fund scheme called "Oversteek", where we are competing for 3 production support awards with 6 remaining contenders. Unfortunately the final decision will not be reached until around Christmas. If we will get supported, we are financed on the Dutch side in one move - almost € 800.000. We will subsequently apply at VAF in Spring 2013, but chances to get awarded the first time are dim, therefore the TFL Award will be very much needed to finalize the budget. As the period in the film is Autumn and Winter, we will shoot the film in the last quarter of 2013.

distribution & sales

For a kick off regarding distribution and sales, we are focusing on selection for one of the major European festivals. *C'est Déjà L'été* was in the Tiger Award Competition and was selected for more than 30 festivals. All other shorts by Martijn were prize-winning films.

Our company has a solid quality profile with most of our (first time) directors selected for major festivals and we have the privilege of working with excellent partners for sales and distribution. We will start working on this once funded on the Dutch side, at the end of this year.

production notes

original title

Alles Wat We Ooit Hadden Was Nu

production company

Circe Films BV
Stienette Bosklopper
Da Costakade 176 HS
1053 XE Amsterdam
Netherlands
T +31 20 6253591
info@circe.nl
www.circe.nl

total production budget

€ 1.136.880

current financial need

€ 1.100.880

production status

in development



Stienette Bosklopper producer

Producer Stienette Bosklopper (1961) has been establishing enduring relationships with unique and innovative filmmakers through her company Circe Films, working with both Dutch talent and foreign directors.

Outstanding festivals have screened and laureated Circe Films' (co-)productions.



FW



Lunchbox

Ritesh Batra

India / France / Germany

synopsis

Mumbai's Dabbawallahs are a community of 5000 lunchbox deliverymen. Every morning the Dabbawallahs deliver hot meals from the kitchens of housewives to the offices of their husbands. For 120 years they have provided Mumbaikars with a taste of home in the office. The Dabbawallahs are illiterate; they use a coding system of colors and symbols to deliver lunchboxes. Harvard University analyzed their system, and concluded that only one in 4 million lunchboxes is ever delivered to the wrong address. This is the story of that one lunchbox.

A wrongly delivered lunchbox connects a young housewife – Ila Singh, to Saajan Fernandes, a man in the dusk of his life. Soon Saajan will retire and bid goodbye to a city that crushed his dreams, took away his loved ones one by one, and turned his hair white. Just then Ila comes into his life. They exchange notes in the lunchbox and create a fantasy life. As the lunchbox goes back and forth, this fantasy becomes so elaborate that it threatens to overwhelm their reality. In the end, they come to a crossroads where they must choose between the two Worlds.

Lunchbox is the story of loneliness, regret, and above all, of mistakes that can be miracles.

A wrong delivery in Mumbai's lunch delivery system connects a young housewife to an older man, they build a fantasy world with notes in the lunchbox.

script & intention

Lunchbox is the story of two people in the city of Mumbai, they each live in a prison - One, in the prison of her marriage and the other in the prison of his past, until one day a wrongly delivered lunchbox connects their lives.

Lunchbox is also the story of Mumbai, a city where the extraordinary lunchbox delivery system has existed for 120 years. The dabbawallahs have extraordinary precision; they have a one in a 4 million chance of making a wrong delivery. Perhaps this is because Mumbai is also the city where the people themselves are the lunchboxes. The city ferries millions from their homes to their place of work and then back with the evening commute that moves them along like items on a conveyor belt. In a constant race that Mumbai imposes upon its residents, they can never stop to ponder their dreams or what became of them. However, the big city that can be so cruel can also be benevolent. This story evolved from the story of the one in a 4 million wrongly delivered lunchbox to the story of two people becoming something other than lunchboxes.

I find myself drawn to stories that have a sense of how ridiculous life can be at times, and on finding something interesting in the mundane. There is a strong resonance of this in *Lunchbox* where the characters find out that they have forgotten many of the things that have happened to them because they didn't have anyone to share them with. As the narrative unfolds it brings the characters to choices between their reality and the fantasy they have created through notes in the lunchbox.



Ritesh Batra
writer & director

Ritesh Batra is a writer/director based in Mumbai and New York.

In 2009, Batra was selected for the Sundance Writers and Directors labs for his feature project *The Story of Ram*. He was also named the Sundance Time Warner Storytelling Fellow and an Annenburg Fellow. His short films have been presented in many international film festivals and fine arts venues. His recent short *Café Regular, Cairo*, shot on location in Cairo, Egypt won the Critics Prize (FIPRESCI) at the Oberhausen International Film Festival and the Jury Special Mention at Tribeca Film Festival. *Café Regular, Cairo* was recently acquired by broadcaster ARTE.

His feature screenplay *Lunchbox* won an Honorable Mention from the Jury at the 2012 edition of the Cinemart at the International Film Festival or Rotterdam and was part of the Berlinale Talent Project Market. *Lunchbox* was partly shot on location in Mumbai in the 2nd half of 2012. His upcoming feature *Francophonie* is a French and Hindi language film set in Mumbai.

budget & financing

AKFPL believes in delivering meaningful cinema, mirroring our society in its myriad hues and shades. Spearheaded by writer-director, Anurag Kashyap and producer Guneet Monga, the company is carving a niche for itself in both national and international markets.

Lunchbox is partly funded by Indian private equity, partly by French and German Film Funds and ARTE. We have the following companies/organizations that have agreed to support *Lunchbox*. These include CNC, ARTE, ASAP Films from France; Medienboard, Roh Film from Germany; National Film Development Corporation, Dar Motion Pictures from India and CineMosaic from the US.

Lunchbox

Ritesh Batra

India / France / Germany

Though extremely simple, the story of *Lunchbox* presents issues on a much larger perspective. I cannot think of any person in this world who has not hoped or wished for a different life than that he/she is living presently. But is it actually a different life that we want or are they just like our numerous desires waiting to be compromised in our daily fight to survive – those are some questions that stare at us through *Lunchbox*.

distribution & sales

We aim to complete the film and have it ready in time for Cannes 2013. We have Match Factory as our International Sales Agent. We have managed to spread the word in France, Germany, India and US to distributors who will look at the film once it is ready. It is also one of the 4 scripts that ARTE has picked up this year for co-production and broadcast rights.

Dabba is a compelling narrative of a wrongly delivered *dabba* (*lunchbox*) connecting an unhappy housewife to a lonely man in the dawn of his life. Their ages, communities and castes are far apart, yet they fill a void for each other. In the big city of Mumbai, that crushes dreams and recycles them everyday, both find a dream to hold on to.

They exchange notes in the *dabba* and create a fantasy life with each other without even meeting the other. As the *dabbas* go back and forth, this fantasy becomes so big and elaborate that it threatens to overwhelm their reality.

All over the world we find people being left aloof or rather choosing a solitary lifestyle, their dreams getting crushed, altered or forgotten in the daily realities of life. What they seek during these times of duress is another world where they can let go of inhibitions, live or imagine living a life that they have always wanted. Although this story is rooted in Mumbai, the reach of the context holds far more universal appeal; a story that caters to thousands of common people jostling for space at every moment of their lives in the urban jungle, it not only captures the essence of growing alienation among the urban living, but also gives a chance to analyse and assess one's current situation.

Dabba is the story of the life we dream of versus the life we live in, and of the courage it takes to turn our fantasies into reality.

production notes

original title

Dabba

production company

AKFPL
129 Aram Nagar Part 1, J.P. Road,
Versova, Andheri (W)
Mumbai - 400 061
India
www.akfpl.com
guneet@akfpl.com

co-producers

Dar Motion Pictures - India
CineMosaic Films - U.S.A.
National Film Development Corporation - India
ASAP Films - France
Roh Film - Germany

total production budget

€ 1.300.000 (approx)

current financial need

€ 145.000 (approx)

production status

the film is currently in pre-production



Guneet Monga producer

It is a struggle to find an alternative audience for independent films which is not restricted by region or geography. Channelizing the right stream for the Indie effort at a global level has been Guneet Monga's forte. A route less traveled in India. A definite new hope.

Monga has produced notable shorts and features including the Oscar nominated, *Kavi* (2010, Director: Gregg Helvey), Anurag Kashyap's *Gangs of Wasseypur, Part I & II* (2012) and *That Girl In Yellow Boots* (2011), *Peddlers* (2012, Director: Vasan Bala), *Aiyyaa* (2012) by Sachin Kundalkar and *Shaitan* by Bejoy Nambiar (2011).

She has co-produced *Trishna*, a Michael Winterbottom film (2011). Her next line-up includes *Haraamkhor* (Director: Shlok Sharma), *Lunchbox* (Director: Ritesh Batra), *Monsoon Shootout* (Director: Amit Kumar), *Michael* (Director: Ribhu Dasgupta) and Danis Tanovic's new venture.

Fw

Land

Babak Jalali
Italy / France / U.S.A.

synopsis

The Yellow Eagle family belong to the Lakota Sioux tribe and live in the Pine Ridge Indian Reservation. News reaches them that Floyd, the youngest son of the family, has died during military service in Afghanistan. The waiting begins to get his body back to the Reservation to be buried.

The youngest surviving son, Wesley, is an alcoholic. His brother's death doesn't really hit him as his only aim during the day is to get hold of beer. Wesley is in daily contact with the white population who run the liquor stores right outside the reservation. This uneasy relationship reaches unpleasant levels when acts of violence break out and he is directly affected.

The eldest son, Raymond, is a recovering alcoholic with a wife and two sons. He is withdrawn and keeps his worries to himself. Although he feels a sense of responsibility for the extended family, he seems to feel too emasculated to do something about it. Until the troubles that have affected his two brothers force him to stand up and be a man again. This all happens in the middle of the world's wealthiest country. Where living conditions are similar to many developing countries. It is a forsaken land forgotten by most. In it live the Indian people who have been there far longer than all.

Land is a modern
Western about
Indians, Whites,
distance, longing,
roadwork and
abuse. Set in the
American plains.

script & intention

I've always been interested in marginalised and forgotten communities and their relationship with their more dominant neighbours. The Lakota Sioux Indians who live in the Pine Ridge Reservation are one such community.

The relationship between the Lakota Sioux Indians and the White people who live on the outside of the reservation is one, which plays a dominant role in this film. Both on a local level (i.e. with the liquor store owners) and a national level (i.e. with the military).

I've been interested in the history of Pine Ridge for a long time and have in recent years become curious about the current living conditions of its inhabitants. There are very few films that show the lives of modern Indians. And this is what I was really interested in focusing on when writing the script - modern Indian life. Particularly in this reservation, which is blighted by horrific statistics that show it to be more similar to sub-Saharan countries as opposed to the rest of the United States.

One of the fears I had whilst writing the script was the potential suspicion of the locals towards an 'outsider' such as myself telling a story about them. I wondered how I'd be perceived as an Iranian-born, British-raised non-Indian going to the reservation to make a film about Indians. Did I have a legitimacy to tell a story about them? However, with every new draft of *Land*, I've felt more at ease with the idea of writing a story about a people to whom I've no personal connection. I'm determined to do this and hope that I do the place and people justice. There may not be a personal connection but I still do feel a sense of affection for them.

For me, the involvement of the local population in the making of this film is essential and the casting of the Indians in the film will be made up of people from the reservation (i.e. non-professional actors). Regarding my visual ideas for the film - I'd like to shoot this project on 35mm film as I did my previous film. This time, however, I'd like to shoot in a 2.35 aspect ratio. The locations in the South Dakota plains are vast and barren. I think to shoot in this aspect ratio would bring out and accentuate the vastness of the area.

Unlike my previous film, which consisted entirely of static shots, I plan on having subtle camera movements. The scenes will not have many cuts in them. The atmosphere I want to create is one of distance and isolation and I feel this is done best by lingering on shots and being patient.



Babak Jalali
writer & director

Babak Jalali (b. 1978, Iran) has lived mainly in London since 1986. He received an MA in filmmaking from the London Film School in 2005.

His graduation film, *Heydar. An Afghan in Tehran*, screened at 60 film festivals worldwide and received a BAFTA Best Short Film nomination.

He developed his first feature, *Frontier Blues*, during his Cannes Film Festival Cinéfondation residence, and shot the film in and around his hometown of Gorgan.

The film premiered at the Locarno Film Festival in 2009.

budget & financing

Ginevra Elkann and Babak Jalali met each other when they were students at the London Film School. Their friendship has then set a precedent for the beginning of their professional relationship: the making of Jalali's feature debut work.

Land is a more complex project. It looks like quite an uncommon jigsaw: an Iranian director living in London, a story set in an Indian Reservation in the US, a production team that happily includes 4 different countries. A good development process, such as the one we have made so far, would be highly beneficial. The co-production core consists of Asmara and French-based company Love Streams, whom we

Land

Babak Jalali
Italy / France / U.S.A.

are eager to work with, most of all for the exclusive care they devote to the few projects they commit to. Our next goal consists in finding a further European partner, i.e. English or Spanish (if the option to shoot some scenes of the film in the Spanish desert called Les Bardenas is deemed to be feasible: location scouting is scheduled for Nov./Dec.). Such an arrangement could allow for a wide range of fund raising options in the national European markets that we will turn to in order to finance most of the budget.

