

**TFL**

TorinoFilmLab  
Training Development Funding

16  
catalogue

## TFL Catalogue 2016

projects | talents | films

# TorinoFilmLab

In 2016, running up to our Meeting Event's 9<sup>th</sup> edition, TorinoFilmLab's Alumni have been selected and awarded at all major Festivals. And there was also a touch of magic, right at the beginning, with 3 Alumni in the Oscar race...

Starting from January, the film *The Innocents* was selected in the Sundance competition and went on to achieve huge box office success not only in France, but now also in the US. In a truly special year, 7 TFL films were presented across the various sections in Cannes; films that had participated in different TFL programmes - some being developed, some also financially supported. In Locarno *Godless* won the Golden Leopard and in Venice, Fien Troch was awarded Best Director of the Orizzonti section.

During the Torino Film Festival, we are presenting the biggest number of TFL films ever, 14 in total, with *Jesús* in competition and *The Happiest Day in the Life of Olli Mäki* in Festa Mobile.

Only in 2016, 25 TFL-supported films were released, bringing the number up to 68 for the first 9 years.

For our 10<sup>th</sup> year, we have already announced some changes and some novelties. TFL is venturing into new territories that need to be explored. We will try and do it with the energy and commitment that has guided us through these years. As we write, our newly launched SeriesLab has reached 100 applications, from all over Europe and abroad.

All of this would not be possible without the numerous institutions and partners that support us: the Italian Ministero dei Beni e delle Attività Culturali e del Turismo, Regione Piemonte, Comune di Torino, Creative Europe. Many countries have welcomed TFL's activities: Belgium, Czech Republic, France, Poland, Slovenia, Sweden and Switzerland. Thank you.

Alberto Barbera  
Chairman of the Advisory Board & Jury

Savina Neirotti  
Executive Director

supported by



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# TFL Meeting Event

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## Moderator

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**Gino Ventriglia**  
Italy

Welcome to you all in Torino!

Preparing this Meeting Event always feels very similar to the tragicomic path of any wedding plans in the world. And as we are now on our way to the 9<sup>th</sup> edition, let us tell you we have experienced already many parties, more often than not crazy, hopefully never dull, with their share of dramas, moments of pure bliss, and tears of happiness!

To start with, the list of guests is a joyful nightmare. There are the respectable uncles & aunts: a must; the distant cousins, who potentially would be good matches for your old maid friends; the ex-lovers: those who should definitely not be seated at the same table; and the children: should they be invited at all?

Our concern at the moment is to grow while remaining genuine. After all, we are very attached to a *famiglia* kind of atmosphere, and don't want our celebration to look like those fancy-kitschy oligarch or pop-star weddings – not that we could even afford them!

The Meeting Event – and TorinoFilmLab at large – is not an exclusive club. It shall be open, inclusive, welcoming innovation and new faces. That's why we are very glad that most of you come for the very first time to Torino this year. And old friends, we love you the same! The great thing is that we are not celebrating one kind of love only, one way of understanding, experiencing, and creating cinema, but the immense diversity of the film rainbow. In that sense, it all looks like a mass wedding ceremony. With no priest involved!

Amen.

Matthieu Darras  
Artistic Director

Mercedes Fernandez Alonso  
Managing Director

associated partners



sponsor



technical partners



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media partner



main venues



# Jury

**Alberto Barbera**

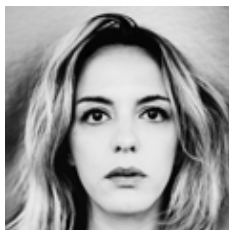
Italy



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 programmes. 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.

**Monia Chokri**

Canada



Born in Quebec city (1982), she began her acting career after her studies at Montreal's Conservatory of Dramatic Arts in 2005.

Monia defended no less than a dozen plays on the boards of Montreal theaters. In 2006 she founded the company Théâtre DuBunker. In addition, she has received remarkable roles in films presented at the Cannes Film Festival directed by Québécois filmmakers, namely Denys Arcand and Xavier Dolan.

The quality of her acting has been noted by critics, notably in *Les Inrockuptibles* and *Le Monde*.

In addition, in 2013, she wrote and directed her first short film *An Extraordinary Person*, which earned her several awards including the Jutra for Best Short /Medium-length Film (2014), the Narrative Short Award at SXSW (2014) and 5 awards at the 11<sup>th</sup> gala *Prend ça court* (2014).

**Hanaa Issa**

Lebanon/Canada



Hanaa Issa joined the Doha Film Institute at its inception in 2009. She led several senior management responsibilities through the founding and establishment of DFI, including its strategic planning, revenue generation, and strategic partnerships development.

Currently, as Director of Strategy & Development, she oversees the Institute's Film Programmes and Funding initiatives, including the Grants Programme, Co-Financing, Training & Development, and Programming. In this role, Hanaa provides leadership for the core businesses to deliver on their mission of fostering an ecosystem to nurture and strengthen a viable film industry in Qatar and the region.

Hanaa is also the Deputy Director of Qumra, DFI's annual industry event that seeks to provide leadership, nurturing and hands-on development for emerging filmmakers worldwide.



## Oscar Ruiz Navia

Colombia



In 2006 he founded Contravia Films, one of the most recognized art-house film companies in Colombia. His first film is *El Vuelco Del Cangrejo* (FIPRESCI Award, Berlinale Forum 2010).

His short film *Solecito*, an invitation from the artist Olafur Eliasson, premiered at Cannes Directors' Fortnight 2013. His second film is *Los Hongos* (Special Jury Prize Filmmakers of the Present, Locarno Film Festival 2014).

His new film *Epifanía*, in codirection with Anna Eborn, premiered at Busan Film Festival, Korea 2016.

He produced the films *La Sirga* (Cannes Directors' Fortnight 2012) and *Sal* by William Vega (in post-production); *Siembra* by Ángela Osorio and Santiago Lozano (Filmmakers of the Present, Locarno Film Festival 2015) and *Tormentero* by Rubén Imaz (in post-production).

## Jožko Rutar

Slovenia



Born in 1970. After graduation from the Faculty of Economics in Ljubljana he started working as a producer of cultural events and performances. He worked with the contemporary dance group EN-KNAP for 5 years as a producer of dance performances and films. Between 2004 and 2011 he was managing Staragara production company and produced several features, shorts and documentary films. From July 2011 to July 2016 he was Managing Director of Slovenian Film Centre, National Film Agency. As Head of Agency he was responsible for script and project development, production support of co-productions, and national/international cultural policy on the audiovisual field. He produced 3 feature films and numerous shorts and documentaries. Films were presented in Cannes, Venice, Locarno, Rotterdam, etc. He is member of European Film Academy and president of the board of experts of Slovenian audiovisual collecting society AIPA. EAVE graduate and national representative. At the moment he is working as a freelance consultant and expert in film development and financing, as well as decision maker on different film funding institutions.

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# Alumni Meeting

partner festival



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in collaboration with

**MIDPOINT**

Besides supporting emerging filmmakers from all over the world through its wide-ranging training, development and funding activities, TorinoFilmLab promotes the building of a dynamic community of international film people comprising our former participants, trainers, guests and partners. This is why since 2012 we organize our annual TFL Alumni Meeting, a networking event conceived to exchange experiences and share ideas with former participants from all TFL programmes. Once a year, they have a chance to re-join with fellow trainees and tutors as well as to meet new, exciting people.

We were very pleased to celebrate the 5<sup>th</sup> edition of this gathering once again at the Karlovy Vary International Film Festival, which we would like to thank for their wonderful hospitality and support.

This year's topic had to do with a seemingly light-hearted genre that requests a lot of hard work behind it, the theme of the event being "Challenges of writing comedy today".

Our participants met experts coming from different areas of the industry, who contributed to the discussion with film analyses, case studies and Q&As: thanks to scriptwriter Martin Daniel for his MIDPOINT Masterclass, and to our beloved TFL Alumni Eilon Ratzkovsky for sharing his producer's experiences on the subject of comedies crossing borders, and director Juho Kuosmanen for opening up about the process of realizing *The Happiest Day in the Life of Olli Mäki*.





TFL Catalogue 2016

# Script&Pitch

PROJECTS

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## Script&Pitch

Accompanying feature film projects at an early stage, nurturing their authors' visions, Script&Pitch puts writing at the core of its process.

The programme aims at bringing participants a deep awareness of their own creative process and of their place in the film industry. With this in mind, our latest addition has been the introduction, along the script tutors, of so-called "talent advisors", and we are thankful that our dear Ewa Puszczyńska and Ada Solomon enthusiastically took up this challenge.

Like all TorinoFilmLab activities, the focus is on emerging talents and it is no surprise that half of our participants this year are writers/directors on their way to their first features. Script&Pitch is nevertheless open to more confirmed filmmakers, and is also keen on accompanying recognised visual artists or documentary figures in exploring feature film storytelling.

We wish to thank our partners for hosting Script&Pitch's first two workshops in Flanders and Brittany. We especially would like to express our gratitude to Le Groupe Ouest Artistic Director and Script&Pitch tutor, Antoine Le Bos, for his ardent and invaluable contribution all these years, and congratulate him and the whole team, for the 10<sup>th</sup> anniversary of Le Groupe Ouest!

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## Tutors 2016

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**Giacomo Durzi**  
Italy



**Antoine Le Bos**  
France



**Franz Rodenkirchen**  
Germany

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## Talent Advisors 2016

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**Ewa Puszczynska**  
Poland



**Ada Solomon**  
Romania

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## Trainer 2016

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**Ido Abram**  
Netherlands

with the support of



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in partnership with





# A Zone to Defend

Romain Cogitore

France

## intention

In 2011 a scandal hit the European press, revealing long-term police missions of eco-infiltrators, some of them even had children before disappearing. Being myself a father, I was shaken. Parenting means probably looking to the world on a longer term.

Looking at this world, I see two sets of values clashing: the one of a rush towards modernity against the one of a return to nature. I believe both of them struggle inside us, in our Western 21<sup>st</sup> century. And that is precisely what interests me in the character of Greg, this internal conflict in him that grows. Rather than a militant movie, I want to get hold of this eco-fight-zone matter to deepen this issue.

Looking to the future is also looking to one's own disappearance. If the human being is the only animal to be conscious of its disappearance, the infiltrator is reminded of this every day. Using the spy movie genre, I want to explore this existential question. Because ultimately, do we not all share this trait: dedicated to building our lives, yet knowing in advance that we will leave our children behind us and bow out?

An undercover  
cop discovers  
the beauty of  
a world he must  
destroy.



## synopsis

Greg is a police lieutenant who must collect information on eco-activists and infiltrates a group for several months. Myriam, a young free woman, is fighting to save a forest from the building of a dam.

They meet and fall in love on the Zone. A beautiful life, a joy that Greg discovers, despite the risks of being unmasked. For each of them, time is short: soon everything will disappear.



## Romain Cogitore

writer & director

Born in 1985, Romain Cogitore spent his childhood in the French mountains, in a family of six brothers.

Passionate about photography, poetry, theatre and musical composition, he began directing short films at the age of fifteen.

His first feature film *Our Resistances* – the story of a group of wild teenagers during World War II joining the resistance – was released in 2011 and nominated for the Césars. He is currently preparing a cinema documentary – *The Wild Question* – about the wolves coming back in France, one century after their eradication.

Romain shoots mostly in forests and mountain slopes, questioning our relationship to nature. He explores the tug of war of our time, torn between mass consumption and quest for meaning, quest for autonomy and beauty.

*A Zone to Defend* has been developed with the artistic collaboration of Thomas Bidegain and Clément Cogitore.

## production notes

### original title

Une zone à défendre

### production status

in development,  
seeking production

## contact information

contact@romaincogitore.com  
M +33 677 24 96 84



# Almost in Love

Leonardo Brzezicki

Argentina

## intention

I stumbled upon an article of a "Dance Epidemic" that happened in the Middle Ages, where people were dying as they could not stop dancing. The image of people being driven by a dangerously strong passion as if possessed by something, made me develop the story of Santiago. I was inspired by the life of my uncle, a very contradictory man, full of passion and sensibility, who died suddenly at 35. The epidemic translated into the rhythm of the film, rather than into a literal adaptation. The contradiction of associating something so vital like the non-stop dancing with death, fascinated me because it conveys violence within beauty and beauty within violence.

Set in modern Argentina, the film tells the story of a broken man in his 40s who seems to have no center whatsoever, and of his teenage daughter. Despite mounting tensions in his personal relationships, he cannot stop, even though the world around him is falling apart.

I see this film as a series of strong emotional streams in the midst of this chaotic summer; passionate and carnal, contrasting absurd and extreme situations with laid-back and humorous ones. All in quest for big emotions and ecstatic moments where truth can actually appear.

A chaotic summer  
in Argentina  
and Brazil becomes  
a turning point  
in the lives of a  
heart-broken man  
and his teenage  
daughter.

## synopsis

After having spent a whole night at a party in a luxurious penthouse, Santiago (43) a true "man under the influence" returns home only to realize that he accidentally locked up his teenage daughter Laila (17). Feeling sorry, Santiago promises to do anything she wants in order to make her happy. "I wanna see mum" she replies.

They both embark on a trip to Brazil where Laila will meet her emotionally unstable mother. But having been left recently by his longtime boyfriend Luis, Santiago is so desperate to please everyone around him that he neglects the needs of his daughter. This behavior is characteristic of Santiago's emotional rollercoaster, where he is trying to have it all without realizing that he might lose it altogether.

A journey full of contradictions and passion, creating a puzzle of life in the bankrupt Argentina post-2001, where Santiago dances his way from party to party on his quest only to love and to be loved.

## production notes

### production company

Ruda Cine  
Elcano 3154  
Buenos Aires 1426  
Argentina  
www.rudacine.com.ar  
ruda@rudacine.com.ar  
T +54 1145531258

### producers

Violeta Bava  
Rosa Martínez Rivero

### production status

in development

### total production budget

€ 999.610

### current financial need

€ 420.000



## Leonardo Brzezicki

writer & director

Born in Buenos Aires, Argentina. He studied Film at UBA University and also trained as an actor with acclaimed theatre director Ricardo Bartsis.

He directed several short films that went on to win various awards, among which the comedy *Con Vos Contar Corderitos*. As an actor he played in several independent productions in Buenos Aires and had the lead role in a couple of films, among them *Smokers Only* (Vagon Fumador) by Veronica Chen.

*Night (Noche)*, his first feature film, won the support from the Hubert Bals Fund for post-production and had its world premiere in the Tiger Awards Competition at the International Film Festival Rotterdam in 2013.

Leonardo's latest short film *The Mad Half Hour* had its world premiere at Berlinale Shorts Competition in 2015. The film won many awards among the Prix Format Court for Best Short Film at IndieLisboa 2015 and had its North American premiere at the 53<sup>rd</sup> New York Film Festival.

*Almost in Love* recently won the Hubert Bals Fund for Script Development in May 2016.



# Blood-drenched Beard

Aly Muritiba

Brazil

## intention

The script has narrative moments interweaved with contemplative passages, which clearly refers us to a cinematic tradition intrinsically associated with phenomenological-realism. To further clarify my intentions with this script I quote here an example from an author who attempted this manoeuvre: Abbas Kiarostami. The Iranian director is a proponent for a whole school of cinema that dialogues with this particular belief of the cinematographic image as an element that reveals the world's phenomena through a complex and intricate intertwining between the real and the fictional, and in such a way that one dimension never surpasses the other.