We foresee a budget of € 1.600.000, to be confirmed after the decisions on cast and locations. About 70% of the resources will be raised in Italy and France, through public funds, national and supranational, TV pre-acquisitions and co-productions, involving equity investors etc. The third European co-producer will raise most of the remaining part of the budget.

Eventually, for the US involvement, the collaboration with the extremely lively New York company Borderline Film is confirmed. This partnership will provide the project with a North-American contribution, which is essential for our production needs.

distribution & sales

We strongly believe that the conflicts *Land* talks about, fully echo the wider conflicts that deeply mark the contemporary. This we think will attract an international audience. Since the very first steps of the development, we have relied on this certainty and have worked to provide the project with the widest possible visibility. Above all in order to attract future distributors. This is the reason why we took part in events such as Sofia Meetings, Paris Project, New Cinema Network Rome.

We are on the point of putting into action the job we did so far. We will start this new working phase with some key-certainties.

In Italy Ginevra Elkann will function as both producer and distributor, through Good Films, the company she co-founded with Luigi Musini and Francesco Melzi d'Eril. They distributed in Italy Kim Ki Duk's last film, which was awarded the Golden Lion at the Venice Film Festival. They will later this year distribute Agnieszka Holland's *In Darkness* and *Infancia Clandestina* directed by Benjamin Avilla, the Argentine entry for the 2013 Academy Awards (Best Foreign Language Film category). This is testament to the attention paid to authorial, internationally-oriented cinema by Good Films.

In France, Love Streams benefits from a wide net of relationships with distributors and sales agents. It is also a homevideo editor with Potemkine company. It recently released titles such as *Holy Motors*, *Melancholia*, *Shotgun Stories*, Andrej Tarkovski's complete works box-set etc.

We therefore count on the fact that Italy and France, together with the markets of the other co-producers represent a good starting point for the distribution and promotion of the film. We can also add Austria and Switzerland, where Jalali's debut film was distributed in 2010.

production notes

international title
Land

production company
Asmara Films s.r.l.
Via Luigi Calamatta 16
00193 Rome - Italy
T +39 06 95219443
F +39 06 95219684
www.asmarafilms.com
info@asmarafilms.com

co-producers
Love Streams agnès b. Productions
17, Rue Dieu, 75010 Paris - France
T +33 (0)1 53384345
F +33 (0)1 53384349
lovestreams@agnesb.fr

Borderline Films - U.S.A.

total production budget
€ 1.606.000

current financial need
€ 1.216.000

production status
development / in financing



Ginevra Elkann producer

Ginevra Elkann (b. 1979, London) got a degree in visual communications from the American University in Paris and an MA in filmmaking from the London Film School.

She has been assistant director on Bernardo Bertolucci's *Besieged* and video assistant on Anthony Minghella's *The Talented Mr. Ripley*.

She has directed *Vado a messa*, a short film, which was successfully screened at numerous film festivals.

In 2009 she produced *Frontier Blues* and in 2010 she founded Asmara Films.

FW



The Garbage Helicopter

Jonas Selberg Augustsén

Sweden

synopsis

Somewhere in Sweden, a gigantic dumpster breaks loose from a heavy chain suspended underneath a big helicopter. The dumpster hits the ground with a terrible crash and the garbage is spewed out into the air.

Meanwhile, an aging Roma woman wakes up in her house with an enormous longing to get her old wall clock back. The clock has been at the clockmaker's for over a year, and now the old woman feels very strongly that it needs to come home. She calls one of her grandchildren, who answers in another part of the country, and solemnly promises to bring the clock back to her.

Two days later, three Roma youths climb into a car in order to take the wall clock to their grandmother who lives 1030 km south of them. A strange journey along Sweden's long, winding highways begins and it proves to be very rich in content despite the rather trivial purpose. The three youths have more questions than answers about the country they're travelling through for the first time.

And what is a Garbage Helicopter? Really...?

Three young adults
on a journey.
Mission: to return
an old wall clock to
their grandmother.
A story about a
small mission that
becomes a great
journey.

script & intention

At first glance, the basic premise of the story in *The Garbage Helicopter* is very simple: Three individuals are going to deliver an old wall clock to their grandmother. And in a sense the film essentially retains this simplicity from start to finish. But the script is also constructed in such a way that it always has the ambition of telling something more. Something above and beyond the obvious simplicity.

In working on the script I've been very interested to see what happens if you take the classic dramaturgical tools and turn the dramatic levels down to an absolute minimum. The minimalist principle of using as limited forms of expression as possible, have been given free rein during the course of the script work, and the greatest motivation for this has really been to create a kind of cinematic antithesis to much of the dramaturgy that I studied in courses and workshops over the past ten years. I would, however, like to point out that by this I don't mean that dramaturgy is bad and should be rejected. Far from it. Dramaturgy is absolutely necessary in all forms of film with narrative pretensions, and is a valuable tool. The script has been written with a deep fascination and a genuine interest in the notion of dramaturgy. Not the other way around.

The language of the film will mainly be Romani. *The Garbage Helicopter* is the third film that I've made in one of Sweden's five official minority languages. This is an attempt to work with the spoken language in a Swedish film in a more abstract way, where I use language itself as a tool for cinematic storytelling, less as an authentic way for people in the film to communicate.

I will use actors with a Roman background. They don't need to be highly qualified, they can also be untested, untrained and otherwise unknown faces to the general public. The reason I want to use unknown and amateurs is because I want the world that the film will portray to represent something completely new and previously unknown. I also have good experience with this approach from previous work in the short films *Autumn Man* and *Bogland*.

In *The Garbage Helicopter*, I want to work with a poetic and visual expression in a very consciously thought-out and well-planned visual composition. The film will use black-and-white celluloid with high contrast lighting inspired by the chiaroscuro technique of renaissance painting. The film is going to be narrated using a simple tableau technique in which most of the scenes will be rendered using only a single shot.



Jonas Selberg Augustsén
writer & director

Jonas Selberg Augustsén has over recent years developed into one of Sweden's most interesting directors. He started his career as a carpenter before making his way, via the fashion industry, into the world of film.

Starting with the spiritual, self-reflective and playfully pretentious essay film *Hus, torn, stenmurar & en och annan drake*, which was his graduation project from the School of Film Directing at Gothenburg University, he has gone on to tell stories, in his own distinctive and humorous style, about people and places that seem to exist in a borderland. In 2008, his much discussed feature film documentary *Trädälskaren* premiered.

His short films *Autumn Man* and *Bogland* are meant to be the first two films in a suite of five films based on Sweden's five official minority languages. The stationary camera is trained on the beautiful countryside and rusty old cars alike. With quirky characters and the spare dialogue Jonas shows a unique personal style where the understated creates captivating environments and frames of mind, which are then allowed to explode at well chosen moments.

budget & financing

Bob Film is an independent production company based in Stockholm, Sweden. It focuses primarily on feature films and TV drama.

Bob Film has gained a reputation for quality and artistic edge. Its objective is to provide scriptwriters and directors with the best possible conditions to realize their vision in a manner that strives to combine commercial interests with artistic content.

The Garbage Helicopter is Jonas Selberg Augustsén's first feature film. The shorts *Bogland* and *The Autumn Man* are great references for the character and the look of the film, as they're all part of a film suite based on Sweden's five official minority languages.

The Garbage Helicopter

Jonas Selberg Augustsén

Sweden

The script is developed in association with Film pool Nord Development. We are now looking for partners and co-producers both in Sweden and abroad.

distribution & sales

We want *The Garbage Helicopter* to premiere at an international A-festival in 2014. With the unique depiction of Sweden, we think the film has the potential to travel to festivals and cinemas all over the world, just like Jonas' previous works have done.

We are looking for a creative and passionate distributor and sales agent. We mainly want the film to be screened in cinemas, but also on digital platforms like VOD, etc. It's an artistic project – but not 'just' a film. Besides the feature film, *The Garbage Helicopter* is also an art project.

For example, we want to make a photo exhibition in collaboration with some of Sweden's most prominent photographers. The depiction of Sweden from the point of view of our main characters, the Roman youths, is interesting and has rarely been seen in Sweden. *The Garbage Helicopter* will tell us more about the country up north.

production notes

original title

Sophelikoptern

production company

Bob Film Sweden AB
Hökens gata 10
116 46 Stockholm
Sweden
T +46 8 556 930 90
info@bobfilm.se
www.bobfilm.se

development partner

Filmpool Nord Development, Sweden

total production budget

€ 1.670.000

current financial need

€ 1.590.000

production status

financing



Andreas Emanuelsson producer

Andreas Emanuelsson has worked as assistant producer at Bob Film Sweden since 2006. He started to produce short films and music videos in 2009.

His first short *Little Children, Big Words* has won a number of prizes at festivals around the world. It was shortlisted for an Oscar and nominated as best short at the European Film Academy Short Film 2011. The short film *Life, Lust & Longing* premiered in 2012. It's now being screened at film festivals worldwide.

Andreas' latest short film *The Hunt*, written and directed by Jonas Selberg Augustsén, will have its premiere soon.

The Garbage Helicopter, will be Andreas' debut as feature film producer.



Stage Fright

Yorgos Zois

Greece / France / Croatia

synopsis

It's the opening night of the most anticipated avant-garde theatre play of the year. A riot outside the theatre forces some early guests to lock themselves inside. They enter the main hall, interrupting the last minute rehearsal of a murder scene. An actor shoots a fellow actor on stage. Soon, blood covers the floor.

The actor is dead, the gun turns out to be real. Five young armed people, with fresh and gentle faces, enter the scene. They don't make the kind of demands to be expected; they consider themselves artists.

They ask both the audience and the cast to co-create a collective, devised play where everything has to be real; from the performances to the bullets. A play that will end right in time for the official premiere in front of the official guests. Until then, art will imitate survival ...

A hostage situation inside a theatre turns into a collective performance where art imitates survival.

script & intention

Stage fright is the anxiety of an actor performing on stage. But the main psychiatric definition is the fear of exposing ourselves in front of others.

The whole film takes place inside a theatre. The stage of the theatre will be transformed into cinematic space. The camera will resemble that of a scientist filming his experiment; it records everything and emphasizes on nothing. My purpose is to create a streamlined continuum of dark seats spreading from the cinema seats of the actual movie theatre to the dark seats of the fictional theatre. The movie viewers should feel trapped by the intruders as well, just a few seats further from the stage.

For the intruders, terrorism is considered one of the Fine Arts. Humanity, love, friendship, family ties and personal moral are tested in these crucial times. The masks gradually fall and the true inner self comes into sight. For some of the hostages the end signals their total breakdown, but for others it functions as the conclusion of a liberating experience.

The main theme of the script is acting literally as who you are. For me, there is always a distance between our true intentions and how we finally act. *Stage Fright* is the annihilation of this distance. There is a typical saying used for actors from casting directors: *could you please make a turn around yourself?* For me *Stage Fright* is all about this. Not spinning around ourselves, but being ourselves.

My ambition is for this film to start as a mind blowing intellectual concept that gradually turns into a realistic body experience and ends up as a diluting flowing ambience. It starts with a foggy cloud from tear gas in the exterior of the theatre and ends with a foggy cloud from the smoke machine on the interior of the stage. In my personal view, this is the transition from the outside world, where we struggle to survive, to the inside world, where we struggle to exist.



Yorgos Zois
writer & director

Yorgos Zois was born in Athens in 1982. He studied Applied Math & Physics in N.T.U.A. and film direction at Stavrakou Film School, Athens and in U.d.K, Berlin. His first short film, *Casus Belli*, premiered in Venice in 2010 and participated in the official competition of over 50 international film festivals (Rotterdam, Clermont Ferrand, Tokyo Short Shorts, Brussels, Krakow, Palm Springs, LA Short Fest, Era New Horizons etc.), winning several awards and distinctions. It was theatrically distributed in Greece and France and broadcasted by several TV stations.

His second short film, *Titloi Telous (Out of Frame)*, premiered at Venice IFF 2012, where it was awarded Best European short film and nominated for Best Short Film by the European Film Academy 2012.

He is currently working on his first feature *Stage Fright*; the script was awarded the development prize of the CNC (French Film Centre) at the Cinelink Co-Production Market at Sarajevo IFF 2011.

budget & financing

The project is developed under the umbrella of the Greek production company, Pan Entertainment, which is one of the leading companies in the field of audiovisual production in Greece. It has produced a significant number of films, which have participated in and been awarded at international film festivals and successfully distributed both theatrically and to TV-channels in Greece and abroad. We think that the combination of a young, creative team, which has already collaborated twice before on the director's successful short films, with a well established production company, can give a solid basis for the challenging journey of producing a film in Greece nowadays.

Stage Fright

Yorgos Zois

Greece / France / Croatia

Our budget is currently at € 740.000. We have already secured participation of the French production company, La Voie Lactee, with whom we have previously worked on the director's short films, and the Croatian production company Nukleus Films. We are in initial talks regarding development and production financing in all 3 countries. The first promising contacts with funds and broadcasters will now be deepened and concretized.

The project has already been presented at the Cinelink Co-Production Market at Sarajevo IFF 2011, where it was awarded the development prize of the CNC (French Film Centre), which can be a basis for production support from CNC. In Greece, we will start with a plan A for traditional productions (Greek Film Centre + a state broadcaster), but at the same time we target private initiatives to secure alternative or additional financing. We've already secured an equity investment from the production company Marni Films, and an important investor has showed strong interest for the project.

Last, but not least, we have the chance to present our project at the final EAVE Workshop, aiming to deepen our existing contacts and initiate new partnerships.

distribution & sales

Following the director's successful short films, *Casus Belli*, which had a very rich festival life and sales career, and *Titloi Telous (Out of Frame)*, which was awarded Best European short film at Venice IFF 2012, *Stage Fright* is to be Yorgos Zois' 1st feature film. It is based on a mind triggering, provocative, and even disturbing, yet engaging concept, which comes as a natural next step to the director's previous exploration of the visual and narrative codes in cinema. The film has the ambition to be more of an experience for the audience than just a film to watch. We believe that the film can find its niche audience due to its thriller characteristics, while at the same time, it can appeal to other types of arts and event lovers due to its theme and location.

We would aim at premiering in one of the major film festivals and after that to work around the festival circuit and their communities, building the distribution strategy alongside the festival strategy. Securing an international sales agent suitable for the film, and at an early stage is a priority for us.

Up until now, we didn't stress the search for distribution and sales partners, as we decided to first set up the project properly, in order to exploit its best potential. We have identified the sales agents that we're interested in working with and during the TorinoFilmLab's Final Meeting Event and the final EAVE Workshop we will make the first contacts. By then we will have a 3rd draft and a clear idea of the film's language and style.

In Greece, we will contact the selected distributors during Spring 2013, having selected the cast and also judging on the situation of the Greek film market by then. In Croatia and France, the distribution strategy will be initiated and planned by the co-producers of the film in co-operation with the international sales agent.

production notes

production company
Pan Entertainment SA
44, Chr. Smirnis str
15233 Athens - Greece
T +30 210 6985050
drandaki@pan.com.gr

co-producers
La Voie Lactee - France
Nukleus Film - Croatia

total production budget
€ 740.000

current financial need
€ 620.000

production status
writing of 3rd draft, budgeting
and initial contacts for financing



Maria Drandaki

producer

Maria Drandaki began her producing life as an executive producer in Alexis Alexiou's feature debut *Tale 52*, which premiered in the Official Competition at Rotterdam IFF in 2008 and was awarded Best Screenplay Award at Sitges IFF. The same year, she was Greece's 'Producer on the Move' at Cannes Film Festival.

In 2010, she produced Syllas Tzoumerkas' first feature *Homeland* and Yorgos Zois' short *Casus Belli*, which both premiered at Venice IFF and participated in numerous film festivals.

She is currently participating in the EAVE Producers Network Workshop 2012 with a scholarship awarded to her by the Cinelink Co-production Market 2011, with Yorgos Zois' 1st feature film project *Stage Fright*. At the same time, she is developing Syllas Tzoumerkas' 2nd feature *A Blast*, which was awarded the 1st prize (Eurimages Co-production Development Prize) at Cinelink 2012. Her latest films are the short *Titloi Telous (Out of Frame)* by Yorgos Zois, and the documentary *One Step Ahead* by Dimitris Athiridis, which will premiere at IDFA 2012.



Fw

Rey
Niles Atallah
Chile / France

synopsis

In 1860, a 35-year-old Frenchman explores Araucania, an autonomous region in southern Chile. He travels with a local guide and carries a hand-made flag with him. He searches for Chief Mañil, but arrives too late, Mañil has just died. He goes on to meet his feared son Quilapan who is known to hate Europeans, but he manages to win his support and the backing of other Mapuche chiefs. They elect him King of Araucania and Patagonia, uniting their tribes for the first time in history.

Later, the King is confronted by the Chilean court of justice. His guide has turned him in and now he has to defend himself. His reasonings and conclusions seem flawless: Araucania is outside of Chile, so how can Chile condemn him? But the events are retold in the trial and relevant facts seem to differ...

Imprisoned in a gruesome cell, ill-fed, feverish, constantly ridiculed, he takes refuge in ecstatic dreams. Spiraling into delirium, he travels south through his Patagonian kingdom populated with mythical creatures. Having fought for his vision with all his might, he finally lets out his last breath as he reaches the end of the world.

A French lawyer
dreamt of becoming
the King of
Patagonia in 1860.
And he became
just that.
Or so it seems.

script & intention

What most interests me about the story of the King of Araucania and Patagonia reaches beyond the fantastical narrative of his adventures in southern Chile. It is the enigmatic and utterly mystifying nature of this historical figure and the scarce memory that remains of him today. Buried under layers of myths and legends, there is just enough concrete evidence of this man and his kingdom to prevent them both from slipping into total oblivion. However, there are so many holes in the story that only a fragmented vision can be pieced together at best.

To make *Rey* we are using a variety of film and digital formats, including archival material from early cinema, and new footage treated in a number of ways, all to induce the sensation of a gradual excavation of the memory of the lead character Orlie-Antoine de Tounens. The film will explore the subjective and irrational inner world of the protagonist as he struggles with his chimerical dream of establishing the Kingdom of Araucania and Patagonia.

Through the use of a strong narrative development, striking visual imagery, a unified sound design, and music that develops gradually over the course of the entire film, the diverse elements of the film are all fused together imperceptibly, provoking the sense of moving fluidly through different layers of consciousness: a journey through a kingdom of transcendent visions.

CORPUS SOMNIUM

This film is based on extensive research in several fields: history, photography, early cinema... Some of the finds of this research are offered to artists and curious minds in a collective inspiration chest at www.corpussomnium.org

BURIALS

This is a satellite art project that explores the metaphysical nature of decaying images. It is an artistic practice of organic experimentation that has unpredictable and volatile results. The work in progress can be observed on www.nilesatallah.com/burials. The resulting photographs and experimental short films are intended to be exhibited in art spaces.

Rey has gradually come into being as I've sifted through the many pieces of this king's story. I imagined a film that evoked an analogous experience in the spectator: a journey through a realm of forgotten dreams, the decaying memories and fantasies of a ghost. And like a fading memory, they remain a chimera to this day, a king and a kingdom that exist only in dreams.



Niles Atallah
writer & director

Niles Atallah lives and works in Santiago, Chile. Born in California in 1978, he is a dual citizen of both Chile and the U.S. He has a B.A. in Art from the University of California at Santa Cruz.

Niles works as a writer and director in feature film, music videos, video art work, installations and short films. He also works as a director of photography and created *Diluvio*, a film production company in Chile.

His first feature *Lucía* premiered at San Sebastián in 2010. *Lucía* was awarded the FIPRESCI Critics Prize, Prix Découverte de la Critique Française and Prix Spécial du Jury in Toulouse and Best Director at the Valdivia International Film Festival in Chile. *Lucía*, *Luis y el Lobo*, a series of two short films he co-directed with Cristóbal León and Joaquín Cociña, totaled over 1 million online views.

Niles developed *Rey* at the TorinoFilmLab and the Binger FilmLab in Amsterdam. It will be his second feature film.

budget & financing

Niles and I have been developing *Rey* for over two years now: researching the historical record, writing the script and selecting archival images, all in parallel. Each process reflecting on the others, each informing the whole.

It was our plan from the start to allow this time for the development, and it has been enabled by the early financial support of Amiens Script Development Support, Hubert Bals Fund and CORFO, totalling € 40.000. The script has been developed at the TorinoFilmLab and at the Binger Writers' Lab, which allowed for many people to test ideas on!

Rey Niles Atallah Chile / France

The € 500.000 budget provides for quality production in Chile by a carefully chosen crew of professional artists who are already deeply involved in the project and bringing in ideas. Working with a small and involved crew actually lowers costs because time allows them to do their very best, and by sharing in the process of development together, the best environment is created for a collective art work.

Fine-tuning the editing and image treatment will be essential for this project as the specific textures have as much to add to the final result as music and sound. Post-production is therefore a big portion of the budget. I believe this budget is also in keeping with the commercial potential of the whole project, the feature and the art satellites.

We are on schedule with an advanced version of the script and have just started sending it out for financing. We have recently applied to the Chilean Audiovisual Fund, and to the CNC's Aide aux Cinémas du Monde. We are looking for co-producers (especially with access to post-production money) and smart release ideas. The plan is to shoot in 2013.

distribution & sales

Our strategy has kept us from going out officially to distributors and sales agents because we needed ample time to develop the story world. This film is going to be a highly sensorial experience, and we think that the best chances to find and attach the right partners depend on requesting them to commit only after they see part of the film at the very least, and from this preliminary viewing, sense its particular feel and atmosphere.

The film market is rapidly changing and it's clear that *Rey* is not aiming to be a typical blockbuster kind of film! Yet it is going to be an important and strong film, telling a compelling story with a unique artistic allure that will make it stand out.

It will have its place both in art house cinema theatres and in the increasing number of screening rooms in museums around the world. We are ready to invent ways to have this film meet with its audiences. Photographs and video works are also produced in parallel that will be exhibited alongside the releases.

Our plan is to walk, and explore, the line between the film and art exhibition circuits. *Rey* was selected for the DOX:FORUM at the festival CPH:DOX, which is probably the best place for us to meet people who understand this goal, since this forum focuses on the areas where film intersects with different art forms.

We are also putting in place a specific online strategy to locate and reach out to *Rey*'s core audiences and offer them insights into the creation of the film. By means of this online experience they will be introduced to a variety of elements related to the project, inviting them to explore further, beyond the film itself, and into its many sources of inspiration.

production notes

production company

Mômerade
8 rue d'Enghien,
75010 Paris - France
Lucie Kalmar
T +33 6 6289 2917
lucie@momerade.fr
www.momerade.fr

co-producers

Diluvio - Chile

language

Spanish and French

total production budget

€ 500.000

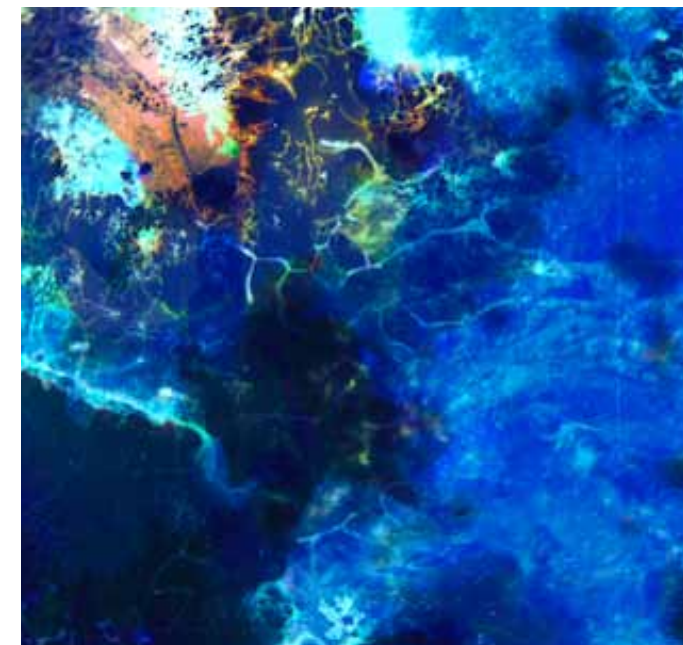
current financial need

€ 460.000

production status

finishing development;
beginning financing;
shooting mid 2013

more at
www.diluvio.cl
www.corpussomnium.org
www.nilesatallah.com



Lucie Kalmar producer

Born in 1978, she worked at Wild Bunch from 2002 to 2009, where she was in charge of festivals and markets, and subsequently of coordinating acquisitions.

She since developed Festival Scope with Alessandro Raja from the initial idea.

She created Mômerade, a film company, in 2005, produced two short films and consulted with the Cannes and Berlin Film Markets, and with DOX:LAB in Copenhagen, among others.

She recently participated in the EAVE Puentes program and the Binger FilmLab as the producer of *Rey*.

AdaptLab

AdaptLab is TFL's 2012 new entry, but it was probably one of the first programmes to be designed by TFL and Initiative Film back in 2008 at the IBF of the Turin International Book Fair.

We all met there, because that was where books and films came together, publishers and producers meeting each other, often not just to sell and buy rights, but to discuss the possibility for stories to travel from paper to screen. Coming from the film development world, what was clear to us was that one voice – a central one – was still missing: that of the scriptwriters.

Adaptation is a fascinating process that involves endless passages: many decisions have to be taken along the journey around story, characters, language, rights... Could we try and simulate the process in a professional training experience? Could we create a safe space where scriptwriters, publishers and producers could meet around a developed story?

There were also two other opportunities we didn't want to miss: exploring on one side the potential of small publishers – often very good talent scouts, and on the other side the strengths of those scriptwriters – increasingly requested from the market – who can work on stories that are not their own, yet can make them their own.