I believe that within the tension between documentary and the strength of the fictional dramatic arc resides the strength of the film. While the script describes and documents the customs and surroundings of such a lush and bucolic region through the main character's contemplative eye and immersing us in a time that is organic to that fishing village, it also presents a strong plot, impeding us to look away until we reach the final scenes, with several powerfully dramatic questions, intensified over the course of the story.

A man travels  
to the city where  
his grandfather  
was killed to solve  
the mysteries  
around their family.

## synopsis

Before committing suicide, Daniel's father tells him the story of Gauderio, Daniel's grandfather. Supposedly he was murdered many years ago in Garopaba, a small seaside town known for whaling. Daniel strikes out for Garopaba looking for the truth about his family's past, the only way to be in peace. In the city he notices that his physical resemblance with his grandfather scares people away.

And he is confronted by two different versions of Gauderio's story: he may have been a ruthless serial killer and people say he was killed because he started a cycle of murders of girls in the late '60s.

On the other hand, Gauderio may have been a fascinating man, deeply connected to nature, capable of swimming and communicating with whales. They say he was killed by the hunters because he was trying to protect the whales from their murderous rage.

Daniel needs to discover the truth behind the myths. However, the old inhabitants do not want to bring the story back. And they also do not want Daniel there.

## production notes

### original title

Barba ensopada de sangue

### production company

RT Features  
Rua Bahia, 1006 – Higienópolis  
01244-000 São Paulo  
Brazil  
www.rtfeatures.com.br  
rtfeatures@rtfeatures.com.br  
T +55 11 3889 0103

### producers

Rodrigo Teixeira  
Sophie Mas

### production status

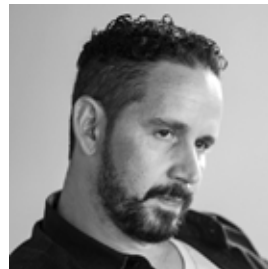
script development, financing

### total production budget

€ 500.000

### current financial need

€ 100.000



## Aly Muritiba

writer & director

Aly Muritiba was born in a small city in Brazil's Northeast. Son of a truck driver and passionate about movies, he moved to the South to study Cinema. He worked as prison officer to make a living while finishing his studies.

Aly directed three films based on his experience in prison and received more than 100 awards for them. The first one, the short film *The Factory* (*A Fábrica*, 2011), won 58 prizes in festivals in countries like Canada, France, USA and Italy, and was also shortlisted at the Oscars. *Pátio* (2013), was the only Brazilian movie screened during Cannes Critics' Week in the year of its release. *A Gente* (2013), documentary about Aly's routine in the prison system, was screened at the 33<sup>rd</sup> Amiens International Film Festival (IDFA) and won at DOK Leipzig.

*Tarântula* (2015) his latest short film, allowed Aly to exhibit a movie at the 72<sup>th</sup> Venice Film Festival.

His first feature film, *To My Beloved* (2015), was awarded for screenplay and direction in festivals such as Brasília, Sundance and was also screened in San Sebastián.



# Feathers of a Father

Omar El Zohairy, Ahmed Amer

Egypt/France

## intention

When an Egyptian family loses its patriarch, they would do almost anything to survive in his absence; but, with an oppressive society they have to go through an arduous journey to be free.

The transformation of the father into a chicken in the story works on two levels. On the one hand it is a poignantly funny story about family and society and on the other it is an allegorical tale that functions as a powerful indictment of oppression. Does Egypt need a pharaoh/dictator? How did we end up with the return of the military junta instead of a democracy?

The film's effectiveness is in the details and the authenticity of the environment and its inhabitants. I am planning to cast real-life characters for most of the roles. Real locations that are in a state of decay will be a testament to the state of the nation. Visually you can expect the film to be realist in tone; it will be unembellished, raw, and violent. All of the elements will be fused together to create absurdist hyperreal situations to tell the story of this family in post-revolution Egypt.

When an abusive  
Egyptian patriarch  
turns into a  
chicken, his family  
slowly and painfully  
becomes free.

## synopsis

When a magician's trick goes wrong at 6-year-old Mando's birthday party, the boy's family is inundated by an avalanche of coincidences, one more absurd than the next. The magician turns Sami, the authoritative Egyptian father, into a chicken and fails to bring him back. The mysterious transformation catapults the family into a tragically funny adventure of self-discovery, one they must endure without the patriarch.

Rasha, the passive mother, who is now responsible for the family gradually transforms into a strong independent woman. Ramadan, the teenage son, embarks on a journey of self-discovery whereby he comes to terms with his sexuality. By the end of it he realizes that he can be a man without having to follow in his father's footsteps. Mando struggles without his father but finds solace in his older brother.

When the father comes back as an invalid, he is more of a burden. His long-awaited return is nothing but disappointment. The family learns that life is possible without a dictator as a leader.

## production notes

### production company

Still Moving  
6 rue Boissonade  
75014 Paris  
France  
[www.stillmoving.fr](http://www.stillmoving.fr)  
[jlepoutre@stillmoving.fr](mailto:jlepoutre@stillmoving.fr)  
M +33 685114663

### producers

Juliette Lepoutre  
Pierre Menahem

### co-producer

New Century – Egypt

### total production budget

€ 750.000

### current financial need

€ 430.000

### production status

in development, financing,  
seeking co-producers



## Omar El Zohairy

writer & director

Omar El Zohairy studied at the Cairo Cinema Institute and worked as an assistant director alongside some of Egypt's most awarded filmmakers, including Yousry Nasrallah. Zohairy's first short film *Breathe Out* premiered at the 8<sup>th</sup> Dubai International Film Festival and won the Jury Special Mention Prize. His second short *The Aftermath of the Inauguration of the Public Toilet at Kilometer 375*, was the first Egyptian film to be selected for the Cannes Cinéfondation. The film went on to win awards worldwide. Zohairy is working on his first feature *Feathers of a Father*. The project was selected for the 32<sup>nd</sup> Cinéfondation Residence and awarded the Baumi Development Award from Pandora Films and Film- und Medienstiftung NRW.

## Ahmed Amer

co-writer

Ahmed Amer lives between Cairo and New York. *Feathers of a Father* is his fourth feature as a screenwriter. Amer has recently finished shooting his first feature as a writer/director called *Kiss Me Not* (supported by SANAD). His writing credits include *Winter of Discontent* (Venice Orizzonti 2013) and Arabic dialogue for Shirin Neshat's upcoming project. Amer's script *Ali, The Goat, and Ibrahim* will premiere at Dubai Film Festival 2016.





# January

Andrey Paounov, Alex Barrett

Bulgaria

## intention

*January* is inspired by a play by Yordan Radichkov, Bulgaria's most distinctly-voiced, locally rooted, yet universal author of the past century. We are drawn to the influence of local folklore and magical realism in his works, and to *January*, in particular, because it goes a step further into Samuel Beckett's "theatre of the absurd" and Harold Pinter's "comedy of menace", with an unusual structure of repetition, where we are seemingly eternally locked in the first act.

In reimagining *January* as a film that is set in contemporary Bulgaria, but whose physical world is stuck in the 1970s, we also propose a metaphor for the post-socialist Balkans, where Beckett's surrealism reads like a reportage. We are all waiting for something, and at the end we are formed by the waiting and resigned to the idea that no resolution will follow.

*January* has a clear structure: everyone who goes into the woods disappears and a dead wolf appears in his place. We quickly learn the pattern; we do not ask "what", but "how?" and "why?". The challenge is how to make this film, in which five characters spend most of their time talking in a cut-off space, a primarily visual and psychological experience. For in all that speaking, it is the unspoken, the silence that should really matter.

It begins as a mystery, but slowly evolves into an existential drama that pays homage to the horror film genre.

A scary and surreal tale of five men stuck in a snowstorm at the edge of the world, who try to solve a mystery, while it slowly devours them.



## synopsis

Somewhere in the Balkan Mountains, in a village at the edge of the world, five men are snowed in. They have gathered in the only place that can offer warmth, food, and a much-needed drink — the bar of a seedy, desolate 1970s hotel.

The closest town lays on the other side of the Black Oak Woods. The road is snowed over, you can get lost and freeze, the wolves are hungry and can be heard howling all night long. Still, early that morning, Petar Motorov must have harnessed his magnificent sleigh and headed to town.

When the sleigh returns, Petar Motorov is not on it. There is just a fur coat, a shotgun, and the frozen carcass of a wolf. Where is Petar Motorov, and what has happened to him? There is only one way to find out... One by one, the men succumb to the beckoning of the woods. Each time, a dead wolf returns.

The porter is the last man standing, left alone in the hotel that melds into a surreal world where past and present co-exist, where nothing and everything make sense all at once. He dons the fur coat, reloads the shotgun, and off he goes. Or perhaps he has gone already.

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## production notes

### original title

Януари

### production company

Portokal  
11 Yantra St  
Sofia 1123  
Bulgaria  
vanya.portokal@gmail.com  
M +359 887 916692

### producer

Vanya Rainova

### production status

in development

### total production budget

€ 704.545

### current financial need

€ 480.000



## Andrey Paounov

writer & director

Andrey Paounov is a writer/director best known for his non-fiction films, including *Georgi and the Butterflies* (Silver Wolf winner, IDFA 2004), *The Mosquito Problem and Other Stories* (Cannes Critics' Week 2007) and *The Boy Who Was a King* (premiered at Toronto International Film Festival). His films have screened at over 150 international film festivals and received more than 40 awards. Andrey's live action/animation film *Three Sisters and Andrey* won the Best German Short Award and the Bulgarian Film Academy Award for Best Animation.

## Alex Barrett

co-writer

Alex Barrett is a writer and independent filmmaker whose films have screened at more than 60 international festivals, including the Edinburgh International Film Festival, Hamburg International Short Film Festival and the Tribeca Film Festival.

His debut feature, *Life Just Is*, was nominated for the Michael Powell Award for Best British Film at the Edinburgh International Film Festival in 2012 and was released theatrically in the UK later that year. The home video release of *Life Just Is* was acclaimed as Mark Kermode's DVD of the Week in both "The Observer" and on BBC News 24.



# Living

## Vuk Ršumović

Serbia

### intention

The story of the film is loosely based on a news article about a refugee baby being left out by her parents on their way to a "better future". And exactly this notion provoked me to set the story in the near future, with the intention to speak more clearly about the current state of humanity. What are we to do when we find out that the future does not hold to its promises? And who are we to blame for our unfulfilled dreams and hopes?

On the basic level, the story is an existential journey of one man helping a child reconnect with its mother. Their journey resembles the journey of refugees, but becomes even more emotionally devastating as they find out that they are unwanted, useless, and constantly feeling out of place. My visual approach will be simple and unobtrusive with the constant sense of reality surrounding the characters.

The idea is to juxtapose static and wider compositions with the more intense and closer framing. What I want to try is to stay in the space between convictions and certainties. And to find shapes that embody current ambiguities. I want to make a story which is bold, persuasive and relevant to the issues of our time.

*In the near future,  
a Serbian farmer  
goes on a journey  
across Europe with  
a 6-year-old refugee  
girl in search of the  
girl's mother.*

## synopsis

Europe, near future. Radovan (42) tries to evade armed forces and illegally enter Europe with Aya (6). They are on their way to find Aya's mother, Boushra. Without proper papers, almost no money, and not knowing a single foreign word, they are in constant fear of being exposed by the brutal and xenophobic authorities.

As we go 6 years back in time, we see Radovan living a lonely and harsh life in a remote mountain village in Serbia. One night, during a storm, he finds a foreign refugee woman in labour. He helps her deliver and takes care of her. As a result, he falls in love with her and dreams of their future together. The baby girl is sick and it seems that she will not survive. One morning, Radovan finds out that the woman left, leaving the girl behind.

In the final chapter, Radovan and Aya finally reach Sweden and find Boushra. But she is a woman with a new family now. And as she starts to speak, Radovan finds out the truth behind Boushra's departure and learns that reaching love and happiness was much more complex than he ever thought.

At this point, he has to make an important decision – a decision that can mean a whole world for the girl.

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## production notes

### production company

Art & Popcorn  
Majke Jevrosime 39  
11000 Belgrade  
Serbia  
[www.artandpopcorn.com](http://www.artandpopcorn.com)  
[mogorovic@artandpopcorn.com](mailto:mogorovic@artandpopcorn.com)  
T +381 11 26 72 004

### producers

Miroslav Mogorović  
Mirko Bojović

### co-producer

BaBoon Production – Serbia

### production status

in development

### total production budget

€ 1.600.000



## Vuk Ršumović

writer & director

Vuk Ršumović is an award-winning writer/director. He studied writing for film and theatre at the Faculty of Drama Arts in Belgrade and Studies of Jungian Analytical Psychology both in Belgrade and Zürich.

His feature film debut *No One's Child* has won three prestigious awards at the Venice Film Festival: FIPRESCI Award for Best Film (Orizzonti and International Critics' Week), Best Film at Critics' Week and FEDEORA Award for Best Script. The film has won over 35 awards all over the world, among which New Voices/New Visions Award at Palm Springs International Film Festival, Best Film Award at GoEast Film Festival and Best Director Award at Tarkovsky International Film Festival.

His aim as a filmmaker is to create compelling and complex fictional worlds which can engage wider clarity and conviction.

Besides his commitment with cinema, he actively works in theatre.



# Pamfir

Dmytro Sukholytkyy-Sobchuk

Ukraine

## intention

I have grown up and lived in Bukovina, the area of Ukraine where the majority of people are leaving to the West, hoping to find a better life. I have often asked myself: what makes them leave and what happens to them when they arrive there? Over the last three years I was working mostly with documentary. I shot a documentary about people who are preparing for the carnival, in the little-known border area between Ukraine and Romania, an area which has many peculiarities and social problems. A lot was left outside the frame. I have heard a lot of stories of boys and men who are engaged in illegal business, particularly smuggling.

Through the story of Pamfir, I would like to raise the question of the Ukrainian emigration and the gap between the EU and the Eastern countries. I want to tell an existential tale of a human being and his struggle, a desperate man, who in order to come to the idealized system, breaks a number of ethical norms and human laws. My aim is to create a film built on "processuality", with minimal dialogue. It is the warmth of family relationships that interests me, but also the beauty and magnetism of nature, which is an important element of the film.

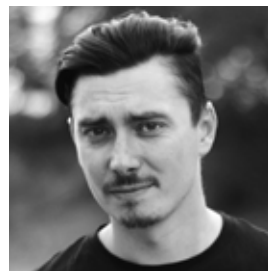
The story of a  
decent family man  
with good intentions  
in unfortunate  
circumstances.

## synopsis

Pamfir earns his living by digging wells in villages of the border area between Ukraine and Romania. His wife Helena works in the local veneer factory, their son Nazar (12) goes to school. Pamfir's family badly needs money for Nazar's eye surgery, which is why Pamfir decides to go and work in Europe.

Pamfir needs to apply for the visa, but the money he earned is not enough for the visa services. Pamfir's younger brother Viktor lives by helping the local gang with smuggling. Viktor offers Pamfir a quick way to earn the lacking money by smuggling the bootleg cigarettes across the border without the gang, on their own. Pamfir agrees, without knowing that one needs a tremendous physical endurance to take the bootleg across the border, which the gang achieves by using steroids. The steroids have a dangerous aftermath of uncontrolled aggression. Nevertheless, Pamfir decides to do steroids too.

The gang finds out about Pamfir's business. The biggest challenge of Pamfir's life awaits him.