We are proud to present to you the first results of this exciting joint venture between Sistema Cinema Piemonte and the Turin International Book Fair, strongly supported by the Piemonte Region.

Please welcome the first 8 scriptwriters, coming from all around Europe, who were selected among many to work through 3 intensive workshops and present what have now become "their" stories too.

There are many people to thank along the way: the authors and the publishers, who accepted to "play the game", the young group of translators – who made these books available in English in record time - the producers and the experts whom we all encouraged to come on board.

*Isabelle Fauvel, AdaptLab Head of Studies & Tutor
Savina Neirotti, Director
Eva Svenstedt Ward, Tutor*

The International Book Forum is a project of the Turin International Book Fair dedicated to the trade of publishing rights for translation and movie and TV adaptation. Created in order to make the great "players" of the publishing world meet, during its 11 years of activity IBF has reached important achievements in terms of growth and experience on foreign markets. The project has significantly contributed to the rise of rights sales volumes of Italian books and has become a fundamental appointment for the most important publishers, literary agents, film, TV and new media producers from all over the world. In 2012 IBF was once again a fundamental moment for publishers and literary agents from all over the world. More than 7.000 meetings between 720 registered professionals coming from over 20 countries, such as Norway, Egypt, United States, Russia, Spain and Sweden. The International Book Forum is an initiative of the Turin International Book Fair, co-financed by Piemonte Region, ICE - Italian Trade Promotion Agency, Ministry of Economic Development and Turin Chamber of Commerce.

Initiative Film is the first French consulting company specialized in the development of audiovisual projects for international film & media professionals. Project incubator, Initiative is an attentive partner, monitoring the creative process, casting talents, creating bridges. Through its participation in international events, Initiative gets in contact with talents at early stages of their career or of their projects. One of Initiative Film's fields of expertise has always been adaptation, searching for literary subjects, closely examined envisioning their adaptability to the screen, for almost 20 years. Initiative's literary department has recently launched a newsletter service in the form of a "book watch", informing its readers about the most interesting new titles.

Aiming at developing and creating more and more business occasions for the entire publishing line, TorinoFilmLab has formed a partnership with IBF, under the patronage of the Piemonte Region, creating AdaptLab, with the goal of linking books and audiovisual works, thanks to a precious collaboration with the Museo Nazionale del Cinema, FIP - Film Investimenti Piemonte, Film Commission Torino Piemonte and the French Initiative Film.



AdaptLab

Book of Projects 2012

AdaptLab

Isabelle Fauvel - France

Tutor

development advisor



Starting her career as a producer, in 1993 Isabelle founded Initiative Film, a consulting company specializing in the development process. Upon becoming an artistic director, story editor of specific projects, she manages numerous professional meetings bridging different industries, especially between the publishing and the producing worlds as one of her fields of expertise is adaptation. Within the framework of festivals and international forums she supports talents in their search for partnerships. She is also a scout for Jerusalem Film Lab.

Eva Svenstedt Ward - Sweden

Tutor

story editor



Eva studied production at the National Theatre School of Canada before working as Manager of the Stockholm Film Festival and Line Producer on a Susanne Bier feature. Eva trained mid-1990s as Scriptwriter at Binger Filmlab, and was hired as a Script Editor for SVT Swedish Television, where she became Head of Development in 2004. For SVT, she script-edited the Stieg Larsson *Millenium Trilogy* and was recently Executive Script Editor on 6 adaptations of Liza Marklund's books produced by Yellow Bird.

Ido Abram - Netherlands

Trainer

director of presentation & communications of the EYE Film Institute



Ido Abram is Director of Presentation and Communications of the EYE Film Institute Netherlands. Abram is part of EYE's management team and heads the following departments: Programming, Distribution, Education, Marketing & Communication, Press & Industry & Public Relations. EYE is both a film museum and the national film institute of the Netherlands.

Before he joined EYE, Ido was the director of the Binger Filmlab and CineMart Director at the International Film Festival Rotterdam.

Jenny Gilbertsson - Sweden

Trainer

producer



Jenny has worked as a Producer and Script Editor within the film and TV industry since 1995, most recently as Producer of the *Annika Bengtzon* series. She has been Associate Producer and Script Editor, recently on the Emmy-award-winning Stieg Larsson's *Millennium Trilogy*, and before that Head of Development at Yellow Bird and Executive Script Editor on the *Irene Huss* series. As a Commissioning Editor for Swedish TV she has worked with productions like the *Wallander* series and *The Medicine Man*.

Marion Hänsel - Belgium

Trainer

director & producer



Marion is a director-producer with a career spanning over three decades. She set up her own company Man's Films in 1977 to make her first short film *Equilibres*. Her first feature film *The Bed* in 1982 won the Cavens Award as Best Belgian Film. Since then, she has produced and directed 11 feature films, including: *Dust* (1984), *On Earth As In Heaven* (1991), *Between The Devil And The Deep Blue Sea* (1994), *Clouds - Letters To My Son* (2001) and *Sounds Of Sand* (2006).

Pierre-Emmanuel Mouthuy - Belgium

Trainer

lawyer



Founder of Mouthuy Avocats – a Brussels-based leading law firm in the entertainment industry – he has been involved in more than 50 cinematographic feature film productions or co-productions, out of which several have been presented to the most prestigious film festivals (Cannes, Berlin, Venice, Toronto), and more than 40 television productions or co-productions (TV-series, documentaries, etc.).

Valeria Richter - Denmark

Trainer

cross-media consultant



Valeria Richter is Head of Studies at TorinoFilmLab (FrameWork/Writer's Room/ Audience Design/Story Editors & Publications) and has worked for the programme since its inception in 2008. She is an independent development producer, script consultant and tutor; currently co-producing the Swedish transmedia project *Granny's Dancing on the Table* (film/game/live-online events). She is tutor/coordinator for the POWR Baltic Stories Exchange workshop at the Baltic Event, Tallinn since 2008 and develops new workshop formats in her company, Pebble.

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The Ballad Of The Low Lifes

Jakob Beckman

Sweden

synopsis

Turin. It is a Europe in crisis and jobs are scarce. Vittorio (28) is a wannabe writer, a dreamer, a college dropout, working at a car wash to pay the rent. He is not happy about his situation and what worse is: he is madly in love with his best friend Milo's girlfriend, the Swedish designer / DJ / au-pair Christina. Milo is the carefree type, always involved in small schemes, specializing in selling aspirin disguised as wondrous drugs to teenagers.

When this trio of losers meets Grissino, a man in his sixties who likes his beard, his bike and public speaking, their world changes. There is a rumour that he was part of the Red Brigade and he is full of opinions and answers. But more importantly, he has a direction. He has seen through the ways of society and believes that the only moral thing to do is to quit society and cheat it in every way you can, because we have all been cheated since the day we were born. Vittorio is a bit hesitant at first but is soon overwhelmed by Grissino's persuasive skills. Together this new quartet starts to plan a lucrative and simple con, fail-safe of course, that will bring them enough money to quit society for good.

But if everybody cheats, who will get cheated in the end?

Everybody cheats.
Everybody deserves
to get cheated.

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scriptwriter's vision

The story in the book is simple: it is about the dream of winning the jackpot, smalltime hustlers stumbling over something big, and about love and friendship. But the world that the author conveys speaks of something bigger. It links the actions of the main characters in Turin to what is going on in the world at the moment. It is set in the late 1990s in a pre-Euro world just starting to be global, and there is a growing awareness that our actions have consequences that we could not see before.

When adapting this book the first thing I wanted to do was to set the story in our time. Today we are in a much later state of globalization and with the Euro and its consequences, the story benefits a lot and becomes more relevant. The actions of the characters are more understandable set to the background of a Europe in crisis, a world that is tougher and more cynical than it was 15 years ago.

But most of all, this story is about the characters and in order to write this story I had to make them my own. I realized that the main character, Vittorio, was a lot like me. I know very well the sense of being stuck somewhere while life slips through your fingers. That self-glorifying feeling of unfulfilled potential combined with a growing and paralyzing fear that you are just another loser. Grissino and Milo were also easily adapted, as I know their type personally: the well-dressed gentleman with the big ideas and the charming do-nothing who lives his life day by day. By making Christina Swedish, looking for an easier, continental way of life, escaping a cold, bourgeois lifestyle, I could understand why she got involved with this crowd. To her it is a romantic adventure that will have to end, one way or another.

This is a very adaptable book. The distinct tone and theme, simple plot and strong characters make for a humoristic, fast-paced and engaging film. I made some cuts and changes in the plot to make it fit a dramatic structure, and tweaked the characters here and there. But mostly I took what was already strong in the book and emphasized it to make it more cinematic. I also added a stronger class perspective to the story, because to me it is much about identity and roles in society: Grissino is the refined revolutionary, Vittorio and Milo the lazy lower middle class wanting to move up in the world and Christina is from the upper class wanting to go in the opposite direction. They all have specific needs that meet in the big con that is the centre of the story.



Jakob Beckman

I got into film on the 9th of May 2005. I was 24. I had been searching for my "purpose in life" for a long time and it was time to make up my mind. I was in a café in Paris and wrote on the back of the bill: "you should do film".

So I went back to Stockholm to study scriptwriting for three years. At school I got to direct a couple of small exercise films and I noticed that directing came very naturally to me. After school I had the opportunity to direct a bigger project: a play at a local theatre. It was an extremely enriching experience but not at all like directing film, but now I knew that I really wanted to continue directing.

I have since directed a couple of commercials and the 25-minute dark comedy *A Night To Remember*, which I also wrote and was recently sold to Swedish National Television.

I am interested in all aspects of film and storytelling and this Fall (2012) I am going back to school one last time to study a Masters in TV-series at the Stockholm Academy of Dramatic Arts.

cross-media potential

This project has the benefit of having a strong plot and strong characters, which make for an equally strong cross-media potential. In the feature film, obviously, there is not much time to explore the personalities of the different characters. And in this story there are some personalities who would really like to take up a little bit more of your time.

One of the central characters is Grissino, who is a very special kind of man with interesting opinions on life and society. And he knows how to cheat people. There are a lot of questions concerning him, about his past and his ideas, and it would be interesting to explore these in a cross-media project. For example, something that would also build on the humour in the story are webisodes with him talking directly to the public, explaining his views on social behaviour, a sort of "Grissino's school of social conduct". Or, he could present his best tips on how to cheat people.

The Ballad Of The Low Lifes

Jakob Beckman

Sweden

Of course, these would have to be harmless cheats, but Grissino as we know him is not interested in harmless cheats and there is a potentially very funny conflict between him and a fictive producer of the webisodes. The series would be like a fake "making of" show where we follow the producer who struggles to maintain control over the documentary he is making on this "very interesting man" (Grissino). The problem is that with Grissino the producer bit off more than he could chew, as he is a man who never backs down, never is wrong and who has an opinion on everything (even things he does not know anything about, like making documentaries for example).

Milo and Christina are two other characters whose personalities make for funny and engaging side stories. They are two lovers who meet each other in their shared struggle to live a carefree, day-by-day life, free of responsibilities and concerns. They have become experts on escaping the normal troubles of everyday man - they get away with anything - and they have a lot to teach about excelling in joie de vivre. This could be done in a blog, complete with Instagram photos and smartphone videos, in which they give tips on, for example, how to charm your way out of paying the drink check, how to stay in bed a whole day without experiencing anxiety, or how to eat for free for a week by inviting yourself to dinner at your (numerous) friends' houses. Designed as an indie lifestyle blog, it has the potential to outlive the film and have a substantial relevance in the social network community.

La ballata delle canaglie

(The Ballad Of The Low Lifes)

Meet Vittorio and Milo, two young drifters living by their wits in modern Turin, getting by on petty scams and swindles. The two young men have kept an idea in a back drawer for years, the Big C - the Big Con. They are sure it will make them rich, but so far they have not been able to get it off the ground.

Enter Milo's uncle Grissino, a con-man with years of experience. He immediately grasps the potential of the Big C and joins the enterprise. Along with Cristina, Milo's girlfriend and the object of Vittorio's hopeless passion, the four set out to prove that "the great Western economy has a protective net around it, but the holes are very big and it can be penetrated if you use a little imagination."

by Enrico Remmert
Marsilio Editori (2002, Venezia, IT)
Genre: fiction

translations

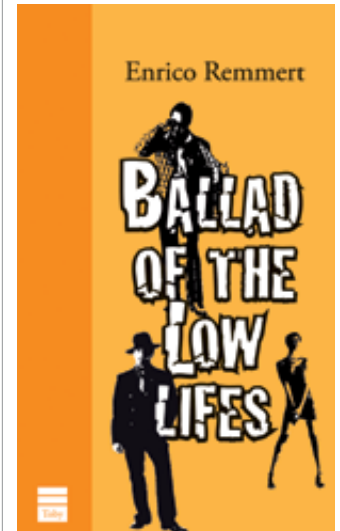
Italian - Marsilio Editori (2002)
English - Toby (2003)
French - Plon (2004); 10/18 (2006)
German - Aufbau (2004)
Hebrew - Kinneret Zmora-Bitan (2008)
Bulgarian - Colibri (2009)
Russian - Mondler (awaiting publishing)

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Enrico Remmert
book author

Enrico Remmert was born in 1966 in Turin, where he still lives and works.

He has published numerous short stories in literary anthologies and magazines in Italy and abroad.

His first novel, *Rossenotti*, won the Tuscania and Chianciano prizes and has been translated into several languages.

The Ballad Of The Low Lifes is his second novel.



Al

Fonzi's Law

Gaëlle Denis

France

synopsis

Who really committed that atrocious crime, five years ago, when the Inspector from Bari was burned in his own car? This film is 24 hours in a small, isolated, corrupt town, beginning with the rumor that Nando, the local crime ring boss, has been released from jail after being framed for the murder of the Inspector. Will he return and seek revenge?

The first thing that happens is that Fonzi, Nando's estranged younger brother, walks into town after an absence of ten years. It is a suffocatingly hot and dusty Summer. Skuppe, Nando's cousin, a dodgy junkyard dealer has unscrupulously established himself as the local boss. Pisso and Giordano, reckless young car thieves, want to have their own stolen car business and now hope for Nando's help.

Miraculously, Pisso falls in love with beautiful, frustrated Livia, the Mayor's daughter. Chicco, son of the Sorceress, Nando's mistress, is secretly enquiring into the trafficking of toxic waste for which the town's Mayor may be responsible. The Mayor, seeking re-election, decides to go ahead as planned with the small town feast that evening.

And then Nando comes home. Blood will flow in the settling of accounts.

When you live in the shadow of violence, can love ever fully blossom? What chance has love in a place like this?

contacts

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scriptwriter's vision

Despite having all the ingredients of an explosive cocktail of crime and violence, the basis of a strong film noir, I feel the adaptation of this book has the potential for revisiting the genre. It contains more than murder, revenge, shooting and sex.

I want to concentrate on those delicate moments of humanity, slowly exposing how the characters internalize emotions, repress anger and fall in love. My ambition is to enlighten the soul and style of the story, allowing the audience to project their own fear, alienation and hope. My vision is to write a beautiful and poetic film, like *Once Upon a Time in Anatolia*, portraying the special atmosphere of these lost souls in an unforgiving landscape. A dark and visual piece but hopeful nonetheless.

The book was challenging to adapt as it contains the stories of many complex characters, interweaving them and juxtaposing past and present events. The screenplay adaptation centres on a simple plot, where strong themes of love, revenge, corruption and downfall are developed beside the on-going conflict between the old and the new generation. I was immediately attracted by how the young generation fights against social class predestination and prejudices. Where we expect them to embrace corruption, violence and laziness, they show hard work, courage, honesty, love and hope. Therefore, I am focusing on developing those characters: Pisso, a reckless and disillusioned young man, changes unexpectedly from being a depraved and angry car thief into someone who wants to commit to love and a brighter future; Chicco, the city engineer's assistant, is the inflexible and intelligent son of a red-haired prostitute, determined to discover the truth behind the trafficking of toxic waste.

I visualize a modern Western set in the suffocating heat of Summer. One can almost smell the dust, the ugliness, and the dirt and feel the dry skin of the town's inhabitants during the Summer drought, in a land roasted by the sun, with the acid of buried toxic waste seeping up through parched earth. It is a place that smells like death, where no one is innocent. The project could be shot anywhere that the land is dry and infertile, like southern Italy in Puglia or the South of France, in Marseille or Camargue.



Gaëlle Denis

Gaëlle Denis has gained numerous accolades for her unique approach to storytelling, using a broad range of techniques in her work including animation, live action and theatrical direction.

French-born artist and filmmaker, Gaëlle relocated to London in 2000 to attend the Royal College of Art's MA in Animation Direction. Combining animation and live action, Gaëlle developed a captivating and refreshingly original aesthetic.

During a four-month stint at Japan's Kyoto University of Arts, she directed *Fish Never Sleep*, which garnered many awards including the 2003 BAFTA for Best Animated Short. In 2004 Gaëlle completed *City Paradise* with the support of Channel 4: blending an intriguing mix of beautifully art directed live action with animation, the short went on to collect more than 50 international awards. In 2006 Gaëlle completed *After the Rain* for Cinema Extreme and Film 4; the film premiered in the official selection of Clermont-Ferrand Festival.

Gaëlle is currently developing several feature projects.

cross-media potential

Digital Graphic Novel

Fonzi's Law is a multiple story with complex characters unfolding around intense visual landscapes and powerful themes like revenge, love and vice. Its rich universe, tense atmosphere and a particular sense of humour feed into the style and narrative format of the graphic novel or comic books. To create an interactive on-line experience, without revealing too much of the plot, is challenging. Nevertheless, by narrating the story of the two brothers, Nando and Fonzi, from several points of view, in the past and the present, the book presents precious insights into the life of the small town and its inhabitants. Coming from the world of animation I was thrilled by the idea of a digital graphic novel adaptation that would allow me to reveal the world of Monte Svevo, and the past and present of all the characters.

Fonzi's Law

Gaëlle Denis

France

A graphic prequel could develop the intrigues further, disclosing in detail the set up of the toxic waste traffic, the story of the inspector before being murdered, and how the old generation never really fought for its future. Creating albums, each developed to tell the story predominantly by one character, could enrich the collection, for example the past of the Sorceress and how she met Nando; the rise of the Mayor; the life of Pisso as a schoolboy, bullied by the head teacher; and Nando and Fonzi as kids. The characters are rich enough to carry this deepening. Pages and chapters could be released via weekly, monthly or daily subscriptions, attracting an audience for future stories. An on-line graphic novel is a great medium to build a bridge between the "classical" cinema experience and transmedia approach to a story. It defines the visual style and tone of the film and unleashes themes and stories of secondary characters, which we cannot do in the feature film format.

The Waste Land platform

Underneath the main plot of the book are subjects inspired by real events, such as crime, and toxic waste traffic. An on-line platform to engage audiences could include a documentary compilation on the problems of contamination, pollution and stock-piling of toxic waste for example. An on-line map could invite the public to connect and interact, e.g. "Where, in your country, are the good spots to hide toxic waste?" People could also post pictures of waste dumping, creating a world map of illegal disposals. This idea would probably link to the promotion of the film via a website that could also include the original book.

La legge di Fonzi

(Fonzi's Law)

Nando Pentecoste, aka Manicomio, is about to return to Monte Svevo: few houses built in the shade of the factories situated between Taranto and Brindisi, where once some of the cruellest Sacra Corona Unita clans could run about undisturbed.

Pisso and Giordano, young car thieves capable of everything, are waiting for him, together with the town notables' gang, lead by mayor Santilli, and with Skùppetta, a dodgy junkyard who had no scruples in taking advantage of his cousin Manicomio's capture. And, above all, Giovanni (Fonzi) is waiting for him: Fonzi is Pentecoste's younger brother, some sort of hermit who can awake forgotten tensions.

Was it really Manicomio the one who committed a dreadful crime five years ago? And what is hiding in the underground passages of the new church, which was built against people's protests in an area subject to environmental constraints?

While the town is immersed in the splendour of the annual Giostra Medievale, Manicomio's wrath unleashes in a violent and vengeful way: blood will flow in the rendering of accounts.

by Omar Di Monopoli

Isbn Edizioni (2010, Milan, IT)

Genre: thriller / noir

translations

Italian – Isbn Edizioni (2010, Milan, IT)

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Omar Di Monopoli

book author

Omar Di Monopoli (1971) lives and works in Puglia.

He has written the screenplay for *La Caccia*, produced by Edoardo Winspeare.

He wrote a Western Trilogy for Isbn Edizioni: *Of Men and Dogs* (2007), *Iron and Fire* (2008) and *Fonzi's Law* (2010).

Omar's first novel *Of Men and Dogs* is currently optioned for an Italian movie.

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King Of Swords

Raluca Durbacă
Romania

synopsis

Vittorio Amitrano, head of the most powerful Camorra family in Naples, is planning to build a shopping mall on the outskirts of the city. This will be his most ambitious project and the realization of his legacy; a legacy which can set him free.

Vittorio wants to have everything ready before his daughter's wedding, which is taking place in a couple of months. His plan has already been set in motion: hands have been greased, bribes have been paid. One crucial element is missing: the land on which the mall will be built. It is owned by a destitute aristocrat working as a bank clerk, who is looking to gain as much as he can from this whole transaction. Vittorio is willing to pay the price.

However, faith has a way of playing tricks on you. Don Cecè, an eccentric figure of the town, has recently died and left behind his diaries in a safe deposit box, in the same bank. The diaries contain closely guarded secrets of the mafia world and everyone wants them.

Suddenly, the stakes are raised for all involved. Vittorio stands to lose everything. Another mafia war is about to begin.

People are not
born criminals.
They become
criminals.

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scriptwriter's vision

People may argue that every man is the sum of his choices. But how much control do we really have over our own destiny? How many of us are living the lives that others have chosen for us? How many of us are capable of making the right choice once we are given the chance?

King Of Swords is the story of a Camorra boss, Vittorio Amitrano, who is trapped in a desperately unhappy life, making him a ruthless, violent criminal. Every choice he made has been wrong. Every secret he buried, every passion he gave up, left him a dry and empty carcass, with no purpose in life other than fulfilling his predetermined mission – insuring the survival, expansion and prosperity of his family.

However, if Vittorio is the victim of a very carefully planned and controlled life, the other members of his family are the end results of complete lack of control. His brother is a drug-abusing maniac, while his sister is a confused young woman, incapable of choosing a partner that is good for her. A damaged environment will only bring up damaged adults.

For me, the most interesting part of writing this story will be to explore the mechanisms behind certain types of extreme behavior, whether it is of a violent nature or not. I do not believe in a predetermined destiny from which man is incapable of escaping. I believe each one of us is living the life we have chosen for ourselves, consciously or not. Some of us have the power and the will to change our lives for the better, others do not. The rest is only a matter of context.

My main character had to give up on his dreams in order to be able to provide a better life for his family. Self-sacrifice, a very Christian gesture, has made him unhappy and, eventually, turned him into a murderer. However, a question stands out: what determined him to make this choice? Was it fear of disappointing, of going against expectations?

Mafia families are very structured organizations. Everyone has a place. Everyone is important. Everyone is needed. Now that he has reached an old age, Vittorio regrets the path not taken: an uncertain one, potentially making him an outcast from his family and his environment, but maybe a happier one, closer to his true self. On the other hand, are you sure you know what really makes you happy?



Raluca Durbacă

Raluca Durbacă is a scriptwriter and script consultant from Bucharest, Romania. She has studied Political Communication in Bucharest and turned to writing after participating in a comedy-writing workshop held by John Vorhaus.

Since then, Raluca has worked for 4 years as a Content Developer for MediaPro Pictures, a major Romanian production company. During that time she has been directly involved in developing and coordinating several TV shows, from police procedurals to detective series and comedies.

In 2011 Raluca turned to full-time writing. She has rewritten a fantasy thriller, *Miss Christina*, which is currently in post-production and is developing a historical drama as a full-length feature for Abis Studio. She provides script consultancy services for local TV network ProTV and is an editor at Romanian film magazine Film Menu, while developing her own screenwriting projects.

Since October 2012 she has been studying Screenwriting at the University of Theatrical Arts and Cinematography in Bucharest.

cross-media potential

King Of Swords offers a gateway into the unique world of organized crime in Naples. It touches on all levels of society through the characters inhabiting this world: politicians, business men, mafia bosses, old aristocrats and ordinary citizens. It deals with the struggles of individuals in today's uncertain economical climate, the unsavory compromises of politicians in their quest to acquire power and the claustrophobia of everyday life in a city controlled by organized crime.

From a cross-media point of view, the feature film can be a starting point for further development of these stories in a TV series, as this format offers the time and space required to explore the psychology of crime and that of its perpetrators in depth. It can be an opportunity for a wider analysis of the characters' personal lives, their wishes, aspirations, struggles and their deepest fears: the mafia boss struggling to keep his loved ones safe, the destitute aristocrat risking his life in order to regain the wealth he was

King Of Swords

Raluca Durbacă

Romania

accustomed to, the corrupt politician endorsing criminal activities in order to win the election, the smalltime mobster pressured by his family to rise to the top. A TV series would allow the introduction of new characters, representing other social levels which are not represented in the film: policemen, state functionaries, small business owners, poor struggling families and religious representatives. It would add value to the project and could eventually open an opportunity for a real and serious debate about organized crime in the city of Naples.

The story presented in *King Of Swords* has its roots in a dark and gloomy incident that happened in the past: the death of Vittorio's son, which eventually lead to his separation from his lover don Cecè. This back story has enough emotional pull to be explored and developed into a book, written from don Cecè's perspective. This could be both as an e-book and in print, and could add value to the feature film through the exploration of the main characters' motivations and the decisions that lead them to the situation in which they are at the beginning of *King Of Swords*.