## Dmytro Sukholytkyy-Sobchuk

writer & director

Dmytro Sukholytkyy-Sobchuk was born in 1983, in Uman, Ukraine. Before filmmaking, he graduated from the Architecture faculty of Chernivtsi Technical College, and the Philosophy faculty of Chernivtsy National University (Bachelor degree). In 2013, he graduated from Kyiv National Karpenko-Karyy University of Theatre, Cinema and Television. While in film school, he made several short films that were officially selected and received awards at different international film festivals.

His first student film, *Adolescence*, took the Arseniy and Andrey Tarkovsky International prize. His Bachelor thesis film, *The Beard*, was part of short films almanac *Ukraine, Goodbye!*, and was included in the "Ukrainian New Wave" best short films of Ukraine collection in 2012. *The Beard* (script) took the main award in script section of Coronation of the Word National Scripts Festival. He participated in different international workshops: Berlinale Talent Campus 2013, Aristoteles Workshop, and others. He was scholar of the Ministry of Culture of Poland "Gaude Polonia" programme in 2015. *Pamfir* is his first feature film.

## production notes

**production status**  
in development,  
seeking production

## contact information

wildfilmteam@gmail.com



# Samira

Yael Bartana, Yuval Aharoni

Israel/France

## intention

*Samira* is a surrealist drama. It delves into the core issues and themes that have been the driving force of my personal and professional life: reflecting on mythology, national and gender identity. In this film, Israel-Palestine becomes a laboratory in which I investigate these universal issues in the local setting.

My film is a modern Dybbuk tale, it tells the story of Oren, a privileged man possessed by the spirit of Samira, a Palestinian woman who died under his watch. This possession results in Oren's pregnancy, which shatters his identity as a man, taking him on a new path into a future where gender and politics are undermined. This intimate journey of a pregnant man, haunted by a dead woman's spirit, allows the characters to experience different modes of identification, transition and liberation.

With surrealist film tradition as my inspiration, I will use the film's montage to add an element of alienation and dictate the narrative. I want the film to transgress the power relations between men and women, and I hope that this story will trigger the viewers to question the familiar gender roles by suggesting other options.

A former Israeli security agent possessed by the spirit of a Palestinian woman discovers he is pregnant.



## synopsis

2016. Oren, a handsome tourist guide in Jerusalem's Old City and former Shin Beit agent, is expecting a baby, but Anna, his wife, has just miscarried for the fifth time. Devastated, they decide to take a break. Anna returns to Berlin, her birth place. Oren stays behind, when Samira, a Palestinian woman for whose death he is responsible, appears. He is haunted. The dead Samira comes alive along with scars from his past. She becomes part of his everyday life, occupying his body and mind. He is trapped, possessed, out of control. Strange symptoms take over his body. Physicians and therapists fail him. When Anna returns, he is a changed man. Oren confesses his involvement in Samira's death.

Overwhelmed and confused, Anna tries to help him. They go to an exorcist but the ritual ends at the hospital where they discover what happened to Oren's body: he is pregnant. Oren is losing his identity. Despite their fears for the future, they decide to keep the baby and embark on a thrilling journey.

## production notes

### production companies

KinoElektron  
56 rue du Faubourg Poissonnière  
75010 Paris  
France  
www.kinoelektron.com  
info@kinoelektron.com  
T +33 148245134

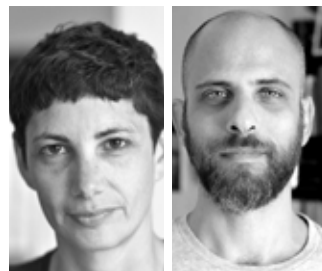
Ingenue Productions Ltd  
41 Baalei Melacha 12  
63824 Tel Aviv  
Israel  
naama@me.com  
T +972 522443078

### producers

Janja Kralj  
Naama Pyritz

### production status

in development



## Yael Bartana

writer & director

Yael Bartana (1970) is a renowned visual artist and filmmaker living in Tel Aviv, Berlin and Amsterdam. Her experimental projects and films investigate aspects of society interweaving past and present, reality and fiction, the conceptual and the emotional. Her projects won several prizes and were collected and exhibited by the Tate Modern, Centre Pompidou, MoMA PS1, among others. She has participated with her film *Inferno* at the 64<sup>th</sup> Berlinale. Her film trilogy *And Europe Will Be Stunned* represented Poland at the 54<sup>th</sup> Venice Biennale.

## Yuval Aharoni

co-writer

Yuval Aharoni, born in 1981, lives in Israel. Casting director, script advisor and actors' coach. He has been working for eight years alongside Ronit Elkabetz and Shlomi Elkabetz on their films *Testimony* (Venice FF), *Shiva* and *Gett - The Trial of Vivian Amsalem* (Cannes). Script development for *They All Want a Driving License* (TV series), *Noni* (supported by IFF, Jerusalem Film Fund), *E'ed* (supported by Gesher Film Fund). Script editing for *In Between* (TIFF, San Sebastián) among others. Recently wrote and directed the short film *Heritage*.



# Teenage Jesus

Marie Grahtø

Denmark

## intention

*Teenage Jesus* is about letting go and accepting multiple realities in life. Juxtaposing reality with fantasy, I want to drive my lead character, Viktoria, away from control and towards sex and freedom.

During this difficult journey, she will be driven to doubt her own sanity, when she finds herself in a sexual relation to her patient and begins to hallucinate, seeing spiders inside her body. Thus I want to take the audience into an increasingly psychotic mind.

In the film two women in a small space philosophize about self-destruction, life and death, growing up and becoming ruler of one's own identity through losing oneself to another human being. Through this I want to explore sexuality and the deadly consequences that may occur when we, as human beings, suppress difficult aspects of life.

I want to take the audience for a ride both in content and form. With violent music ranging from classical Mozart to loud post-punk noise, I want the audience to feel physically disturbed, when thrown into this emotional turmoil. With images contrasting dark corners and blinding light occasionally disrupted by a luring blood-red forest, the audience will be traveling with Viktoria on a journey from Hell to Heaven.

When madness  
in one becomes  
salvation of two.



## synopsis

On her first day as a working psychologist, Viktoria (28), rescues Jenny's life after finding her in a bloody bathtub. Jenny (18) is committed to the psychiatric ward. When Viktoria is assigned to be Jenny's therapist, a painful but beautiful sexual journey between the two women begins.

Chaotic Jenny pressures serious Viktoria to push life to the limit, and soon Viktoria finds herself questioning her rational beliefs. Viktoria begins to hallucinate, seeing spiders crawl inside her body. Not sure whether she herself is going mad, Viktoria must confront the deadly loneliness she has been carrying since her childhood. Jenny – as a result of their game – ends up in a closed ward, leaving Viktoria with a desire to save her. Viktoria breaks into the ward and releases Jenny. A divine moment occurs – the two women melt together and thousands of spiders flow out of their joint body.

Freed from their shame together, they flee. Running over muddy fields, through a blood-red forest they finally reach the ocean. Here Viktoria walks on the water.

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## production notes

### production company

Beo Starling,  
Wildersgade 32  
1408 Copenhagen K  
Denmark  
www.beofilm.dk  
amalie@beofilm.dk  
T +45 29864890

### producer

Amalie Lyngbo Hjort

### production status

in development

### total production budget

€ 900.000

### current financial need

€ 800.000



### Marie Grahtø writer & director

Marie Grahtø is an award-winning writer/director based in Copenhagen, Denmark.

She is a two-time Danish Academy Award Robert nominee and has been appointed "Director to Watch" by the four largest film trade magazines in the Nordic countries.

She has travelled festivals around the world with her three short films *Daimi*, *Yolo* and *Teenland* while attending the Independent Danish Film School Super16. Festivals include International Film Festival Rotterdam, SXSW, Palm Springs International Film Festival and many more.

*Teenage Jesus* is her first feature film.



# The Best Reward

Federico Ferrone

Italy/France

## intention

In recent years, many young people have left their lives in the West to go and fight with jihadist groups in the Middle East. We hear a lot about "radicalisation" and foreign fighters, but little about the profound personal motivations behind these choices. Maybe in part due to the fear of finding something terribly human and universal there. We all have a dose of rage and dissatisfaction inside of us, a need for belonging and a certain level of repressed violence. So why do most people go down an ordinary path, while others make such radical choices?

The film does not attempt to explain such a complex phenomenon, just tell the story of one of these people. Not his life as a jihadist, but the two years leading up to his decision to leave. Mattia's is the story of a young man raised in a non-religious Italian working-class family; neither stupider nor more violent than the average, and maybe actually more intelligent and sensitive.

The film unfolds entirely through his eyes: his anger, his insecurities and his genuine feelings of injustice. Experiencing his drift towards radicalism in the first person, the audience will not share in his decision. But maybe they will feel that this choice is, for a restless adolescent, the wrong answer to the right questions.

The story of a teenager and his progressive radicalisation over the two-year period leading up to his decision to join a jihadist group.

## synopsis

Mattia is a 17-year-old boy. Raised in industrial northern Italy, an area with a profound identity crisis, he is the son of a trade unionist and a housewife. Intelligent, hypersensitive and fragile, he has a difficult relationship with his family and struggles to find his place in society.

The death of his elder brother gives rise to a period of profound change in his life: the decision to leave school, beginning work at a local factory, his conversion to Islam and his progressive radicalisation.

In his search for meaning, Mattia wavers between the prospect of a normal life and the one of an alternative. Step by step, almost without realising it, he goes down the path towards progressive isolation, until he finally makes the decision to leave for Syria, where a group of armed jihadists is waiting for him.

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## production notes

### original title

La cosa migliore

### co-writer

Giampiero Rigosi

### production company

Apapaja  
via delle Lame 112  
40122 Bologna  
Italy  
www.apapaja.com  
info@apapaja.com  
M +39 338 50 80 731

### producer

Simone Bachini

### co-producer

Les films d'Antoine – France

### production status

in development, financing,  
seeking co-production



## Federico Ferrone

writer & director

Federico Ferrone (1981) studied History at the University of Bologna and Political Science in Paris. As an assistant director he was involved in the TV documentary series *Histoires en Méditerranée* (2005) produced in Tunisia.

He co-directed the award-winning documentaries *Banliyö-Banlieue* (2004), *Merica* (2007) and *The Enemy Within* (2009). His film *The Train to Moscow* (2013) was selected, among others, in the main competition at the Torino Film Festival and the documentary competition of Karlovy Vary IFF.

He also co-produced the film *Anita* by Luca Magi (2012), selected at the Torino Film Festival and Doclisboa.

In 2011 he has been awarded by UNESCO the title of "Young Artist for Intercultural Dialogue between Arab and Western Worlds" for his films on immigration, suburbs and the contribution of immigrant communities to a country's culture.



# Zama

Philippe Lacôte

France/Ivory Coast

## intention

My work as a writer/director has taken on several forms before focusing on the Ivory Coast. In September 2002, I was in Abidjan when the country was plunged in a complex conflict which was to last nearly ten years and end up in war.

Between a documentary, a diary and a personal journal, *Chronicles of War in the Ivory Coast* is the report of these days of curfew.

This film permitted me to limit the exact place from where I wished to question the history of the Ivory Coast, an intimate, subjective place. Afterwards, I worked on the same theme, but passing to the side of fiction, with the feature film *Run* (Un Certain Regard, Cannes 2014), which portrays twenty years in recent history of the Ivory Coast.

With *Zama*, my intention is to continue observing this territory in crisis, in order to attempt to shed new light on its society, through the window of the main prison of Abidjan: Maca.

In the Abidjan  
prison called Maca,  
a young boy is  
forced to tell  
stories to survive.

## synopsis

We are in Maca, one of the most overpopulated prisons in all of West Africa.

Two young barechested men in shorts are fighting in a large room covered with frescoes and sentences carved on the walls. They are surrounded by some fifty prisoners all screaming and betting on them. Suddenly, a heavy metal door opens and slams shut. A young man, 17 years old, with the face of a fallen angel and covered with tattoos, steps inside the collective cell. The boxing match stops, and all eyes turn to him.

Black Beard, in charge of the fights, stares at the young man and announces to the assembly that henceforth it is he who shall be Roman, the one who must tell stories till dawn.

It is night. We hear the cries of animals from the forest which surrounds the prison. The prisoners wait, almost moved, as if they were returning to a ritual important for them. Roman is alone in front of the prisoners. He slowly advances, like a man condemned to death climbing up onto the scaffold...

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## production notes

### production company

Banshee Films  
25 Av. République  
93800 Epinay s/Seine  
France  
contact@bansheefilms.net

### producer

Delphine Jaquet

### co-producer

Wassakara Productions – Ivory Coast

### production status

seeking co-producers

### total production budget

€ 2.800.000



## Philippe Lacôte writer & director

Philippe Lacôte grew up in Abidjan near a movie theater called "Le Magic". In 1989 he started as a radio reporter with a series of sound portraits on the fall of the Berlin Wall.

Later, he made his first short films: *The Messenger* and *Affaire Libinski*, which were shown at several international festivals.

Alongside these narrative-driven fictions, he has developed, since 2002, documentary work through films written in the first person (*Cairo Hours*, *Chronicles of War in the Ivory Coast*). His first feature film, *Run*, is at the junction of these two approaches.

*Run* won the Jerusalem Film Lab Award, and was presented at the Un Certain Regard section of the 2014 Cannes Film Festival.



TFL Catalogue 2016

# FrameWork

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# FrameWork

Undeniably attractive for the funding opportunities attached to it, FrameWork is not only about competing for much coveted Production and Co-Production Awards. First and foremost, the programme looks to provide valuable and all-encompassing creative input to 1<sup>st</sup> & 2<sup>nd</sup> feature film projects from all over the world before they enter the pre-production phase. That is why the scope of trainers involved is the largest amongst the TorinoFilmLab programmes.

We would like to thank the script and production consultants, director, director of photography, acting coach, post-production supervisor, head of film fund, audience designer, and pitching trainer, who all - with great dedication and generosity - shared their experience with the 9 project teams. We would also like to thank the reading and selection committees for their hard work.

The main workshop of FrameWork 2016 was organised in June at the seaside town of Isola in Slovenia, along with the Izola Film Festival. Our partnership with RE-ACT, a development initiative combining workshop and fund for which Croatia, Friuli-Venezia Giulia and Slovenia join forces, continues and we are very glad about it.

From next year, the FrameWork programme will be significantly enhanced, adding an entire workshop and further integrating the TFL Audience Design activities, hereby to give birth to FeatureLab. Please stay tuned, and already write down on your agenda the deadline for applications: March, 1<sup>st</sup> 2017.



## Trainers 2016



**Thanos Anastopoulos**  
Greece



**Marko Brdar**  
Slovenia



**Didar Domehri**  
France



**Niko Remus**  
Germany



**Franz Rodenkirchen**  
Germany



**Katriel Schory**  
Israel



**Joanna Solecka**  
Poland



**Stefano Tealdi**  
Italy



**Tatiana Vialle**  
France



**Marietta von Hausswolff  
von Baumgarten**  
Sweden



**Anita Voorham**  
Netherlands

with the support of



**Croatian  
Audiovisual  
Centre**  
Hrvatski audiovizualni centar



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FILMSKI  
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JAVNA  
AGENCIJA  
SLOVENIAN  
FILM  
CENTRE

in partnership with





# And They May Still Be Alive Today

**Tudor Cristian Jurgiu**

*Romania*

## **synopsis**

Tired of waiting for love to happen to them, Clara (33) and Vlad (35) decide to make it happen. Their project? To live the perfect love. Their guide? Books, films and folklore. But she wants the one, he wants anyone. She wants a prince, he is only a man.