The idea of a book could also be developed as an e-mail-serial, with short chapters arriving in your mailbox daily; in this format it could have a subscription model, or be part of the greater promotion of the film and TV series. In time, other cross media projects can be developed with the film and TV series as the two main platforms, which could be linked to each other via a central website that would connect the whole *King Of Swords* story universe.

Re di bastoni, in piedi

(King Of "Bastoni", Standing Up)

Prophetic dreams that regularly happen, the future read into playing cards: this is the life of Maricò, owner of "Casa Serena", a boarding house having, among his guests, don Cecè Tarallo, 'o femmeniello. And right to him, Maricò's cards present a dark message...

But shortly after that, don Cecè dies and leaves to Maricò an uneasy heritage, contained into some notebook pages that reveal dreadful, bloody crimes.

The reading of the notebooks intersects Maricò's dreams, upsets her cards, and makes her fall down into a whirl of events that will take her to meet politicians, lawyers and camorra men, all strictly connected to each other and to some "strange deaths up in the North of Italy".

by **Francesca Battistella**
Scrittura & Scritture (2011, Naples, IT)
Genre: noir

translations
Italian - Scrittura & Scritture (2011)

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Francesca Battistella
book author

Francesca Battistella lives on Lake Orta, in Piedmont.

She has worked for the Italian Institute for Philosophical Studies of Naples.

Actress in film and theatre avant-garde in the '70s and '80s, she has a private pilot's aircraft and a passion for travel.

She has already published *Gli Esuli* and *Il Parco delle Meraviglie*.

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The Pier On The Lake

Lars Hubrich

Germany

synopsis

Orta San Giulio, a little village overlooking Lake Orta, is postcard-beautiful, a place where people come to relax on vacation, or where pensioners decide to retire. Most people who have taken up permanent residence here are respected, well-adjusted citizens. And they all know each other.

So it comes as a big shock to the small community when the body of Gennaro, a retired school teacher, is discovered on the pier behind his house. There are no signs of forced entry: did Gennaro know his killer? Enea Zottia, a police chief from Milan, is called in to investigate the murder. From the start, his prime suspects are the three friends Gennaro met for coffee every day.

Over the course of the next three days, Enea conducts interviews with the three men. And with each interview, he discovers more layers hidden beneath the pristine surface of Orta San Giulio. He uncovers a web of infidelity, betrayal and jealousy, at the center of which is Gennaro. Enea's problem is the over-abundance of motives. The more Enea finds out about the people of San Giulio, the more everyone becomes entangled in each other's stories.

Soon, Enea is having a difficult time seeing the forest for the trees.

"Oh what a tangled web we weave, When first we practice to deceive".

(Sir Walter Scott)

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scriptwriter's vision

A sentence I have heard on plenty of vacations: "It must be heaven to live here!"; *here* being some small, beautiful village, or cute, picturesque town, often close to gorgeous lakes. But then, once you start thinking about what it would really mean to live in that small touristy village, during all seasons, you may change your opinion. What may be heaven for a week could well be hell for a lifetime, as Claude Chabrol has shown in more than one movie.

The Pier On The Lake will play with this notion, slowly stripping away the beautiful facade of San Giulio, layer by layer, to reveal the dirty little secrets of its community. We will discover the village through the eyes of another outsider, a fellow tourist, if you will: Enea Zottia. As he interviews the people of the village, he realizes that appearances in small towns are just as deceiving as they are in the big city. The beautiful surroundings certainly have not bettered anyone's character in San Giulio.

The form of the script will reflect this process of unmasking. With each of Enea's interviews, we slowly uncover new things. Each day, we get a new narrative that will unveil a hidden aspect of Gennaro, the murder victim. These narratives will be shown as extended flashbacks. The structure is *Rashomon*-like, but instead of seeing the same event over and over again, we learn new aspects of one character. (John Sayles' *Lone Star* may be a more apt comparison.). At the beginning of the script, Enea is eager to accept a job in the beautiful countryside. At the end of the story, he will be happy to leave behind the rotten village by the lake for the comparatively safe moral grounds of Milan.

What intrigued me most as a screenwriter about adapting this novel was to find the right perspective from which to tell the story. In the book, almost every chapter is told from another perspective, which may work well as a literary device, but is difficult to work into a filmic narrative. I wanted to closely follow Enea as he is going about his detective work. However, I also wanted to avoid lengthy interrogation scenes. In previous screenplays, I had never used a flashback structure. But with this adaptation, it seemed to be a fun and appropriate way to show action instead of dialogue. We, as an audience, will see the flashbacks as imagined by Enea, slowly piecing together the crime and its circumstances.



Lars Hubrich

Lars was born in Bremen, Germany. After graduating from high school, he moved to the US, where he got his BA in Modern Culture and Media, and Architectural History from Brown University in Providence, RI. He then went to Northwestern University in Chicago to study Film and got his MFA in 2002.

After seven years in the US, Lars decided to move back to Germany, where he started working as a tour guide for Jewish American groups. After a couple of years, he began working in media again, shooting and editing music videos and commercials. He is currently shooting and editing the web series *From Sketch* for Arte Creative.

Lars also co-wrote the feature-length screenplay *Tahiti Rose*, which was funded by the Kuratorium Junger Deutscher Film and was nominated for the German Screenwriting Award.

In 2008, Lars participated in the Ekran programme at the Wajda School in Warsaw.

In 2012, Lars and co-author Emily Atef received script funding from the CNC in France for their treatment *Mister*.

cross-media potential

Even though *The Pier On The Lake* is a somewhat traditional murder-mystery/detective story, there will be a few quirks and peculiarities. The most striking thing about the village in which the story is set is, for example, that the Chinese have built a one-to-one replica in mainland China. Now, every day, busloads of Chinese tourists arrive in the village, take pictures, and are carted off again in the evening. The difference between the daily hustle and bustle, and the calm evenings is quite striking.

One idea for a cross-media approach that I like is to create a reality on-line web series: a Chinese tourist gets lost and misses his bus. The bus is on a round trip through Italy, and it will take another seven days before it returns to pick up our lost tourist. The tourist keeps himself busy by recording vlogs of the goings-on in the village. Of course, with a murder happening, this is much more exciting for him, even if he does not understand half of what is going on.

The Pier On The Lake

Lars Hubrich

Germany

The cultural and language barrier would be a source of irony and humour that could emphasize the quirkiness of the film. It could also show some unexpected little details, "behind the scenes"-like footage of the investigation. At the same time, the web series would not reveal major plot points, but rather be an odd companion, a strange introduction into the little, hermetically sealed-off world of the village.

Il pontile sul lago

(The Pier On The Lake)

In a small village on Lake Orta, four friends meet up every day at the local bar to chronicle the local goings-on.

One evening, however, one of them does not show up. A few hours later, Gennaro Vattuone's son Fabio Massimo, a notary, finds Gennaro's body on the pier of his villa. Devastated, Fabio calls an old acquaintance, Enea Zottia, a deputy commissioner from Milan, to help with the investigation.

Among Zottia's suspects are Gennaro's three friends: Tancredi, who after a mysterious accident enjoys a passionate relationship with a woman named Giuliana; Mario, who is cheerful and outgoing despite having been left by his wife years before; and Stefano, a bad-tempered radiologist.

During the investigation Zottia finds himself living an unexpected and troubled love story. And among his discoveries is that the sculpture of "Spring" in Vattuone's garden has been rotated, such that her back is to the lake. Is this a message? Did the killer arrive by boat?

by Marco Polillo

Rizzoli Editore / Rosaria Carpinelli Consulenze Editoriali
(2011, Milan, IT)

Genre: crime novel

translations

Italian – Rizzoli Editore / Rosaria Carpinelli Consulenze Editoriali (2011)

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Marco Polillo
book author

Marco Polillo was born in Milan. He has been General Director for major Italian publishers Rizzoli and Mondadori; today he runs a publishing house founded many years ago and named after him.

He is President of the Italian Association of Publishers (AIE). He is an expert of crime literature and he edited many anthologies presenting the best authors in the world.

Beside *Il pontile sul lago* he published *Testimone Invisibile* (Piemme 1997 and 2010) and *Corpo Morto* (Piemme 2009).

Rizzoli published his last novel *Villa Tre Pini* in September 2012.

Al

© Dora Pete

Commissioner Sensi's Shadow

Miguel Ibáñez Monroy
Spain

synopsis

There are two sorts of policemen in La Spezia: the standard everyday type and Commissioner Sensi. Well known for his gothic dress style and his dry sense of humor, Sensi has a particular way of working, the core of which being to avoid it at all costs. His lazy routine is broken when an attractive young woman, Silvia, reports an attempted rape by a masked man armed with an ancient dagger.

Sensi quickly concludes that the inefficient rapist is a nut case picking on random girls. While his team is put to the task of trying to catch their man, Sensi allows himself to return to his leisurely life style and have an affair with Silvia. A few days later, the rapist attacks Silvia again, with unexpected results. After knocking her out in the bathroom of her university, he escapes leaving a severed head.

Sensi realizes that they are dealing with a psychopathic killer obsessed with Silvia. He has to work quickly to catch him before Silvia or someone else is seriously injured.

However, if Sensi wants to solve the case, he has to confront his most feared enemy: the satanic secret that lives within himself.

No one knows you better than you know yourself.
You are the one to be afraid of.

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scriptwriter's vision

When I first read *Commissioner Sensi's Shadow*, I was happily surprised to find such a well-written strong character, Commissioner Ermanno Sensi, within the pages of this book. Disrespectful, funny and sarcastic, with a very particular way of working, thinking, living and understanding the world: author Susanna Raule has created a complex leading character that seduced me from the very beginning of the story.

Sensi can be an unpleasant character but you cannot help liking him. For me as a screenwriter, the adaptation of this book into a screenplay is an interesting challenge, because it is essential to keep the core of Ermanno Sensi in the script. This is not easy, faced with a character who has such a complicated and bizarre internal conflict; a conflict which has huge implications on how to write the screenplay.

On the surface, the story is an everyday thriller with the usual ingredients keeping to the rules of the genre: a killer, a cop, some victims.... It tells the classic tale of a murderer and a policeman obsessed in catching him. However, this book/story goes beyond a classic tale: Commissioner Ermanno Sensi has a demon trapped inside him. He is not possessed, his body is a cage, imprisoning this demon that continuously tries to escape its confines in order to commit bloody murders.

Over time, Sensi has learned to control this beast but he cannot ignore it. The demon dominates his life, the way he acts, and is a constant reminder of his painful past. The only escape from the demon is for Sensi to isolate himself, from the world and from himself, which is not a plausible solution in the long run. The demon is bound to escape.

My goal is to make Sensi's character, and the twisted plot, believable through subtle writing and structure. For me it is essential that the audience empathizes with Sensi, and my hope is that they will find his story believable and enjoyable. I am facing a thriller with supernatural elements, but also a story with solid characters, and I need to find the right balance between them.

The adaptation of *Commissioner Sensi's Shadow* is a challenge, but more than that, it is a gift.



Miguel Ibáñez Monroy

Miguel Ibáñez Monroy was born in 1978 in Alicante, Spain. In 1996 he moved to Barcelona to study at the ESCAC (Cinema School of Catalonia), where he graduated in Screenwriting in 2000.

After working as a production assistant on several films and TV movies, Miguel started his career as a writer on *La Cuina de l'Isma (Isma's Kitchen)*, a cooking show for TV3, in 2006. For the same company he worked on comedy series *Més Dinamita*, and cartoon series *La Lua i el Món (Lua and Her World)*. In 2011 he wrote two TV movies: *Agost (August)* and *Els Miralls de la Nit (The Mirrors of the Night)*, based on the novel by Jordi Sierra I Fabra.

As a dramatist, Miguel has co-written the plays *Skribo* and *Perséfone* for the "Comediants" theatre company.

Miguel is currently working on two screenplays: the horror movie *Retaliation*, and an adaptation of the book *El Año de la Plaga (The Year of the Plague)* written by Marc Pastor.

cross-media potential

Commissioner Ermanno Sensi is a powerful character. Smart, irreverent, sexy, with a painful past and a dark, satanic secret; Sensi is the kind of character who has many nuances and edges to be explored. His past is essential to understand his behaviour; and his future, which follows the events told in the book *Commissioner Sensi's Shadow*, is a new and different story that deserves to be told because by then he has learnt how to control his demon and this creates a "partnership" of a very dynamic kind....

These two new paths are ideal to explore in two cross-media projects that go deeper into and explain Sensi's past and develop his future:

- A comic book prequel focused on the years where Sensi was undercover in the satanic sect. In this story readers will find a different Sensi and will witness how he became the extravagant person he currently is; how the

Commissioner Sensi's Shadow

Miguel Ibáñez Monroy

Spain

demon became imprisoned within him. We will go deeper in the relationship between Sensi and Nadia. Also, the comic will explain what happened to Sensi after the sect, before the events of the book start; how he accepted his new personality and got over Nadia's death. The comic book will be different than the feature film in terms of genre because the events are much more dramatic.