On their first date they plan their perfect love. They make a checklist of all the symptoms of love and they believe that by acting them out, love will surely follow. Then they start to act out their love in the hope of really finding it. Soon he loses his enthusiasm but her desperation makes him find his passion again. When she becomes confident, he becomes jealous and paranoid. He finds his peace, she becomes depressed and starts acting like a little girl. He tries to be patient and console her, but finally breaks into anger. She wants a saviour, he just hates to be alone. In desperation she goes swimming far into the sea to test him. He barely manages to save her from drowning.

After this he decides to break up, but before they go to the countryside and become fantastic characters from a Romanian fairytale. Fantasy takes over and they will emerge from it more mature. Acting out ends here and now love will or will not come.

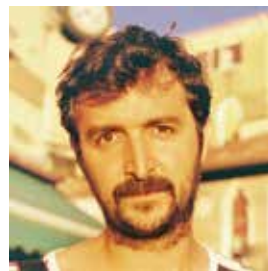
Tired of waiting  
for love to come,  
they decide to make  
it come. But she  
wants the one,  
he wants anyone  
and he hates being  
alone more than  
he loves her.

## script & intention

Clara is a victim of the view on love imposed to her by mass media and popular culture. Like Don Quixote – but in a different matter – she is intoxicated by this image of a perfect relationship. She goes out to fulfil this fantasy expecting nothing less from reality. This is a symptom I find in many young and middle-aged adults in Romania and all over the world. Our communist past left us vulnerable to the Western mass media culture. Vlad is a sort of Oblomov, afraid of loneliness and capable of intense, but short-lasting enthusiasm. So his fear of loneliness and Clara's quest for the perfect love are the things that bring them together. Not the best of motives. There are rare occasions in which they forget about their quest and manage to really connect.

I believe in the eclectic quality of the cinematic medium, so I will mix different influences and styles in transforming this story into film. The Don Quixotesque nature of the characters who try to mimic symptoms of love in the hope of truly finding it will allow me to bring together elements of "commedia dell'arte", theatre of absurd (Eugène Ionesco), old fairytales, realist drama, romantic comedy and musicals (in the spirit of Godard's *Pierrot Le Fou*). Their image of love has its essence in different cultural backgrounds so it is only just to explore all these different dimensions. Each of them will be accompanied by a different stylistic approach. The composition and movement of the camera will be different in accordance to the tone of the scene. Some scenes will be dealt with by using long shots and a slow rhythm while others will be more dynamic and fast-paced. The acting of the protagonists will also change in relation with them being Arlecchino and Colombina, a prince and princess or two absurd characters. I want to emphasize the gestures of the characters as much as their words, even more (Chantal Akerman's *Toute Une Nuit*).

There are scenes that become absurd in an otherwise realistic context. This surreal feeling will make its way in realistic scenes in the same shot. The continuous shot will help integrate this surreal touch in a more subtle way. At the end of the film the fantasy convention takes over and they act like characters from a fairy tale. Through this childish game they unexpectedly grow up and learn more about themselves and each other. Pretending to be someone else sometimes helps us in understanding ourselves better. So the overall tone of the film will be a childish one: adults acting like kids.



**Tudor Cristian Jurgiu**  
writer & director

Born in Medias, Romania, in 1984. He studied Film Directing in Bucharest at UNATC. He then received an MA and is now about to finish his PhD diploma.

*Oli's Wedding*, his first short film won various awards such as: Best Fiction Short at Leeds IFF, Best Short Film at Anonimul IFF, Best Romanian Film at Next IFF. His MA short, *In the Fishbowl*, was awarded third prize at the Cannes Cinéfondation Competition in 2013. It went on to win Best Short in Zagreb FF and was in competition at Uppsala FF and Tel Aviv Student FF, among others.

*The Japanese Dog* is his feature debut, which premiered at San Sebastián Film Festival, New Directors 2016. It also won the Best Film Award at Vilnius FF and the First Feature Award at Warsaw FF. It was in competition in New Directors New Films in New York, in Israel's Haifa IFF, and many others.

He has just finished the script for his second feature.

## **budget & financing**

Libra Film has a vast experience in co-producing with international partners, and bringing foreign financing for own projects.

For Tudor Jurgiu's film we accessed production support from Romanian Film Center (CNC) and we also got automatic support from the same institution for the director and producer's previous success. The total budget of the film is € 527.500. We have a national distributor already on board.

We are still missing € 217.500 which we intend to raise through a French co-producer (we plan to do post-production in France). Also we plan to apply for Eurimages in 2017.

## **distribution & sales**

Local distribution will be done by Transilvania Film, the most important distributor for local films in Romania. Release will be done in more than 25 DCPs. A movie tour/caravan will follow across the country to screen the film in many other Romanian cities having no cinema. Main partners for broadcasting are HBO Romania and TVR (National Broadcaster).

The distributor is now exploring the possibility of doing a multi-platform simultaneous release, to push the interest around the title on the local market. We have been inquired many times in 2015 (we have released two films then) why a Romanian distributor & producer would not want to assume

# And They May Still Be Alive Today

**Tudor Cristian Jurgiu**

Romania

the risk for a multi-platform release, considering the important amount of people who are addicted to on-line. We are seriously considering this, even assuming the risk of losing some theatres from the cinema city network. We are fully aware that the main public of the film is belonging to the 14-30-year-old age group and we will have to imagine the best possible distribution scenario for them.

We intend to use the on-line social media a lot and promote the film through different Apps (like Tinder ads, Instagram, Facebook) and raise interest amongst our target group.

For international sales, we are aiming to close a deal preferably with a major French sales agent such as Le Pacte, Memento or Versatile. We hope to present them the project in 2016 at Les Arcs Co-pro Meetings where we will present a video teaser with some short scenes from the film, since we are going to finish casting the two main characters soon.

It is too early to think for festival prospects but we are considering Cannes 2018 as a premiere option; or to target Toronto and San Sebastián in the same year.

## production notes

### original title

Si poate mai traiesc si azi

### production company

Libra Film Productions  
52 Popa Soare, 2<sup>nd</sup> District  
Bucharest  
Romania  
T +40 213266480  
M +40 733735909  
www.librafilm.net  
office@librafilm.net  
bogdan.craciun@librafilm.net

### total production budget

€ 527.500

### current financial need

€ 217.500

### production status

in development, looking for co-producers



### Bogdan Craciun producer

Bogdan Craciun was born in Transilvania, Romania, in 1980. He graduated in Law in 2002. Since 2007 Bogdan is part of the Libra Film Productions team, working first as a production assistant, line producer and later in 2013 as a producer. He joined the production team in a lot of Libra's projects, like Fanny Ardant's *Ashes & Blood* that premiered in Cannes in 2009, Eran Riklis' *Mission of the HR Manager*, Piazza Grande Award in Locarno in 2010. He produced the short film *Superman, Spiderman or Batman* by Tudor Giurgiu, awarded Best European Short Film, at the European Film Awards in 2013.

He was the Executive Producer of *The Japanese Dog*, Tudor Cristian Jurgiu's first feature that premiered in San Sebastián in 2013. Graduated EAVE Producers' Workshop in 2015 with Giurgiu's next feature film *At the Side of the Moon*, a Romanian-Spanish-Czech co-production, to be shot in Spain in 2017. He is also the co-producer of Alberto Fasulo's second feature *Menocchio*, an Italian-Austrian-Romanian co-production scheduled to be shot in Italy in 2017.



# La Vita Nuova

Carlo Zoratti, Cosimo Bizzarri

Italy/Germany

## synopsis

Franco is a frustrated door-to-door salesman living in a remote Italian village. One night, while he is alone and drunk in the nearby mountains, a strange man called Yoni appears to him, telling him that there are many dimensions besides the one in which humans live.

Back in town, Franco tells everyone about the encounter and realizes that some of his fellow villagers are eager to listen to his stories. Happy to finally get attention, Franco creates a cult called La Vita Nuova. Inspired by Yoni's message, it features aliens, multi-dimensional travel and the promise that one day its believers will be able to move to another dimension, in which all their desires will be fulfilled.

An increasing number of villagers begin to attend the meetings of La Vita Nuova and Franco seems to have finally found his place in the world, until one day Yoni suddenly shows up in the village. Who is he? And what is he doing here?

Faced with the possibility of his cult falling apart, Franco tries to justify Yoni's return and behaviours in a way that could confirm his stories and strengthen his authority, but it is a dangerous bargain that will turn against him and end up harming the believers' lives.

A provincial cult  
spins out of control  
when its fabled  
prophet suddenly  
shows up.

## script & intention

*La Vita Nuova* is a celebration of life in its tragicomic fullness. It is the story of humans looking for a way to be happy in dire circumstances. It is a tale about finding belief in a wasteland.

Franco, our protagonist, has found happiness by creating a spiritual movement after grasping that his fellow villagers are unsatisfied people who are looking for new answers, just like him. Franco is willing to give these answers, no matter how nonsensical they are, both to offer them a chance of redemption and to fuel his own narcissism.

Franco's symbiotic relationship with his followers allows us to explore the dynamics of faith and power in a group of people. The context creates a clash between the grandeur of Franco's metaphysical claims and the triviality of an Italian village's daily life.

We wish for the viewers to realise that life can be wrong and deceiving, but will never cease to amaze us and make us smile.



### Carlo Zoratti writer & director

Carlo works on projects ranging from documentary to interactive multimedia. In 2013 he realised *The Special Need*, his first feature documentary which premiered at the 66<sup>th</sup> Locarno Film Festival and won several international awards (SXSW Audience Award, DOK Leipzig Golden Dove). Invited in 2014 to take part in CPH:LAB, he is currently working on a short titled *Calvario* with director Daniel Borgman. Parallel to his work in cinema, he has worked on non-linear storytelling projects and interactive pieces, such as Italian web TV *Pronti al Peggio* and the live shows of Italian pop star Jovanotti.

### Cosimo Bizzarri co-writer

Cosimo is a writer who works across different media for projects at the intersection between fiction and documentary, journalism and storytelling. He was a scholar and the Creative Writing area coordinator at Fabbrica, a research center on communications. Later he worked as the executive editor of Colors Magazine. He authored with Carlo Zoratti the feature documentary *The Special Need*.



## **budget & financing**

The project originated from the collaboration of DETAILFILM and Carlo Zoratti right off the back of *The Special Need*, Carlo Zoratti's first documentary feature film. *The Special Need* was produced by DETAILFILM as the majority producer even though it was mostly shot in Italy and in Italian language. We started developing *La Vita Nuova* as our next passion project, but it became clear that since it is an Italian comedy with a much higher demand and budget it would need an Italian majority executive producer. The Italian production company Nightswim with its additional strength in development is the perfect fit.

The budget of the film is contained € 1.500.000.

## **distribution & sales**

Italian cinema has left a mark in the past few years, Italian movies get more and more attention, winning the most prestigious awards. Carlo Zoratti belongs to the new generation of Italian directors. With his first feature, the award-winning documentary *The Special Need* he has proved himself as a very promising talent. Now that he is moving into fiction, making a comedy about one of the biggest subjects – faith – we want this film to put him on the map and bring his talent and storytelling to many more people.

Comedies tend to travel less than dramas due to the local nature of humor, but we believe that the subject of faith will transcend and make the film relevant to audiences in many other territories.

# La Vita Nuova

## Carlo Zoratti, Cosimo Bizzarri

Italy/Germany

The story is entirely set in a small village and uses few locations. The most elaborate location is the abandoned pizzeria that needs to be dressed as a makeshift temple.

*La Vita Nuova*, just like *The Special Need*, will be an Italian-German co-production for which it would be natural to partner with Rai and ZDF Das kleine Fernsehspiel. The two broadcasters were involved already in our first film and we were able to build a profound, creative relationship, so we are looking forward to collaborate together again.

Since *La Vita Nuova* will be entirely shot in the northern Italian region of Friuli Venezia Giulia our plan is to access the regional soft money opportunities and combine them with funding from MiBACT, a regional fund from Germany and Eurimages.

Due to the short distance to Croatia and Slovenia and the creative relationships we have with a Croatian/Slovenian producer, we are investigating the opportunities to bring him on board as a third partner.

The film will be positioned as a summer comedy that speaks to a more sophisticated, older, female audience, which still goes to the cinema. Strong art-house distributors that know their audience and know how to reach them are key in the process of making and ultimately releasing the film. We want to pre-sale Italy as well as Germany early on in order to start the strategic outreach right from the start and involve the distributors already in the first steps of building an audience. Distribution outside of these core territories largely depends on the festival career. *The Special Need* had a very successful festival run which we will use to our strategic advantage. We have established strong relationships with many festivals worldwide. A prominent premiere at an A festival and a subsequent successful festival run make the distinction between an independent art-house film, that will make it to the cinemas or an independent art-house film that goes straight to VOD or SVOD. That being said, we are aiming at theatrical release in the major markets and day and date releases in the territories where possible. The strategy will be refined with our sales agent. We have pitched *La Vita Nuova* to a selected few potential partners and have an ongoing conversation with them.



## production notes

### production company

DETAiLFILM GmbH  
Eppendorfer Weg 57a  
20259 Hamburg  
Germany  
www.detailfilm.de  
kamm@detailfilm.de  
T +49 40 60 94 09 44

### co-producers

Alpis – Italy  
Nightswim – Italy

### total production budget

€ 1.500.000

### current financial need

€ 1.200.000

### production status

in development



### Henning Kamm producer

Henning majored in Applied Cultural Studies at the University of Lüneburg. He is an alumnus of Atelier Ludwigsburg Paris. In 2007 Henning and his partner founded DETAiLFILM. Their first successes were winning the German Oscar – Lola, the Crystal Globe at Karlovy Vary, and being nominated for the European Film Award with David Oreilly's *The External World*. The films were presented at the Berlinale, Cannes, Sundance, Karlovy Vary, Venice, Locarno, SXSW and museums like the MoMA in New York.

DETAiLFILM's current line-up includes such films as Mohammad Rasoulof's *Mahan*, Stéphane Robelin's *#FLORA63* and Carlo Zoratti's *La Vita Nuova*.

Henning was Germany's Producer on the Move 2014, is an EAVE alumnus and a member of the European Film Academy. Since January 2015 Henning is partner and managing director of the newly founded production outfit Zentropa Hamburg GmbH, a joint venture of Zentropa and DETAiLFILM.



# Port Authority

Danielle Lessovitz

USA/France

## synopsis

Paul (15) arrives to New York City's dizzying central bus station, Port Authority, expecting to be picked up by his new guardian, cousin Janet. As he waits for her he watches a searingly beautiful trans girl, Wye, vogue with her "ball family" on the steps outside.

When his cousin fails to arrive, Paul is thrust into the city. A violent encounter leads him to befriend Sway, a successful street kid, who offers him a rare spot in a youth shelter. In exchange, Paul must work illegal "jobs" forcing low-income tenants out of their rent-stabilized apartments.

One job leads Paul to where Wye and her ball family live. Wye is intrigued by Paul, and unaware of the sinister nature of his work, invites him to a Kiki Ball, an electrifying pageant where queer minority youth perform in outrageous outfits.

Paul finds salvation in this glittering fantasy world and Wye's love, until he discovers that Wye is biologically male. Unable to process it, he searches for his cousin and learns that she was invented by family trying to get rid of him. As his work with Sway becomes more violent, Paul reunites with Wye in a kinetic, transcendent moment, only to discover that she is Sway's next target.

A destructive teenager living in a Brooklyn shelter falls in love with a voguing trans girl and must figure out how to save her from himself.

## script & intention

A few years ago I was invited to a Kiki Ball, an event where homeless youth of color compete in self-organized "houses" through gender nonconforming dance forms such as voguing. The image of one such dancer struck me; while his arms twisted wildly, his gaze remained still, unwavering. It seemed as if his spirit was breaking and growing stronger in the same moment.

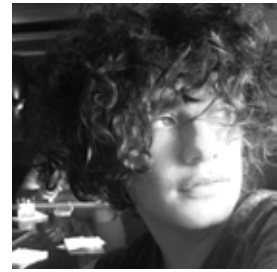
It is this image and the play between strength and vulnerability, which serves as the inspiration for *Port Authority*, a film that explores self-acceptance and self-authorship in the face of survival.

The film deals with themes that are deeply personal to me, rootlessness, marginalization, and the idea of family. As someone who was raised in and out of public housing by a single mother and confronted with the suicide of my father, I often feel that for all of its promise, American culture does little to accept those without inherited forms of social support, economic means, or dominant identity narratives. This is true of Paul and Wye who live in New York City where each night three thousand homeless teens, half of whom are queer, compete for a few hundred beds in public youth shelters.

The Ball Culture for me symbolizes a beautiful rebellion to this cultural exclusion, a poetic gut response from the marginalized - aesthetically through dance and socially through the creation of intergenerational family structures of "mothers", "fathers" and "siblings" who transcend biological ties and gender norms.

*Port Authority* is about finding one's humanity through the acceptance of self and others, and using tragedy as fuel toward that end. While Paul, a straight, white teen from the Midwest has little in common with Kiki Ball subculture, its very structure could offer him the family, place and sense of belonging he has never had in life. But given his identity, this acceptance is not automatic. While Paul learns to accept Wye's circumstance, and his own, he is left powerless to the actions of Sway and, more cutting, the powers that be. His only response, an elegiac vogue dance of his own.

The film will be visually grounded in a gritty realism akin to Darren Aronofsky's *The Wrestler*, and contrasted with a fluid, stylized lensing seen in much of Xavier Dolan's work. The tone and its delivery should be fresh, wild and heartbreaking.



## Danielle Lessovitz writer & director

Danielle Lessovitz is a San Francisco-born writer/director. Her work explores marginalized communities and taboo.

After completing her training in documentary film at Northwestern, she traveled across the US and abroad before moving to New York to pursue her Master's in Film Production at NYU where she received a fellowship for her studies.

Her numerous short films and video installations have been screened at over 40 international festivals and art institutions including Clermont-Ferrand, Torino Film Festival, Trinidad and Tobago Film Festival, MOCADA and Delaware Center for Contemporary Arts. She is a MacDowell Fellow and finalist for the San Francisco Filmmaker Society's selective KRF Filmmaking grant in screenwriting.

Among her recent creative collaborations is the feature film *Mobile Homes*, starring Imogen Poots, for which she received both Artistic Collaboration and Executive Producer credits.

## **budget & financing**

We are going to apply to get funding from the French television channel ARTE (as a pre-sale), and for a subsidy from the fund established by the CNC (French National Film Center) for international co-productions as well as securing financial participation from corporate and private investors. The telecommunications company Orange's film subsidiary has expressed preliminary interest.

We are considering entering into a German co-production. We are also in contact with an American private equity fund who could match the funds we collect in Europe.

## **distribution & sales**

The strength of this project and its theme are in the strong love story.

Films with gay themes have been labeled LGBTQ and limited to niche audiences. The public response for more recently released films, such as the films by Xavier Dolan, Abdellatif Kechiche's *Blue Is the Warmest Color* and Todd Haynes' *Carol*, has been much wider. Internationally, these films found their audience and outperformed the label that had been affixed to the genre for many years. The artistic ambition of the writer/director will enable the film to go beyond its socio-cultural environment to reach wide audiences with a moving love story that goes beyond gender and sexuality.

# Port Authority

**Danielle Lessovitz**

USA/France

There will be few locations as Danielle wishes to shoot with a small crew in order to be as close as possible with her characters. We will have a limited number of French technicians, but enough for the film to be qualified as French by the CNC.

We would like to start shooting in New York next spring.

Danielle just shot a short film based on the same topic. This will help her prepare the feature film with non-professional actors who are active in this community and will help us to convince partners of the relevance of the project.

This film will be shot in the US in English, and will portray a cultural community rarely shown by the cinema industry. These are important selling features.

Away the fantasies commonly associated with the topic, it will allow spectators to immerse themselves realistically into a fascinating and colorful underground environment, extensively researched by the writer/director who has spent a lot of time with members of the NYC queer culture – and in particular its voguing scene.

As far as distribution is concerned, we are planning to contact independent distributors such as Pyramide, Haut & Court, Sophie Dulac and ARP, whose editorial policies fit the topic.

For world sales, as we have worked satisfactorily with Raphaël Berdugo on *The Other Son* and *Khumb Mela*, we have contacted Cité Films. He is waiting for the final script to confirm his interest.

## production notes

### production company

Madeleine Films  
7 rue des Dames Augustines  
92200 Neuilly-sur-Seine  
France  
www.madeleinefilms.com  
info@madeleinefilms.com  
T +33 1 41 34 13 12

### total production budget

€ 1.500.000

### current financial need

€ 1.300.000

### production status

in development



### Virginie Lacombe

#### producer

Virginie Lacombe has been producing films for fifteen years. After producing 17 short films, she produced *The Other Son* directed by Lorraine Lévy and Subarna Thapa's first feature film *Soongava – Dance of the Orchid*, shot in Nepal, as well as the feature documentary *Khumb Mela on the Banks of the Sacred River* by Pan Nalin.

She joined Madeleine Films in 2015 to work with Frédéric de Goldschmidt. They currently have two films in post-production: Vladimir de Fontenay's *Mobile Homes* shot in Ontario, Canada, starring Imogen Poots and Callum Turner and *Blockbuster*, a French comedy directed by July Hygreck.

Among the projects she is currently developing is the feature drama *The Melody* by Jérôme Cornuau, to be shot in Northern China in winter 2017.



# Shake Your Cares Away

Tom Shoval

*Israel/France/Germany*

## synopsis

Alma Arbel is a millionaire who inherited her family's fortune. The Arbel family owns a villa in Caesarea, the historic royal city, which is now the home of Israel's richest. The villa, a forlorn monument of modern architecture, is located a few steps away from the shore, almost completely isolated from anything else.

This is Alma's world. Haunted by a restless urge to help people in need, Alma builds a "shelter city" on her villa's private property. Using her great wealth, she creates a secret guesthouse for everyone that needs a little solace and a place to stay; homeless, beggars and refugees. Everybody is welcome. These acts of radical philanthropy give Alma a sense of meaning and provide her with a rare rush of ecstatic joy, as she watches her self-made haven for the poor expand to immense size right under the nose of Alma's ultra-rich neighbours of Caesarea.

Some perceive Alma's acts as complete madness, while others perceive them as a pure manifestation of kindness and charity, almost crowning her with the aura of a saint. But Alma is not one to acquiesce to any form of explanation or clarification, and she refuses any self-reflection. For it is only about staying true to her primer impulses. When Eli, a street thug, arrives in Alma's utopia, he starts to undermine the new order and becomes the first to raise doubts about Alma's convictions.

Haunted by a restless urge to be a better person, billionaire Alma Arbel allocates her fortune for people in need. Her unconventional philanthropy becomes a dangerous passion.

## script & intention

*Shake Your Cares Away* wishes to examine the most treasured act of human kind – the good deed. What is it about this action that stirs all these feelings in us? Why is “doing good” such a remarkable, out of the ordinary action that we so rarely take upon ourselves, rather than a common everyday gesture?

The heroine of this film – Alma – the heiress of great wealth, decides to devote her life to help those in need, thus willing to spend all of her immense fortune to realize this cause.

This film’s purpose is not to solve a mysterious, contradictory character like Alma, but only to exhibit Alma’s behavior and its side-effects; to show the troubles and complications it creates for her while she herself works wonders for others.

We can perhaps compare the emotional impact at the core of this film to the feelings that one experiences when one encounters a beggar asking for charity. Such an encounter usually provokes in us mixed notions – is this beggar “worth” our money, what will he actually do with it, is he really in need? Our morals are questioned as we constantly seek the truth behind this encounter – are we witnessing an honest presentation of reality or a false one? Are we being accosted by a sincere human being or are we being taken for fools? And, perhaps most importantly, we wonder how others will perceive our reaction in such a situation. When we drop a few coins in the beggar’s hand, we are actually exposing ourselves, in our most naked and raw form.

With this film I would like to continue down the path I chose for my first film, *Youth*, which employed mixed tones and blurred the lines between genres. In addition, the film will feature echoes of two main cinematic inspirations. For one, Alma’s character is a reflection of Ingrid Bergman’s character in Roberto Rossellini’s *Europe ‘51*. Secondly, *Shake Your Cares Away* is deeply engaged with Luis Buñuel’s monumental *Viridiana*. Buñuel’s film serves me as a guide, both in terms of style and tone. I would like to expand upon the questions Buñuel asks in *Viridiana*, not only regarding the religious aspect of “doing good” and human guilt (which originated in Christianity in his case, whereas my film explores the aspect of giving through the lens of Judaism and includes a similar, central holiday-dinner set piece). Like that monumental film, the story of Alma will be told with an implied wink at the audience, and will feature moments of subtle irony and absurdity, as if to warn us that nothing has changed.



**Tom Shoval**  
writer & director

Israeli Filmmaker Tom Shoval has won rave reviews for his sharp visual style and storytelling abilities. In 2007, he graduated with honours from Jerusalem’s Sam Spiegel Film & Television School. The founding-director of the school Renen Schorr, described him as “one of the most significant and committed talents I have ever seen”.

Shoval’s award-winning short films, have been screened at film festivals worldwide. His debut feature, *Youth* (2013), a social drama and thriller depicting the challenges of middle-class life in Israel, gained great success both critically and with the audience. It premiered at the Berlinale and won a number of prestigious awards, among which Best Film at the Jerusalem Film Festival.

*Aya*, a short film he co-wrote was nominated for the 2015 Academy Awards. Academy Award winner Alejandro González Iñárritu has personally chosen Shoval as his protégé and is now following Shoval’s new feature film development and production process.

## **budget & financing**

The total budget is about € 2.000.000.  
We have € 700.000 secured from Israel, and we have € 1.300.000 left to raise. We plan to raise € 500.000 from France (CNC, French TV, French distributor), € 400.000 from Germany (Medienboard Berlin-Brandenburg and German TV) and € 400.000 from a possible combination of Eurimages and an MG from Sales.

## **distribution & sales**

*Shake Your Cares Away* will be positioned as the second film by an emerging Israeli director, who proved himself as a masterful storyteller with a strong cinematic vision in his previous film *Youth*.

We hope and believe that this film will also gain success in the festivals, but that it will also succeed in a more commercial angle as well – starring A-list actress Bérénice Bejo – and having the involvement and support of Alejandro Gonzales Iñárritu.

Our goal is to shoot the film during 2017, and to premiere internationally at Berlinale 2018 or Cannes Film Festival 2018.

# Shake Your Cares Away

**Tom Shoval**

*Israel/France/Germany*

We will release the film in Israel 6 months after the World premiere – together with United King – Israel's largest distribution company.

We aim to have a French distribution, and we are in negotiations with a number of sales companies. We are aiming to close a sales agent at this stage, before the shoot.



## production notes

### original title

Hasiru De'aga Melibchem

### production company

Green Productions  
13 Sirkin Street Givatayim  
Israel  
www.greenproductions.co.il  
gal@greenproductions.co.il  
T +972 524 556633

### producers

Gal Greenspan  
Roi Kurland

### co-producers

Christmas in July – France  
One Two Films – Germany

### total production budget

€ 2.000.000

### current financial need

€ 1.300.000

### production status

late stages of development



### Gal Greenspan producer

Gal Greenspan was born in 1981 in Tel Aviv. He was accepted to be a member of the first class of the Entrepreneurial Film Production track of the Sam Spiegel School for Film and Television in 2005.

During that time he self-produced five award-winning short films and launched his career in the local Israeli and international film industry.

After graduating, Greenspan joined forces with Roi Kurland, and the two opened Green Productions, a film and promotional production house in Tel Aviv. Since opening its doors, it has gathered a collection of the industry's most renowned as well as youngest and brightest creatives.

It has a wide range of productions in development, has released films such as *Youth* (written and directed by Tom Shoval, Berlinale 2013) *A Quiet Heart* (written and directed by Eitan Anner, awarded at Locarno's Carte Blanche 2015), *Summer Vacation* (written and directed by Tal Granit and Sharon Maymon, Sundance 2013, shortlisted at the Oscars 2015) and has several films set to be released in 2016.



# The Fever

Maya Da-Rin

*Brazil/France*

## synopsis

In Manaus, an industrial city surrounded by the Amazon rainforest, New Year's Eve is drawing closer and the heavy rains of December give no respite. Justino, a 45-year-old Amerindian, works as a security guard at a cargo port and lives in a small house on the outskirts of town. Since the death of his wife, his only company has been his youngest daughter Vanessa, but she will be leaving soon to study medicine in Brasília.

Stuck between the city, where he never quite fits in, and his village, from where he left over 20 years ago, Justino finds himself condemned to an existence without place. In his dreams, a creature wanders lost through the forest. During the day, he strives to stay focused at work. As time goes by, he is taken by a high fever, whose cause the doctors are not able to identify. Vanessa, in turn, finds herself divided between the desire to become a doctor and the decision to leave her father, sick, in Manaus.

Meanwhile, Justino's nightmares become a media event: the television news alert that a wild animal has been seen prowling around the neighborhood, and a collective panic is unleashed. Confused and taken by the fever, Justino kills the animal that haunts him. The next morning, however, the television reports that a man was found dead in the same place.

The forest may be  
a mysterious place  
for some. The city,  
a mysterious place  
for others.

## script & intention

The initial idea for this film emerged during the shooting of two documentaries that I directed in the Amazon rainforest. During this period, I met several indigenous families who had left their traditional territories deep in the forest, to live in the cities. I also met a new generation of urban Indians; a youth who had no longer a close relation with their villages. The stories they told me about their experience reveal the complex and tense relationship between indigenous cultures and Western civilization, which has marked Brazilian history since colonial times.

The script has also been motivated by the desire to shoot a film in contemporary and urban Amazonia, far from an exotic image and the stereotypes that people still might have. During the heyday of developmental policies for the region, an intense migration flow was sparked by the creation of Manaus' Industrial Hub. Following these riverside dwellers coming from the countryside, many Indians also abandoned their traditional hunting grounds and headed for Manaus, where they had a very hard time fitting into the city. Lacking any urban or social expansion projects that could provide homes for these migrants, Manaus grew rapidly and advanced into the forest. Today, 30.000 of its 2.000.000 citizens are Indians and the 80% of the Amazon population lives in cities.

The story is loosely based on an event published in Folha de São Paulo, where an indigenous man, having fallen ill, killed two people he took for animals. This event, which reveals a way of thinking that is foreign to us, reflects an aspect commonly seen in Amerindian cosmogonies. While we see ourselves as humans and animals as animals, to American Indians, animals also see themselves as humans and therefore they see us as animals. According to the Amerindian's thought that anchors the script, all living beings are humans. What differentiates them is the "skin", the "clothes" they wear in a given situation. That is, the point of view they assume in a circumstance of reality.