- A TV-series where Sensi leads different crime investigations and uses his demon as a tool to solve them. This show will develop Inspector Riu's character as an essential partner for Sensi. This TV-series could introduce a new dramatic plot where Sensi finds the way to get rid of the demon forever, and he has to make a choice: being a normal person again, or keep the demon within him to protect and save people. Also, we can introduce, as an antagonist, a new character with another demon inside who uses it to cause evil.

The world created by Susanna Raule in *Commissioner Sensi's Shadow* has a lot of potential to develop a unique, gothic and fanciful universe where new characters, stories and plots can be explored using the book as the root to build an expansive cross-media project on.

L'ombra del Commissario Sensi

(Commissioner Sensi's Shadow)

Commissioner Ermanno Sensi is far from being the typical policeman. Always wearing his dark sunglasses and a vaguely menacing gothic look, he is a rather unconventional sight in a police department. And his detective methods leave a lot to be desired too.

In fact, it seems that Sensi does all he can to avoid the unappealing routine of his job. Until one day, on the waterfront promenade of La Spezia in Liguria, a passerby finds a sabre plunged between two stone slabs.

What initially looked like a bad joke turns into a macabre reality when the sabre disappears, leaving behind a trail of decapitated bodies and a terrified young eyewitness.

Sensi seems keener on the pretty witness than on the case, yet he has to stop the killer before he strikes again. Meanwhile, a shadow from the past reappears, thirsty for blood and destruction...

by Susanna Raule

Adriano Salani Editore (2011, Milan, IT)

Genre: noir

translations

Italian – Adriano Salani Editore (2011)

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Susanna Raule
book author

Susanna Raule was born in La Spezia in 1981. She is a psychologist.

Since 2005 she has written storyboards for comic strips for a number of publishing houses.

L'ombra del Commissario Sensi is her debut novel. The second novel featuring Commissioner Sensi is *Satanisti per Bene* (Adriano Salani Editore, 2012).

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Etiquette

Elizampetta Ilia-Georgiadou

Greece

synopsis

Céleste (38) embodies perfection; it is reflected from the way that she cuts her fruit salad into absolute geometric cubes, throwing away pieces of 'abnormal shape', to her sterile, cold, white house - where the distance between the furniture is measured with absolute precision; from the city where she lives, Geneva, where the trees on the streets are in extreme order, having exactly the same shapes, to her relationship with others, where she constantly tries to be enjoyable and to present a balanced image of herself.

After the sudden death of her husband, Adrian, in a car accident, Céleste discovers that he had been having an affair and that he had been fired from his high-ranking position in CERN, demoted to a job of lesser importance; but that all of this went unnoticed.

For the first time, Céleste starts sinking into murky green water; though she remains incapable of externalizing her feelings of pain and sorrow to others, in order not to crack her image.

She chooses to attend a "Savoir Vivre" workshop in order to officially obtain the title of *Etiquette*. She gets lost in a tangle of conventions, and manages to attain the centre of her quest, the "Title of Etiquette", only to realise that it resembles an empty room without doors.

Perfection is
breathless.

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scriptwriter's vision

Reading the *Etiquette*, the Bible of "Savoir Vivre", I realised that the conventions described, even if they are anachronistic, are ingrained in the Western way of life and living. We have gradually but entirely shifted into the 'Be, Good, Positive' and have removed from our life the 'Not to Be, Bad, Negative, Absence, Sadness, Pain, Death'. Every expression of sadness or desolation, from depression to the temporal bad mood, is not socially acceptable, even if it is a part of human nature.

The story takes place in Geneva, Switzerland; a city which is characterized by its political correctness and the neutrality that covers the everyday life spectrum. This is followed by the absence of conflicts and contrasts.

Céleste is conformed to this way of living, whereas her husband had long ago realized that it did not work for him. Adrian is connected to CERN, a bubble chamber full of mystery, which is located in the heart of Europe, where black holes are created. This bubble can burst at any moment, although at the same time, this event looks highly unlikely.

Likewise Adrian's death and some upcoming revelations burst Céleste's bubble, which up until now looked steady and stable; a bubble which Céleste dedicated her lifetime to preserve.

Céleste's world is gradually deconstructed. This deconstruction is conducted through strange, dark, out of order elements. The intense itch which dominates her every night, the blood which pours out of her finger, when she accidentally cuts herself, the vomiting when she kisses a stranger in the park, her exhausting cyclothymic mother.

I would like the film *Etiquette* to be more silent, based on the atmosphere and on the building of the subtle details of the main character, Céleste's, everyday life. She is constantly trying to be happy and pleasant, and in effect appears to be like a monster of perfection. But as her character is unfolded it is revealed that Céleste is completely paralyzed emotionally, as, between pain and joy, she has supernaturally chosen the latter.

But if pain is a point of reference for joy, how can she really feel joy, without pain?



Elizampetta Ilia-Georgiadou

Elizampetta Ilia-Georgiadou was born in Athens, in 1988. She received a BA from the Film Department of the Aristotle University of Thessaloniki, with a specialization in screenwriting.

She was selected to participate in the MFI Script 2 Film Workshop, 2011, and Four Corners Development program with her first feature script *Flower Pots*, produced by Yorgos Tsourgiannis and Horsefly Productions.

Since 2010, she has worked as a screenwriter in short films, music videos and animations. She is a Sarajevo Talent Campus alumna.

Her short film *Roundabout*, directed by Orsi Nagypal and produced by the Sarajevo Film Festival, was selected as a City of Film 2012 project and won the Atlantic Group Award. In addition, she wrote the script for the short film *Dome*, produced by the Thessaloniki Film Festival, with the support of the Greek Ministry of Culture, awarded as Best Student Film in the Drama Film Festival 2012.

cross-media potential

Exquisite Pain is the title of a constructive photography exhibition (live and on-line), which will be a prelude and walk-in-moodboard for the film *Etiquette*. A private detective follows the heroine of the film, Céleste, in parallel with the development of the story. Céleste is presented as an attractive, beautiful, sociable, active and happy woman; a lot of women would love to be like her. He becomes her shadow, capturing her in wide shots (and extreme close-ups), at the restaurant with her friends, at the walkabout in the park, at the shopping mall, at the lake where Céleste scuba dives, at horse riding practice, at a charity event.

Her mother, who is convinced that Céleste has a hidden agenda, hires the detective. Firstly, he is impressed by Céleste as a woman and the fact that being unaware of his lens, she is spontaneously stilted in every aspect of her everyday life.

Etiquette

Elizampetta Ilia-Georgiadou

Greece

What he also finds interesting is that Céleste is in absolute harmony with the environment surrounding her, which is clean, with green areas, neoclassic baroque buildings, while a grey Fall sky adds to the atmosphere. After a while, he realizes that his investigation has no meaning, as Céleste does not have a double life, neither does her life hide any mystery; it is a haphazard path that leads nowhere.

But carefully observing the photos, we will discover strange, dark, out of order elements hidden in the frame. In the park, there is a man wearing an animal mask, in the lake there is a black hole, at the horse riding the horse is bleeding from its mouth; these elements reflect Céleste's true emotions at the moment of the shot.

At the exhibition that will take place in a square, white, consistent space, the photos will be accompanied by two different texts. One describes what the subject is doing, time and place - the detective's perspective; Céleste seems happy, enjoying a salad. The other text is by Céleste, a diary entry of what she has done that day. She is honest to herself, she is in pain, but incapable of externalizing her exquisite pain.

Things are not what they seem.

Scusate la polvere

(Excuse My Dust)

Coscienza, a ghost-writer for university theses, is left a widow at forty-five. Her husband Andrea dies in a road accident. To complicate the mourning process, however, is the suspicion that the woman in the car with Andrea was not simply a golf companion...

Comforting the increasingly inconsolable widow are her guardian-angel best friends: Alice, ex architect of the soul and now a dog counsellor, and Mia, beautiful even straight out of the hairdresser, now a successful caterer.

"Why look at each other in the eyes, still swollen and ringed? Let's stop the farce that life has got longer. It is just old age that is longer. Ask the ninety year-olds buried among the plastic geraniums at all the Golden Age Nursing Homes who look at you drowsily all day from the hundreds of balconies that have overrun the town. Boys and girls, just how young and happy are you?"

Excuse My Dust is a brilliant comedy of misunderstandings: with mild but optimistic cynicism the author describes the normally mad world of three friends heading for their fifties, with all the ambivalence and malaise of our era. Likeable women characters explore love, bereavement and betrayal in a tale that carries you, laughing and surprised, right to the last page.

by **Elvira Seminara**
Edizioni Nottetempo (2011, Rome, IT)
Genre: fiction

translations
Italian – Edizioni Nottetempo (2011)

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Elvira Seminara book author

Elvira Seminara lives in Aci Castello, Sicily. She works on various radio programmes, writes for daily newspaper La Sicilia and teaches History and Techniques of Journalism at the University of Catania.

In addition to short stories published in books and magazines, her first novel *L'indecenza* was published by Mondadori in 2008.



V&G
Matija Radeljak
Croatia

synopsis

V&G is a story about friendship, parenthood, romantic love, and back. A clash of not only diagonally opposite worlds and mind-sets, but of characters who, like a magnet, need each other to exist, but cannot be stronger in rejecting one another so naturally.

V and G will be faced with a wall that stands between them for years. On one side a psychological manipulator and a cold ratio, the biological mother. On the other side a passive accomplice to psychological sadism, the emotional mother.

The story revolves around a confined friend-lover-parent-child triangle of a choose-to-be-lone mother, Gioia (28), her son Francesco (5) and Gioia's best friend and a second mother to Francesco, Viorika (30). After receiving news from her family that there is no more money, Gioia finds it in herself for the first time in her life to take on a decision and turn a new page. She, Viorika and Francesco are leaving for good.

Their yearly Summer vacation in a family villa in Dubrovnik being abruptly interrupted with the bad news, they take on a journey along the Adriatic freeway. On an unknown road, the trio seeks a change.

*A couple of misfits,
their child and an
unknown road.
When a Kane looses
all his money, and
gets an equal.*

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scriptwriter's vision

Even still in 2nd draft of the treatment development, and getting ready to jump into the script, I feel extremely nervous while getting into the Viorika-Gioia relationship. Although it could seem cold or even plain at first, the story digs much deeper into one's psychology.

Even the homosexual component, which found its place there spontaneously and unplanned, gives a certain freedom to the comprehension of the characters' psychology and sub-psychology, that irreversibly makes us lose sense of gender and connect with the two women at a much more simple, human level.

Almost as if they are trying to find "the higher purpose", in effect of their own individual "handicaps" the women act so bluntly and honestly that sometimes it seems as if the bizarre answer will actually come. Although it does not, I believe at this point the treatment is on a very good way to providing a satisfactory answer to the eternal question, without even thinking of it once, and by verbalizing it even less.

Although the emotional connection makes us not care about their gender, dealing with writing such a story is, and will be, a continuing challenge for me. Two women, two mothers, and a 5-year old boy are not something I experience every day. I believe I will deal with development of the language and attitude of the characters a lot, and this of course influences the story arc as the women are dictating the tempo. The girls will for sure have a man's component, as something stronger and protective in each of them is necessary to exist as a dramatic tool in this story.

The script will be fast-paced and colourful. I do not want to engage the audience into too many personal moments of the characters, but instead use the limitless options that the road offers to engage the trio with each other. To build a story, I want actions and reactions between those who are interesting. I see the film as an easy read that completely surprises you in the end when you realize how manipulative the characters' simplicity was: in love, in sadness, in hatred, in stillness. It is easy to relate to them because they represent life. The drama is in the fact that they will go over the edge, something we would all give everything to just make sure never happens.



Matija Radeljak

Matija Radeljak (1986) has been involved in theatre and film most of his life. He started with acting workshops at the very early age of 7 and perused this dream for almost 15 years. His teenage years were spent blogging and doing amateur journalism but his real passion was revealed when he was 17. In abstinence of his acting teacher he was forced to direct a small play with his group, and a new world smiled upon him.

Today Matija is a professional writer/director and a film producer, an entrepreneur who started his own film production company in early 2011.

His main goals are authorial work on cinematic pieces of art. He strongly believes in long-term project development, which he conducts on all of his projects in the same capacity, no matter if he is on board as a writer, director or a producer. His experience ranges from micro- to big-budget projects. Cross-media, being the future of all storytelling, is his new fascination and love; projects developed and launched in this manner are on the way.

cross-media potential

To begin with, a road movie that centres on currently one of the most popular touristic regions in Europe gives me endless inspiration to create story extensions and opportunities to tell the story beyond the big screen. Traditional extensions, like a documentary web series following the road trip or characters' vlogs could be interesting, but at this stage I would like to tap into the cross-media aspect that involves keeping the fictional form, yet crossing to other formats. For this reason a sequel or prequel idea keeps coming back. I think there is a great potential in telling parts of the story, and the characters' experiences prior to their journey, through other fiction formats, first of those being short films and music videos. The characters could be opened for new points of view within different time-space realities. E.g. a music video can overlap with the soundtrack and play with the perception of the story's timeline. If well targeted and timed, I believe a feature film could become an extension to prequels of this type, i.e. bring a more poetic, musical approach to the narrative.