The script has been written through a long-term observation of the key locations, and the main characters will be played by non-professional indigenous actors. In formal terms, I would like to explore both documentary and dreamlike dimensions, where moments of pure observation are juxtaposed with dreamlike scenes, conceived mainly through the use of sound as an element able to create a specific atmosphere and build a constant tension throughout the narrative. Dream and reality cross each other to such a point that, at the end of the film, we no longer know whether the actual events have entered Justino's dreams, or the dreams have become a reality as absurd as the narratives of television.



**Maya Da-Rin**  
writer & director

Maya Da-Rin was born in Rio de Janeiro in 1979. She studied Design and Philosophy of Art at the Pontifical Catholic University, and she attended film workshops at the Cuban Film School.

In 2010 she moved to France to attend Le Fresnoy, where she graduated with honours, and in 2013 she has been an artist in residence at the LABoral Art Center, in Spain.

Her films and video installations have been shown and awarded at film festivals and art institutions such as Locarno, DOK Leipzig, Toulouse, Guadalajara, São Paulo Art Biennial, MoMA and New Museum NY.

She is currently preparing her first feature film, *The Fever*, selected at TFL's Script&Pitch and FrameWork, Cinéfondation Residence, Cannes' La Fabrique des Cinémas du Monde and awarded by the Hubert Bals Fund for script and development.

## **budget & financing**

Tamanduá Vermelho is an independent company created in 2015 by Maya Da-Rin.

Since then, we had the support of national and international funds and we established a solid relationship with professionals from South America and Europe.

For *The Fever*, we are co-producing with the Brazilian company Enquadramento Produções, founded by the producer Leonardo Mecchi with 8 years' experience in producing emerging directors, and with the French production and distribution company Still Moving, by Juliette Lepoutre and Pierre Menahem, with more than 15 years' experience in production and sales.

## **distribution & sales**

*The Fever* will be positioned as a fantastic drama and suspense film, directed by an emerging filmmaker with a strong personal vision and an innovative cinematic style. We will be focusing our marketing strategies both in national and international audiences, targeting the specific niches interested in the key issues raised by the film, as well as a broader public potentially attracted for its strong visual approach and keen observation of a modern and urban Amazonia.

For instance, *The Fever* is one of the few Brazilian feature films centered on the perspective of indigenous characters and played by Amerindian actors. Furthermore, the film depicts a very

# The Fever

**Maya Da-Rin**

Brazil/France

The project has undergone script and production development through TFL Script&Pitch (2015), Cinéfondation Residence (2015) and La Fabrique des Cinémas du Monde (2016). It has received development support from Hubert Bals Fund and Rio de Janeiro's Secretary of Culture, which enabled the different phases of research and lead to an advanced draft of the script. The total budget of € 770.000 results from the complexity of the script and its locations, as well as from the fact that the shooting will take place in Amazonia and part of the post-production in France. The project was submitted to two majors national funds, aiming at supporting up to 70% of the budget. We have also signed a distribution agreement with Vitrine Filmes, which can add another 5% MG. Still Moving will submit the project to Aide aux Cinémas du Monde and we will be also looking for additional funding such as Vision Sud Est, Sørfond and Hubert Bals Fund Europe to complete our financing plan. We would potentially like to secure a third co-production partner – we have started discussions with co-producers from Germany, Portugal, Norway and Colombia – as well as an international sales agent to get on board during the production stage.

contemporary subject that we still know very little about: the struggle of indigenous people living in the urban environment of a big city like Manaus. Maya develops an original vision, far from the Amazon's stereotypes, which can attract a public curious to discover a region that is currently going through great changes.

Due to the interest that important film festivals have already demonstrated while supporting the project through its development stages (Cannes, Rotterdam, Torino), we expect *The Fever* to premiere at renowned international film festivals, before continuing its career on the co-production countries and the international market.

In Brazil, the film will be distributed by Vitrine Filmes, also responsible for the theatrical release of *Lands* (2009) by Maya Da-Rin and the recent Brazilian success *Aquarius* (Cannes Official Competition 2016); while in France Still Moving will handle the sales for the French territory. We also intend to work in close collaboration with a strong sales company, who can help us reach our core audience from the first steps of the film's festivals career to its sale in diverse territories.

## production notes

### original title

A Febre

### production company

Tamanduá Vermelho  
Rua Maria Angélica, 703/401  
22461-151 Rio de Janeiro  
Brazil  
www.tamanduavermelho.com  
mayadarin@gmail.com  
T +55 21 3496 8103

### co-producers

Enquadramento Produções – Brazil  
Still Moving – France

### total production budget

€ 770.000

### current financial need

€ 730.000

### production status

in final development and financing stage,  
estimated shoot: fall 2017



## Leonardo Mecchi

### producer

Leonardo Mecchi was born in São Paulo in 1977. He has worked over the last 10 years as a producer in feature films such as *Obra*, by Gregório Graziosi (Roma, Toronto and Critics' Award at Rio FF), *Super Nada*, by Rubens Rewald (Best Film at Rio FF and Best Actor at Gramado FF), and *Chantal Akerman, From Here*, by Gustavo Beck and Leonardo Luiz Ferreira (FidMarseille, Viennale and BAFICI).

As head partner at Enquadramento Produções, he is currently in post-production of *Mormaço*, by Marina Meliande (Cinéfondation Residence and Work-in-Progress Award at Holland Film Meeting), in pre-production of the features *Los Silencios*, by Beatriz Seigner (awarded at Aide aux Cinémas du Monde, in co-production with French company Ciné-Sud Promotion), and *A Morte Habita à Noite*, by Eduardo Morotó (Cinéma en Développement and FiGa/Br Awards at BrLab), and developing *The Fever*, by Maya Da-Rin (Cinéfondation Residence, La Fabrique des Cinémas du Monde), in co-production with French company Still Moving). He also works as a curator, jury member and producer at film showcases and festivals.



# The Guest

Duccio Chiarini

Italy/France/Switzerland

## synopsis

The quiet life of 38-year-old university researcher Guido gets unexpectedly shaken one night when the condom he is using with his girlfriend Claire breaks. On their way to buy a morning-after pill, Guido suggests that she should not take the pill but his proposal forces Claire to confess her doubts about their relationship and to ask for some time to reflect. Offended and hurt Guido leaves the flat hoping to shock her but she remains steady in her decision and he ends up sleeping on the couches of his parents and friends.

As he tries to win Claire back, Guido starts witnessing other people's lives from different couches wondering about aspects of relationships that he never noticed before: why his womanizer friend Dario wants his new girlfriend to move in with him if he cannot stop having sex with his lover? How is it possible that a wise married woman like Lucia, mother of a 3-year-old son and eight-months pregnant, has fallen in love with another man during her pregnancy?

At the end of his journey many of his questions will still be unresolved but Guido will be able to look at his life in a different way accepting the idea that with pain comes growth and hope of new beginnings.

Dumped by his  
girlfriend and  
finding himself  
stranded on  
different couches  
at friends' places,  
Guido tries to  
transform his drift  
into an opportunity  
for a new beginning.

## script & intention

38-year-old university researcher Guido is forced by the breakup with his girlfriend Claire to confront his emotional fragilities. Too depressed to be on his own, he starts sleeping on different couches embarking on an unexpected intimate journey.

As he tries to convince Claire to remain with him and while preparing a speech on Italo Calvino that will decide his academic career, Guido finds himself adrift on people's sofas in the role of the heartbroken guest, a figure with whom everyone likes to share their emotions.

Like a contemporary *Baron in the Trees* he witnesses things that people wouldn't share in public from a very unusual point of view, realizing the big difference between the external surface of relationships and their inner chaotic nature; but it will be only by becoming an active part of other people's lives that he will be able to take decisions for his own life and grow up as man.

As with my debut film *Short Skin*, a film about the sorrows of an adolescent secretly dealing with a sex issue that blocks him from experiencing physical intimacy and love while everyone around him seems very confident and pushy, in this movie I want to approach the theme of relationship complexities through the narrow lens of male fragility.

The narration digs into Guido's insecurities by attacking him from very different sides, underlining his fear for not living up to his own expectations. The bittersweet tone is a very important aspect of this film. The mix of comic and dramatic aspects is a crucial part of the stories I want to tell and the lens through which I look at everyday life that I try to represent on screen. The main inspiration for the stories I want to tell are Woody Allen's early movies.



### Duccio Chiarini writer & director

London Film School graduate Duccio Chiarini made several short films before he wrote and directed the documentary *Hit the Road, Granny*, (*Hit the Road, Nonna*) which premiered at Venice Days 2011. It was subsequently selected at many festivals, among which Thessaloniki, Krakow and Sofia.

With his debut feature, *Short Skin*, he participated in the Biennale College – Cinema. The film premiered at the Venice Film Festival in 2014, where it received a Special Mention and was nominated for a Crystal Bear in Generation 14plus at the Berlinale in 2015. It was then selected at many other festivals including Rio de Janeiro, Seattle, Sofia and Vancouver.

Duccio attended the Cannes Cinéfondation Residence and the Berlinale Co-production Market with *The Guest*.



## **budget & financing**

Tommaso Arrighi (Mood Film), who produced Duccio Chiarini's debut documentary *Hit the Road, Granny* (*Hit the Road, Nonna*, Venice Days 2011), and Vincent Wang (House on Fire), who was Duccio's tutor at the Biennale College-Cinema, started to develop *The Guest* together from the very beginning, while Duccio was still working on his debut feature film *Short Skin* (Venice FF 2014, Berlinale 2015). Together they got the CNC-MiBACT co-development fund from France and Italy in 2014. Mood Film is associated with another Italian company, Relief, whose founder, the actor and producer Valerio Mastandrea, produced *Don't Be Bad* (*Non essere cattivo*), which premiered at the Venice FF 2015.

## **distribution & sales**

Thanks to the international acclaim from both critics and festivals that *Short Skin* received, we believe that *The Guest* has great festival potential. The selection in an A-listed festival would be very relevant for the future of the movie and for Duccio Chiarini's career as director. The selection in an official competition would be also the best way to sell the movie around the world. Beside what the festival scene can offer, we trust it is time to test ourselves with a broader audience, especially in the co-production countries. That is why we plan to cast well-established talents from Italy and France that could guarantee a synergic promotion towards our local distributions and with international sales.

# The Guest

**Duccio Chiarini**

Italy/France/Switzerland

Together they got the MiBACT National Fund in late 2015. Further, Rai Cinema joined the project, entering in association and with free TV pre-sales.

Duccio Chiarini was also selected to attend the Cannes Cinéfondation Residence, moving to Paris to continue writing the movie during the second half of 2015. At the beginning of 2016, Mood Film and Duccio Chiarini attended first CineMart, thanks to Cinéfondation, and later the Berlinale Co-production Market in the official selection. These two events were crucial to finding an agreement with the third co-producer, the Swiss company Cinédokké, led by Michela Pini.

The financing is going ahead in France and Switzerland with their national funds and TV pre-sales. For the main roles we are trying to involve well-known Italian and French actors. We are open to meeting investors, partners, distributors and sales agents.

Hoping to have most of the funding in place for the beginning of 2017, we will apply to Eurimages with the goal of shooting in summer 2017.

*The Guest* is a dramedy that attempts to be a highly personal film while also aiming at an ample audience; capable of generating engagement worldwide, thanks also to the contemporary and universal themes that it addresses and to the sense of humour and irony with which the male fragility is told.

Regarding a sales agent, Duccio Chiarini had a very good experience with Films Boutique for his previous film and they will assess the potential for a further collaboration again. At the same time we are open to new proposals. At the Berlinale Co-production Market 2016, where the project was selected, we already had several interesting and promising meetings with important European sales agents. We are close to completing our cast package, in order to have the script evaluated by them.

We are open to meeting potential partners such as sales agents, distributors, broadcasters and film festival representatives that feel our film has a human as well as cinematic potential.



## production notes

### original title

L'ospite

### co-writers

Roan Johnson

Davide Lantieri

Marco Pettenello

### production company

Mood Film

Via A. Bafile 2

00195 Roma

Italy

T +39 06 2419073

www.moodfilm.com

info@moodfilm.com

### co-producers

House on Fire – France

Cinédokké – Switzerland

### total production budget

€ 1.533.516

### current financial need

€ 746.516

### production status

advanced script development, financing,

preliminary casting,

shooting in summer 2017



### Tommaso Arrighi producer

Based in Rome, Tommaso Arrighi (Florence, 1975) started producing in 2004 with his own company Mood Film, after graduating in Film Production from the Centro Sperimentale di Cinematografia (CSC) in Rome. He is member of ACE and EFA.

He is the main producer of *The Guest*, which marks the continuation of his relationship with writer and director Duccio Chiarini after producing his debut documentary *Hit the Road, Granny (Hit the Road, Nonna)*. It premiered in 2011 at Venice Days.

He has also produced several award-winning short films, the documentary *El Hombre que Quiso ser Segundo* (Valencia IFF 2015) by Ramón Alòs and the feature film *Aquadro* (Cinequest IFF 2014) by Stefano Lodovichi, both debuts.

His other work includes acting as a consulting producer on the feature *Monte* (Venice FF 2016) by Amir Naderi and executive producing the documentary *No One Will Find Me (Nessuno mi troverà)* by Egidio Eronico.

Besides *The Guest*, he is developing and financing two more debut films and Stefano Lodovichi's third movie.



# The Orphanage

Shahrbano Sadat

Denmark/Afghanistan/Poland

## synopsis

*The Orphanage* is set in the late '80s in Kabul, Afghanistan, when the Soviet-Afghan war increased the number of orphans heavily. Ethnic background is crucial; therefore all children lie in the registration office, pretending they belong to another ethnicity, making up a complete fake identity.

Qodrat (14) who is Hazara, does the same; he changes his ethnicity to Tajik. He shares his room with a couple of older boys, who pick on him. As soccer and chess players can make friends easily, Qodrat, whose feet never touched a ball before, learns to play football. He gets to make his own gang, which has power and a good relation to the security guards and teachers. Now Qodrat is the one giving the other children a hard time. Everything goes well until the Soviets leave and the Mujahideen take over Kabul. The civil war starts and the Hazaras occupy the orphanage and build their military base there. The children who have relatives, leave, but many others including Qodrat have no one and have to stay. The Mujahideen rob and rape them and force them to fight for them. One night as the Hazaras are about to be defeated, they decide to massacre the children. Qodrat cannot prove he is actually Hazara as them. He and a few others manage to escape and make their way to Pakistan.

The Orphanage is the symbol of what Afghans experience through years living in Afghanistan: being in the middle of a war they are not even part of.

## script & intention

8 years ago, I met my cousin Anwar for the first time. At that time, we had no clue we are related.

We worked at the same TV station, but in different departments. After 2 years, we had become best friends. We found out we are not only cousins but also that my sister got married to his brother many years ago. Even though Anwar is 18 years older than me, we have very much in common. He was born in a small and isolated village in central Afghanistan and lived there until he was 8. He moved to Kabul to live with his step-sister after his father died of cancer and his mother remarried with an old man, already married, who did not want her children. I grew up in the same village, but long after Anwar had left. We both grew up as outsiders.

After a while, Anwar escaped from his step-sister's home. He lived in the streets for a couple of years before he went to the orphanage, where he became someone else, giving himself a new ethnic background and religion, so now even though we are cousins, we cannot prove it. His fake identity is a Sunni-Tajik family from Kabul and I come from a Shia-Sadat family from Bamyan. As an orphan, he experienced the worst time ever in Afghanistan; civil war in Kabul. I feel very connected to him, as the country now is in the same situation as then. I live in Kabul and every day there is a risk of being killed, suicide attacks happen everywhere.

I have nothing to do with this war; I am just stuck in the middle. I want to portray the life of people who are stuck in war, like Anwar and me. Anwar's time in the orphanage pictures what is present in Afghanistan now. *The Orphanage* is a symbol of Afghanistan, where children from different ethnicities live collectively together. With their different backgrounds and stories. I want to talk about Afghanistan like no one dares to. Afghans depend on ethnicity and religion; they cannot talk or do anything without taking a side. They do not want to accept we all are in the same shit and we are all suffering. They do not understand, it is only us, who have the power to stop it. I blame myself that I am not able to leave Afghanistan even though I am scared to death of being killed. I stay because I hate my country so much and I want to fix it in a way, I want to bring changes with making films, by telling stories like Anwar's. I want to make people dream again and I believe Anwar's story has the potential to do so.



**Shahrbanoo Sadat**  
writer & director

Shahr is an Afghan, female writer and director, based in Kabul. She studied documentary in Atelier Varan Kabul, a French workshop. Her first short fiction *Vice Versa One* was selected at Cannes Directors' Fortnight in 2011.

In 2013 she opened her production company, Wolf Pictures, in Kabul. *Wolf and Sheep* was developed within Cannes Cinéfondation Residence in 2010; Shahr – who was 20 years old at the time – was the youngest ever selected. The film won the Art Cinema Award at Cannes Directors' Fortnight 2016.

## **budget & financing**

We have received development funding from Creative Europe - MEDIA, the Asian Cinema Fund in Busan and Centre for Culture and Development in Copenhagen, Denmark. What we need is to receive financing from the national institutes.

We cannot shoot the film in Afghanistan, therefore we need to bring all Afghan cast to the country we would like to shoot in: Poland. We are shooting with the Polish/Belgian cinematographer Virginie Surdej, who was already involved in Shahr's first feature film, *Wolf and Sheep*.

The financing of the production will be coming from the national institutes in Denmark (major),

## **distribution & sales**

*The Orphanage* is the second part in a pentalogy of films, all emerged from Shahr's best friend Anwar's diary. The five films have the same character throughout all parts. They are based on Anwar's life and real events. *The Orphanage* tells the story of Afghanistan through child characters played by real orphans from the same orphanage. Yet it takes no side. It is directed by a female Afghan director, Cannes-awarded. It has the assets to reach our dream goals of getting in touch with a wider audience than the festival and art-house one.

We also want to create honest films from Afghanistan, dare to tell the stories from the country no one else dares to tell.

# The Orphanage

**Shahrbanoo Sadat**

Denmark/Afghanistan/Poland

Poland (minor) and supranational funds like Doha Film Institute, Visions Sud Est, Sørfond, Hubert Bals, which support films from and made in DAC-listed countries. The budget is based on a Danish and Polish crew, Afghan cast, shooting in Poland (historically as well as war scenes included) doing all post-production in Denmark. We have been through some difficulties during writing for the last couple of months. Anwar has left Afghanistan and lives as a refugee in Germany and Shahr has been sitting in front of the computer, listening to bombs exploding and therefore the writing process is delayed. Meanwhile she is doing casting in Afghanistan and cannot just leave right away.

To be able to proceed with the financing I therefore rethought the size of the crew, the entire process of the film, the costs as well as the financing of the film to go with a lower amount to apply to the Danish Film Institute, allowing the process to go faster, reduce the budget with bigger discounts for facilities due to the "low budget" nature. That gives us the possibility to start quite fast, getting Shahr out of the country and into focusing on the next project.

We will continue distribution in the countries where the first part, *Wolf and Sheep*, will be released this and next year – France, Denmark, Sweden – hoping this time to hit territories like Germany and the US. We do not have an international sales agent yet, but hope to attach one before shooting.

Our goal is to premiere in Cannes.

We would like to create a dialogue about the time of the '80s in Kabul, where women were walking around in mini-skirts and were able to go to school and universities, where music and film and art were a natural part of Kabul's everyday life.

## production notes

### original title

Parwadeshgah e watan

### production company

Adomeit Film  
Husumgade 43, 4<sup>th</sup>  
2200 Copenhagen N  
Denmark  
[www.adomeitfilm.com](http://www.adomeitfilm.com)  
[katja@adomeitfilm.com](mailto:katja@adomeitfilm.com)  
T +45 31418681

### total production budget

€ 1.059.357

### current financial need

€ 950.000

### production status

in development



## Katja Adomeit

### producer

Katja produced the shorts *Lars & Peter* (Cannes Short Film Competition), *Berik* (Grand Prix Award, Cannes Critics' Week), the features *The Weight of Elephants* by Daniel Borgman (Berlinale), *Pine Ridge* by Anna Eborn (Venice), and *Wolf and Sheep* by Shahrbanoo Sadat, Art Cinema Award at Cannes Directors' Fortnight. Screen Daily selected Katja within "Future Leaders: Producers" initiative.

Katja is a co-producer in Coproduction Office DK Ruben Östlund's *Force Majeure* (Jury Prize, Un Certain Regard) and *The Square*. She was Producer on the Move in Cannes 2015 and is in production with Anna Eborn's *Lida*, *Loving Pia* by Daniel Borgman and *Forever 13* by Annika Berg.



# The Staffroom

Sonja Tarokić

Croatia

## synopsis

Finally at a permanent job, energetic and warm-hearted Anamarija (32) confidently starts out as a primary school counselor. But, while protecting both the pupils and the school's reputation, she finds her mediating position under close scrutiny of the staffroom's power groups.

As she builds alliances and battles through unintentional conflicts, she gets stuck in her own war against the middle-aged history teacher Jambrovic, whose egocentric and paranoid behaviour in class worries the parents. His complex personality, a mixture of narcissistic outbursts and occasional charm and wit, turns their relationship in a direction Anamarija is not happy with.

The concrete problem of Jambrovic becomes the trigger for the strategic game she is now forced to play with the much more threatening figure of the headmistress, whilst the mistake she made in choosing a clique slowly aggravates her growing anxiety.

Through bureaucratic assignments, stressful confrontations and constant chit-chat, she will find herself fighting the toughest battle of all: accepting that she is not as strong as she thought.

Newly arrived  
school counselor  
Anamarija  
struggles between  
fitting in or doing  
the right thing...

## script & intention

Through the emotional experience of the protagonist Anamarija, *The Staffroom* explores small-time corruption that is spread throughout hierarchy, and anchored in socially cored defeatist attitude. By being put in this complex “organism” of a community, Anamarija has to figure out whether accepting the rules of the game would, in the long run, mean victory or defeat.

Her main question is whether she is strong enough to stick to her principles not just in one separate case, but in a series of such cases in a working lifetime, spent entirely with a group of people who are bonded by their friendships and judgments, and who put pressure on each other in seemingly simple matters. Sometimes I feel that being constantly surrounded by people is probably the toughest part of life, especially when, just like Anamarija, I myself emotionally seek others’ approval and recognition. The story of the film is the journey Anamarija is forced to take to painfully realize that her belief that she may be strong and exceptional, a “hero” of sort, was in fact just wishful thinking.

Anamarija’s conflicts are generated by those highest in the hierarchy, making these relationships much heavier to handle. Over time, these disagreements turn into hostility and fear, seriously influencing Anamarija’s self-worth. The main “goal” of the narrative was to portray how that fear slowly becomes the center of Anamarija’s daily routine. I wanted to explore how people find themselves being a part of the problem, and in that, I wanted to find forgiveness. I believe it comes from a later stage of growing up: that in which we as grown-ups realize that we may not be stronger or nobler than those around us.

The film’s structure is based on a great number of short, fast-paced dialogue scenes which show Anamarija’s daily work and carefully build the story like a jigsaw puzzle. Anamarija herself is not immediately aware of how the ‘mosaic’ of the story will affect her, and we navigate through it with her, experiencing her routine as something that slowly becomes filled with meaning. Here people don’t yell or curse, nobody talks in a totally honest and ‘natural’ way; and still, within such sentences, the nuances in tone build all the conflicts.

I wish to employ an elaborate *mise-en-scène*, a flurry of glances and reactions, and frames with a minimum of space which is deprived of human beings, a kind of *human horror vacui*, to connect both the narrative’s structure and the language of the film with the subject itself.



**Sonja Tarokić**  
writer & director

Sonja Tarokić (Zagreb, 1988) has an MA degree in film directing, and a BA degree in literature.

She is the author of several short films. *On Shaky Ground* (2014), a dissection of a Mediterranean family that goes through the breakdown of its *pater familias*, was screened at the International Film Festival Rotterdam and awarded the Best Croatian Short at Zagreb Film Festival, while her other films (*You Bitch!*, *I'm a Self Made Woman*, *Smart Girls*, *Red*) were screened and awarded at numerous international festivals, such as Sarajevo FF, Vila do Conde, Angers Premiers Plans, NEXT Bucharest FF, Brief Encounters FF. She participated at CPH:Lab and Sarajevo Talent Campus workshops.

*The Staffroom* is her first feature film, which was developed at Script&Pitch 2015.



## **budget & financing**

*The Staffroom* was developed at Script&Pitch 2015, and chosen to be represented at Les Arcs Co-production Village market last December. The project is currently in its final stage of development. The development has been supported by the supranational Creative Europe Fund (MEDIA Slate programme) and Croatian Audiovisual Centre, and we are raising funds for production financing, with open application to the national film fund. Six months ago, we attached a French co-producer to the project, Janja Kralj from Kinoelektron.

To round up the budget, we are counting on one more co-production partner and hoping to find it at this workshop.

## **distribution & sales**

Since *The Staffroom* is a film by a first-time director, it was essential to raise awareness of the project while it was still in development. We think that the participation in two TFL programmes and the project's presentation at Les Arcs and MEDIA Slate support have been very helpful in that sense. Everything done so far will make it easier for us to secure financing and find partners, but also to present a new director and a new project to the European market.

It is crucial to find an international sales agent as early as possible, in order to create promotion and distribution strategies together.

# The Staffroom

**Sonja Tarokić**

Croatia

The total budget of the film is € 1.160.000. At this moment, the Croatian financing is in place and the rest is to be secured. Filming is planned for autumn 2017.

In this stage we intend to find an international sales agent, and raise the interest of potential financiers and broadcasters.

There is probably no European country which is not dealing with educational crisis, that is the card we intend to play in the promotion of our film.

Our film is primarily for women aged 30-40, women who can either identify with our main protagonist, or who have children in elementary school. We count on the festival audience, of course, but we definitely count on the viewers who like intriguing social themes (such as the conflict between the individual and the system, or educational in general) as well.

Promoting and distributing a film by a first time director is often not an easy task (as it is not easy to finance it either), but it has certain advantages – we all always want to see a new “handwriting”, a fresh cinematic voice, and we believe that our author can offer all that.



## production notes

### original title

Zbornica

### production company

KINORAMA  
Sulekova 29  
10000 Zagreb  
Croatia  
www.kinorama.hr  
ankica@kinorama.hr  
T +385 1 231 6787  
T +385 98 465576

### co-producer

KinoElektron – France

### total production budget

€ 1.160.000

### current financial need

€ 700.000

### production status

late stage of development, financing



### Ankića Juric Tilić producer

Ankića Juric Tilić majored in comparative literature at the Faculty of Humanities and Social Sciences, University of Zagreb. She is also a graduate of EAVE, member of ACE, Producers on Move and EFA.

Her filmography includes more than 20 feature-length films, several TV series, and a number of shorts. Her films received numerous international awards and two of them were top cinema hits of the year on the national market. Last year she produced *The High Sun* directed by Dalibor Matanić. The film, was included in Un Certain Regard Official Competition at the 68<sup>th</sup> Cannes Film Festival 2015, where it won the Jury Prize.

Her latest feature is *Quit Staring at My Plate* by first-time director Hana Jušić. The project was developed at TorinoFilmLab. The film premiered at Venice Days this year, winning FEDEORA Award for Best European Film.



# Yalda

Massoud Bakhshi

*Iran/France*

## synopsis

Maryam (26) is "temporarily married" to Naser (65). She accidentally kills him, but is pregnant with his child. In Iran, only a victim's family can forgive the killer. For Maryam, this pardon plays out on the country's most popular reality show. She quickly discovers that nothing is what it seems, including her own family. She must choose between her child and her life, in front of millions of viewers.

Iran, the future  
of a young woman  
facing retributive  
justice plays out  
live on the country's  
most popular reality  
show. About women  
and dignity.

## script & intention

Trained in the strong documentary tradition of the Iranian cinema, I write my films in relation to the realities of the Iranian society.

My first feature film, *A Respectable Family*, was based on my childhood memories of the Iraq-Iran war. Despite its selection at the Cannes Film Festival and both critics' and audience's acclaim of the film abroad, it was banned in Iran and aroused an extreme anger among the Iranian authorities who brought proceeding against me. After the last general election, the new administration closed the case, which was similar to a Kafka story and made me seriously think about the issues of justice, forgiveness and truth.

The film is also inspired by real facts. I worked years ago on a documentary about women who were sentenced to death for having killed their husbands. The images of these women and their heartbreaking stories, which told of being subjected to a blind, deep form of violence, remained within me. *Yalda* is a reflection of all these thoughts.

*Yalda* tells the story of a 26-year-old woman who has been sentenced to death for having murdered her rich 65-year-old husband. She is invited to the most popular live TV reality show in Iran to be possibly forgiven by the victim's only daughter who has got the retribution right. A similar show really exists and inspired me to tell the whole story on the stage and in the backstage of the live show.

The story narrates the struggle of the female characters against a patriarchal system. It is also a film about revenge. A story in a society where tradition and modernity conflict with one another and the heavy weight of transition relies on the women's shoulders.

From my earlier documentaries up to *A Respectable Family*, the women of my country and their lives, hopes, dreams and problems have been at the center of my attention. Nevertheless I can call *Yalda* my most female film. All the women of the film are condemned, but each of them resists and fights in one way or another.



**Massoud Bakhshi**  
writer & director

Massoud Bakhshi was born and lives in Tehran. Between 1990 and 1998 he has worked as a film critic, scriptwriter and producer.

He has made ten documentaries and one short film, which have received many prizes.

His first feature film, *A Respectable Family*, was selected for the Directors' Fortnight at Cannes Film Festival in 2012.

*Yalda* is his second feature film.

## **budget & financing**

After producing Massoud Bakshsi's first feature film *A Respectable Family* (Directors' Fortnight 2012, Black Pearl Award Abu Dhabi FF, etc.) we have decided to commit ourselves to his new project *Yalda*. We are not only convinced by Massoud's talent, but also profoundly taken by the story he proposes to tell.

Massoud is Iranian and lives in Tehran, *Yalda* is an Iranian story inspired by real facts and by a real TV reality show, Massoud has no choice but to shoot in Iran, with Iranian cast and crew, and it is therefore impossible to "Europeanize" the film. Hence the production will be based on a series of sources of financing that are not within the framework of European regulations.

## **distribution & sales**

For the international sales and French distribution we are lucky to work with the French company Pyramide which was also the sales agent and French distributor of Massoud's first feature.

*Yalda* fits perfectly in Pyramide's profile and will find its place among their different voices of world cinema. Buyers will appreciate its inquisitive portrait of tradition and modernity, presented in an original and accessible way. The audience will be attracted to the live TV reality show context as well as the intriguing and complex female characters.