V&G

Matija Radeljak

Croatia

It is also exciting to consider a customized game of chess. The film's main story revolves around a psychological game between two women, and there could be a great link by challenging users to experience the same states of mind as the two women. Depending on the target group, it could be done as a public event or a tablet and mobile app.

"I lost a friend" on-line museum

"I lost a friend" is an on-line platform providing users with the opportunity to upload an image accompanied by a sentence that will symbolize a friendship they once had, and lost. The model for the museum is that of the "Museum of broken relationships" in Zagreb, Croatia, which since 2010 has shown that such emotional connections are something the audience finds appealing and worth their time.

Francesco's comic book

There is an interesting component in the comic book Francesco reads throughout the film. The comic will be made accessible through a variety of media - also depending on which partners will be attached -, yet with a core on-line, interactive version of the comic book, which will allow readers to experience Francesco's inner world as he witnesses the women's relationship unfold. The comic is aimed at an adult audience, telling niche stories and offering insights into a child's psychology, revealing specific motives for his actions and giving a chance to enter his emotional experience, providing a unique child-perspective of the story.

L'amore imperfetto

(Imperfect Love)

A man dies in an accident, and his young wife finds out she is pregnant. Just that very morning he had stepped out from home with his bags packed to go and live with another woman.

What happens in Gioia's interior world, feeling as she has been abandoned twice, caught between a painful double farewell and a new event she cannot deal with? In a messy way, she picks up her shattered life bite after bite. Telling and spelling it all again from the beginning, although feelings are frozen, and all you can do is nothing but a long and slow series of gestures and words just to go on, with no hope of warming your heart again.

She will need the patient sympathy of a foreign woman, who will undertake to rebuild in silence a denied affectivity. Offering her friendship, made of gestures, glances, unsaid words. Becoming a mother to the newborn child, just for the time it will take to restore life into that heart. To start again.

An intense and delicate story of sisterhood and sympathy.

by Irene Di Caccamo
Nutrimenti (2011, Rome, IT)
Genre: fiction

translations

Italian – Nutrimenti (2011)

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Irene Di Caccamo
book author

Irene Di Caccamo was born in Rome in 1967. She is a dubber and adapter of dialogues for movies and TV series.

With *L'amore imperfetto*, her first novel, she won the Premio Rapallo - Carige Opera Prima 2012.



Palermo Solo

Laetitia Ricklin

France / Brazil

synopsis

The Baron is a man of honour, vestige of an aristocratic society that collapsed. He arrives at Palermo's Grand Hotel, where a wedding is being prepared, and falls in love for Eva, a married woman. Marco, the groom, is asked to intimidate the Baron and dies, by accident. The Baron is accused of murder, to save the honour of Eva's family. He has to pay his blood debt to the mafia: confinement in perpetuity in the Grand Hotel, while his grave is being dug.

First the Baron tries to escape, but someone locks him in his room. He becomes paranoid. During years, he only meets Sergio, his barber, and a maid. He becomes a rumour floating through Palermo; that annoys the mafia. Asked to leave, he stays, by honour. The hotel becomes his house and feeds his legend.

One day he falls in love with a guest, Ava. She invites him to join her in Taormina. He leaves Palermo for the first time but cannot find her there: he faces despair. Sergio helps him as a friend.

On the way back, they destroy his gravestone, but the Baron realises his life is in the Hotel. He dies there. Sergio, disillusioned, decides to leave Palermo, wearing the Baron's clothes, and meets Ava on the road to the harbour.

Love melt with a
blood debt. Honour
stronger than death.
Confinement in
perpetuity in a
luxurious room: the
Baron's resignation.

contacts

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scriptwriter's vision

Palermo Solo is a metaphor of the atmosphere of Palermo. The script will inherit the stylistic approach of the book: living like nothing would change, there is no tomorrow.

The book provides a vision of a decadent society in a delightful place, sacralising a buried past, resigned in its stasis while facing the sea: a psychological trap while freedom is next to you.

The Baron is an antihero who lives and loves in a locked place with no courage to escape, but who becomes a legend through his sense of honour. The story explores this paradox and the way he lives his punishment: confinement in perpetuity in a luxurious hotel, a comfortable bubble. The Baron behaves as a ghost during decades. He is the vestige not only of an aristocratic generation that disappeared but also of a civilisation that collapsed. The action in the film will rather take place from the 1980s until 2013.

The book offers a real plot. I intend to follow its construction scheme, the evolution of the character from paranoia to a limited illusion of freedom, up to resignation back to the hotel, his house and grave. But I also want to feed back-stories for the characters. The Baron would come from Paris: he would have left a lively city to go to a static place; Palermo would be a choice for a no-return trip. The hotel would become a character that locks him in a relation of dependence. Sergio devotes his life to the Baron: I want to work on his twofold function (paid by the Baron and the mafia), his friendship and his contained anger. I will develop the characters of the bride, the employees of the hotel and the maid jealous of the aristocrats.

I would like to play a cynic metamorphosis game. The style of the movie matches the point of view of the Baron, partly, through the eyes of Sergio. After the Baron's perception, Sergio tells the story of his master: he provides an external view of this mysterious legend. The movie questions freedom and manipulation, honour, loneliness and the relation with death.

Youth could have been a time of fast changes, with the euphoria of the journey and the desire for Eva: the rhythm is fast at first; but after the death of Marco, the pace of the story slows down in the artificial beauty of the hotel, reflecting the Baron's sensitivity to violence and social hypocrisy: he is passively waiting for an end. The atmosphere becomes disconnected from reality and ironic, sometimes poetic. Time is suspended.



Laetitia Ricklin

Laetitia Ricklin is a French-Brazilian screenwriter living in Brussels.

She graduated in Marketing in Paris and Utrecht, and then in Scriptwriting in Brussels. She studied screenplay and adaptation with Luc Dardenne (workshops on *Teach Us to Outgrow Our Madness* by Kenzaburo Oe) and wrote the screenplay for a road-drama feature film to be set in Brazil.

Laetitia worked on broadcasts for RTL TVI and for Radio France, and directed short movies and documentaries: *Léon des Marolles*, a social web-doc in Brussels; *Goliath* set in Prague; *With Their Guns They Shot the Stars*, based on poems; and the comedy *The Enlargers*. She also worked on feature documentaries in Rio de Janeiro and Barcelona.

She is currently active in international aid while directing the short movie, *Silent Shadows* for Kino(b).

cross-media potential

Building a cross-media strategy would be complementary to the book and the movie, as it feeds the continuity of the story to a broader audience and explores certain elements of the story universe. This cross-media strategy would be dual: expanding the marketing impact and developing new independent works.

The hotel, which is central in *Palermo Solo*, could inspire different smart-based applications:

- A virtual visit to the Grand Hotel et des Palmes, and to the cemetery of Palermo would allow us to present references to the real story of the mafia and of the Hotel, relating it to the story of the Baron.
- An on-line game proposing to find Marco's murderer in the luxurious hotel, with labyrinthine corridors full of traps and enigmas opening the doors to the different rooms.
- For the website of the film, the hotel could be created as a representation of a decadent continent. In appearance the hotel is

Palermo Solo

Laetitia Ricklin

France / Brazil

beautiful like an open museum, but behind the doors, the walls are cracking and secrets about guests from all over the world emerge. Plenty of enigmas will be revealed about human nature. Quotes from international literature, left by generations of guests, could deepen the understanding of the choices of the Baron.

A web series could be developed as well: 7 days in the Baron's room with short episodes of 4 minutes each day, living and dealing with the same claustrophobia and psychology as the Baron. It could possibly be written as a teaser building up to the film, which then reveals the full story.

Blogs and on-line performances could feed the audience's curiosity about the characters and would also support the promotion of the film:

- The on-line diary of a hotel employee.
- A vlog à la 'Big Brother is watching the Baron' (which could also be the angle for the web series) and an interview with Sergio could initiate an international meeting in Palermo (during a weekend for instance). Some scenes of the movie could be adapted towards an interactive play by different members of the on-line audience. It would take place in the Hotel and cemetery locations.
- A theatre dinner event with a Baron character in a hotel, with luxury Italian food, creating an experience with other characters using the Baron's dress code; this could also become a board game that people could download guidelines and role descriptions for.

Palermo Solo

The Baron was born on the dawn of the 20th century. The Baron is not aware of anything having happened during the second part of the 20th century.

The Baron is from C. The Baron had to leave his hometown after he was banished by the Mafia. The Baron is allowed to come back on one day every year: the 2nd of November, the Day of the Dead.

The Baron is a man of honour: he pays off his blood debt, he pays off having beaten to death a boy from another family. The Baron has been living for 50 years in a Suite at the Grand Hotel et des Palmes in Palermo, via Roma, close to the harbour, close to the sea.

The Baron is a rumour floating in the air of a bleeding Palermo.

by Philippe Fusaro
La Fosse aux Ours (2007, Lyon, FR)
Genre: fiction

translations

French - La Fosse aux Ours
(2007, Lyon, FR)
Italian - Barbès editore
(2010, Florence, IT)

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Philippe Fusaro

Palermo solo



La fosse aux ours

Philippe Fusaro book author

Philippe Fusaro, born in 1971, is a bookseller and a world traveller.

He also wrote the critically-acclaimed *Colosse d'Argile* (La Fosse aux Ours, 2004 / Folio, 2006), *Palermo Solo*, and *L'Italie Si J'y Suis* (La Fosse aux Ours, 2010).

His books have been translated into Spanish, Italian and Croatian.

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Antaraal

Umesh Vinayak Kulkarni
India

intention

Antaraal is the semi-autobiographical story of a young architect in search of his missing uncle whom he exactly resembles. I have experienced the on-going agony of my grandparents and my mother after my uncle disappeared from their home, a few years before my birth. This absence poses questions; where does death lie? Does someone live on as long as he or she is missed by another?

When exploring the design of a Hindu temple, I was intrigued to find it resembles the structure of a human body. Entering the *garbh grih* (inner sanctum) is very dark; a small oil lamp throws light on the idol creating a transformative ambiance, where one may have a sense of meeting one's own self. I want to use my story and the language of cinema to evoke this feeling of oneness; to create for my audience this experience of entering the inner sanctum in a film.

The film will have a mosaic structure. The same images will keep coming back in a cyclic manner, but each time the image will have an added meaning. The visuals will have a quality of water. The sequences will have long duration shots choreographed in a circular way. The film will have a rhythm like moving clouds.

A young architect's
journey in search
of his missing uncle
brings him
to the doorstep
of his true self.

synopsis

*Wherever I go, I meet him
He is no other than myself
yet I am not he.*

Antaraal is a modern day myth of a young architect, Sameer, who is looking for his long-missing uncle whom he has never met. The mystery of the missing uncle and his own uncanny resemblance to him slowly becomes part of the fabric of his identity.

Now Sameer is in turmoil; he is stretched out between family responsibilities, a meaningless job, his passion for temple architecture, and his own sexuality, which lies outside the norms of his conservative society. He keeps locked into boxes each secret from the other.

The sudden death of his beloved grandmother triggers Sameer to embark on an unannounced journey, setting in motion a cathartic whirlpool of experiences which finally brings him to his uncle, and in doing so, sets him free to meet himself in wholeness for the first time. The journey leads Sameer towards an experience of the transparent self, as clear and pristine as the glaciers of the Himalayas where the film leaves him: *Antaraal*.

*And finally at the altar you have to light the lamp
of your own self.*

production notes

international title

The Space Within

production company

Arbhaat Films Pvt. Ltd.
1st Floor Swagat. Pltno.71,
Laneno.3 - Natraj Co-op Society,
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production status

seeking co-producers, sales,
distribution

total production budget

€ 641.000

current financial need

€ 477.000



Umesh Vinayak Kulkarni writer & director

Umesh Vinayak Kulkarni studied Filmmaking in the Film and Television Institute of India, where he specialized in Directing.

His Diploma film *Girni (The Grinding Machine)* won the President's Gold Medal for Best Short Film and Best Directing in 2005. His short documentary *Three of Us* premiered at Berlinale in 2008. His first feature film *Valu (The Wild Bull)* along with his other two features, *Vihir (The Well)* and *Deool (A Temple)*, were respectively premiered in Rotterdam 2008, 2010 and 2012. These 3 films were extremely successful with critics as well as audiences. *Vihir (The Well)* was selected at the prestigious Berlin International Film Festival in 2010. *Deool (A Temple)* recently won the Golden Lotus for Best Indian Feature Film at the 2012 National Awards.

He has directed short films among which *Gaarud (The Spell)* and *Vilay (Dissolution)* have been screened in the short film festivals of Oberhausen and Clermont-Ferrand. He also produced *Masala (Spices)*, released in March 2012, and is currently co-producing *Pune - 52*.

Selection Committee

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design

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Application deadline: December 10th, 2012

Al AdaptLab

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