With a strong premiere at a major festival, the film will be well branded for buyers at the key markets.

# Yalda

## **Massoud Bakshsi**

Iran/France

The financing plan clearly reveals these constraints: it will be a patchwork of various funds. Producing Massoud's second feature film is a big challenge, but that is our reason of existence. For 30 years, JBA has supported independent young filmmakers from countries with strong creative and social/political aspects.

The project *Yalda* has been developed at Le Groupe Ouest and has been selected in the Fabrique des Cinémas du Monde 2016, a perfect place to start to meet the potential co-producers. Together with Bon Gah we shall do our best to gather around the project different partners who share our convictions: in Iran with private investors; in France with Aide aux Cinémas du Monde, ARTE France Cinema, Breizh Film Fund, Angoa (confirmed) and Pyramide (confirmed) as well as Germany (with NRW, WCF and Medienboard) and Norway (Sørfond) or Switzerland (Vision Sud Est) and foundations. Lastly, TorinoFilmLab which is one of the rare strategic and economic challenges to fulfill the ambition of this project and its international reception.

In addition to distribution guarantees, revenue will be generated at a later stage through screening fees and awards at the film festivals. The regional festival run of the film can also serve an excellent opportunity for distributors to see local audience reactions and develop plans for a local release.

Taking into account the calendar of the film, the first potential meeting is Berlin, a perfect starting place for its promotion. But we do not exclude Cannes or Venice. We are also aware of the importance of good press coming out during these festivals. We may also count on the dynamic of the co-producers and partners who are behind the project, multiplying its promotion.

## production notes

### production companies

Bon Gah  
No. 149 Babakhanlou st. Sayyad Shirazi Hwy Sepah Square  
Tehran  
Iran  
bon-gah.com  
info@bon-gah.com  
T +9821 77563621

JBA Production  
16 rue Sainte Marthe  
75010 Paris  
France  
T +33 0148048460, M +33 0607386923  
www.jbaproduction.com  
mariannedumoulin@jbaproduction.com

### total production budget

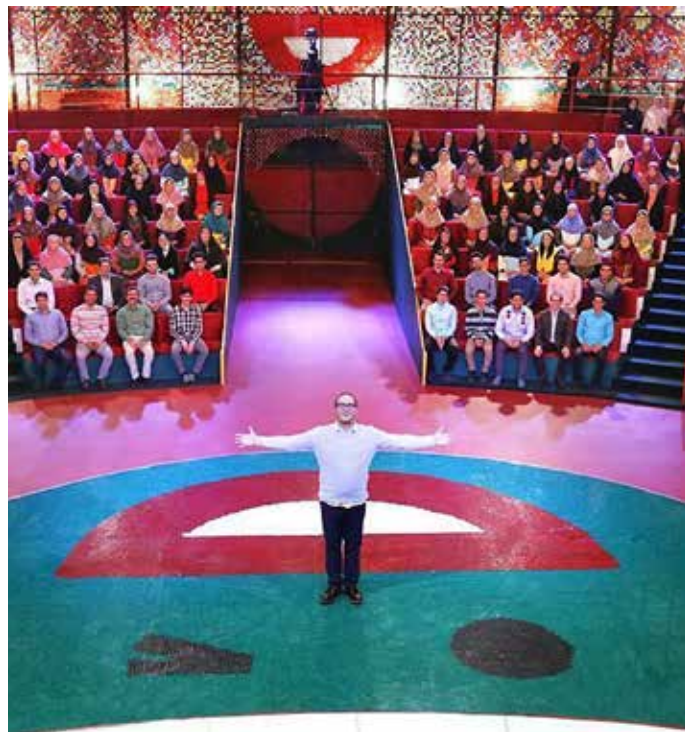
€ 700.000

### current financial need

€ 450.000

### production status

in financing



**Mahmoud Bakhshi**  
producer

Bon Gah is an independent art and cultural centre founded by Mahmoud Bakhshi to produce a number of creative artistic projects, including books, exhibitions and films.

Bon Gah has produced several films directed by Massoud Bakhshi, including *Tehran Has No More Pomegranates*, *Bag Dad Bar Ber* and *Image to Image*.



**Jacques Bidou & Marianne Dumoulin**  
producers

JBA Production has explored new cinematographic worlds, focused on new talent joining high stakes in both content and cinematic form. JBA has produced more than 100 films and 50% are first features. In 2016, *Yalda* by Massoud Bakhshi, *Wajib* by Annemarie Jacir, *Sow the Wind* by Danilo Caputo and *Black Dog* (Perro Negro) by George Walker Torres are in pre-production.



TFL Catalogue 2016

**AdaptLab**

PROJECTS

TALENTS

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# AdaptLab

In 2012 a specific branch dedicated to adaptation was created within TorinoFilmLab, in association with IBF and Initiative Film. In 2015, a new partner the SCELFF (the Civil Society of French-Language Publishers) joined, allowing a choice of books whose rights were held by French publishers.

The initial idea which led to the creation of this branch of TFL remained unchanged and hangs on two major hinges: the possibility of being an incubator for adaptation projects, carried by a director or a producer who can come to AdaptLab with a co-writer; the possibility for a writer who wants to acquire skills in adaptation to work on projects which will be adaptations of novels, pre-selected by TFL, which allows the writer the freedom to explore the adaptation process and develop their craft.

AdaptLab aims at selecting books with potential and with free rights when presented in Torino, and wants to shine a light on European screenwriters who can work on stories coming from other media and develop them into original screenplays.

This year we managed to gather very specific literary forms: a short story and a graphic novel among the other selected books, which represent diverse genres, from crime to sci-fi and spy novels. The first workshop took place in Switzerland and the second one in Poland.

Please welcome the AdaptLab participants who have worked through 3 intensive workshops under the guidance of 3 tutors, some of them "only" have a story to adapt, the others a project with a director on board and a producer attached.



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## Tutors 2016

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**Isabelle Fauvel**  
France



**Răzvan Rădulescu**  
Romania



**Eva Svenstedt Ward**  
Sweden

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## Trainers 2016

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**Ido Abram**  
Netherlands



**Pierre-Emmanuel Mouthuy**  
Belgium



**Stefano Tealdi**  
Italy

a project by



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with the support of



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in collaboration with





# Own adaptation projects



Hong Sek Chern, 2013

# City of Small Blessings

Chen-Hsi Wong

Singapore

based on the book:

**City of Small Blessings**

by Simon Tay

## synopsis

With a new subway line planned to cut through his city, Prakesh, a retired civil servant must vacate his home with his beloved wife. A small error in state planning has included his home for demolition, and he appeals to government officials and people of influence with increased desperation.

The retiree cannot afford to live elsewhere. He must save his house and garden at all costs. No one responds. His streams of e-mails become one-way conversations. Construction advances.

Prakesh becomes a national cause celebrity, even as his wife secretly makes her own plans, and his estranged son returns home.

Then, he receives an invitation to meet the Prime Minister on National Day, but falls mute at the critical moment. Leaving the ceremony, an accident befalls him in the glass and metal city he no longer recognizes.

He falls into a coma as he is taken to the hospital. He dreams of the city he had dedicated his life to. Perhaps he wakes, perhaps he does not.

A state retiree  
struggles to save  
his home from being  
taken away by the  
very government he  
dedicated his life to.

## contacts

Fran Borgia

franborgia@akangafilm.com

## intention

*City of Small Blessings* is a Singaporean fiction that speaks about the silencing of the individual in the political confines of our island nation. Yet, at heart, it is the story of a retired elderly man fighting to save his home in a country that has grown too quickly and expensively for him.

Once prominent and respected, his humiliation is a painful psychic death, because he finds out how voiceless he has now become. His desperate battle to live with dignity is compelling, poignant and touching. This film deserves to be made because it asks important questions about the value of an individual's life within the larger community. It also asks what "home" is.

As much as Prakesh has dedicated his life to his country, his son rejects and cannot understand it. The principles that defined Prakesh as he made his career and reputation, are now challenged as he inches towards the end of his life. This is a film about ageing and legacy, the crisis of a man evaluating what it is that he leaves behind.

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## production notes

### director

Chen-Hsi Wong

### production company

Akanga Film Asia  
35 Kelantan Lane, #02-02  
Singapore 208652  
T +65 96231168  
<http://akangafilm.com>

### producers

Fran Borgia  
Chen-Hsi Wong

### production status

early pre-production  
(casting, locations)

### total production budget

€ 500.000

### current financial need

€ 305.000



## Chen-Hsi Wong

Chen-Hsi Wong is an award-winning Singapore filmmaker whose films center on displacement and the nature of our environment.

Her debut feature film, *Innocents*, won Best Director – New Talents Award at the Shanghai IFF.

Her short films include *Who Loves the Sun*, which premiered at Clermont-Ferrand International Short Film Festival, and the documentary short *Conversations on Sago Lane*.

Chen-Hsi is an Alumna of the Berlinale Talents, and a Film Independent Los Angeles fellow.

She studied film production at USC's School of Cinematic Arts in Los Angeles on a directing scholarship.



# Harder Than Snow

Kadir Balci

Belgium

based on the book:

**Harder Than Snow**

by Stefan Hertmans

## synopsis

John De Vuyst is an editor at a publishing house and married to the graceful and intelligent Marga.

One day John receives a letter with a strange logo at home and a bizarre manuscript is delivered at his office. It is also the first day of a series of attacks on religious buildings in Europe.

While Europe is being flooded by bloody terrorist attacks, John is losing touch with his life. When Marga finds out that John has a sexual affair with a young student, she decides to leave him.

John De Vuyst ends up in a cascade of very mysterious and inexplicable events and little by little it becomes clear that nothing is what it seems.

Nothing  
has changed,  
everything  
has changed.

## contacts

Dries Phlypo

[info@aprivateview.be](mailto:info@aprivateview.be)

## intention

Until now I have been making films that were more or less feel-good stories. At this time in my life I feel the urge to tell a different kind of thing. A story that touches more the core of our existence. A story about love, life and death. After a long search I stumbled upon the book *Harder Than Snow* by author Stefan Hertmans. A difficult, sensitive and complex novel, but I immediately knew that I wanted to translate this story into my own.

Thematically, there are several reasons why this book attracted me. Identity – nothing is ever what it seems. Religion – the world became more religious and should step into more dialogue instead of less. Terrorism and paranoia – suddenly fear is everywhere and it is pushing us into a state of incurable melancholy and loneliness. A big conspiracy of something incomprehensible, which makes us look indifferent and helpless. We stare at it and slip into a state of catatonia. Everything is suspicious. Nothing is safe.

*Harder Than Snow* is more than a thriller. It transcends the genre. It is not a religious film, but it includes all religions. *Harder Than Snow* is at the same time bloody, soft and sexual.

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## production notes

### director

Kadir Balci

### production company

A Private View  
Adolf Baeyensstraat 134n  
9040 Sint-Amandsberg  
Belgium  
T +32 9 240 10 00  
[www.aprivateview.be](http://www.aprivateview.be)

### producer

Dries Phlypo

### production status

in development, script funding  
from the Flemish Audiovisual  
Fund (VAF)

### total production budget

€ 2.400.000



## Kadir Balci

Kadir Balci was born in 1970 in Belgium, in the historical town of Ghent. He studied film directing at Ghent Academy of Fine Arts and followed a two-year course in the United Kingdom at the Bournemouth Film School.

After working in the UK as an assistant director he returned to Belgium to work on different film projects for museums, companies, musicians and television.

In 2010 Kadir wrote and directed his first feature *Turquaze* which was a box office hit.

For his second feature *Marry Me*, he worked with screenwriter Jean-Claude van Rijckeghem and producer Dries Phlypo from A Private View. At the beginning of 2015 *Marry Me* was released in Belgian theatres.

Recently he directed the first episodes of a new television series, *Amigos*, set to be released in March 2017.



# Imperium

Jan-Ole Gerster

Germany

based on the book:  
**Imperium**  
by Christian Kracht

## synopsis

Young nudist and reformer August Engelhardt wants to save himself from moral and spiritual pollution of the Western world. In 1902, the sensitive loner travelled from Germany to a desert island in the South Seas to achieve self-fulfilment and illumination far away from civilisation.

However, the island is part of the Wilhelmine German colony, and the officials soon interfere in his lifestyle and force him to become a productive member of society.

After the arrival of his first follower, a famous pianist from Berlin, the word about Engelhardt's alternative way of living quickly spreads. Civilisation dropouts from every corner of the empire start joining them. Instead of living a tranquil life in a pristine paradise, Engelhardt starts slipping into bizarre delusions, which ominously anticipate the chasms of the 20<sup>th</sup> century.

*Imperium* traces the lost world of German New Guinea, a doomed world in which our contemporary age is strangely reflected.

A trip to splendid  
isolation becomes a  
journey into exquisite  
barbarism.

## contacts

Marcos Kantis  
mkantis@schiwagofilm.de  
M +49 172 9681078



## intention

What is the right way to live? Like so many before and since, August Engelhardt asked himself this question at the beginning of the last century. Modernism was developing. Industrialisation and other scientific achievements were changing people's lives at a rapid pace. Depression, nervous disorders and anxiety were now widespread medical issues, and the desire for deceleration and alternative life models was growing steadily. Parallels to the present day are striking.

August Engelhardt was convinced that, to achieve its full potential, modern mankind needed nothing more than sunlight and coconuts – a life in harmony with nature. Separated from civilisation's "spiritual contamination", he sought enlightenment and self-realisation at the other end of the world. But he was unaware that, in doing so, he had unwittingly founded an empire of dropouts, Lonely Planet readers and self-seekers. Today the trend's effects can be observed from Goa to Kho Samui.

I am fascinated by how radical Engelhardt's approach was. My film will examine his desire to change the world by changing himself in a rather ironic way. Engelhardt had a plan, but not a clue.

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## production notes

### director

Jan-Ole Gerster

### co-writer

Blaž Kutin

### production company

Schiwago Film  
Großbeerenstraße 64  
10963 Berlin  
Germany  
www.schiwagofilm.de  
T +49 30 6953970

### production status

in development,  
seeking co-producers



## Jan-Ole Gerster

Jan-Ole Gerster is a Berlin-based writer/director. After working for several years for German film production company X-Filme Creative Pool (*Run Lola Run*, *The White Ribbon*, *Good Bye Lenin*) he began studying screenwriting and direction at the Berlin Film Academy (DFFB).

In the summer of 2010, he started filming his debut film *Oh Boy*, which premiered at the Karlovy Vary IFF in 2012. *Oh Boy* was released to cinemas in over 20 countries (including France, Italy, Japan and USA) and won numerous national and international awards, including the Audience and Jury Award at Festival Premiers Plans d'Angers and Tallinn IFF, 6 German Film Awards (including Best Director, Best Screenplay and Best Picture) and the European Film Award for Best Debut Film.

He is currently working on his second feature film.



# Natural Light

Dénes Nagy

Hungary

based on the book:

**Natural Light**

by Pál Závada

## synopsis

Set in Russia in April 1943, the movie covers three days' events on a territory invaded by the German army and their Hungarian allies. The protagonist, István Semetka, had been drafted as a sub-lieutenant to the Hungarian occupation forces. His unit's task is to keep order on a territory endangered by Soviet partisans.

When his platoon is sent on a mission in a remote village, in the middle of the night they come under enemy fire. After their commander is shot, Semetka has to take command and orders retaliation.

He has to pay for his uncarefulness, when the next day it turns out they were engaged in a friendly fire. Lieutenant Koleszár, the other unit's commander, who lost several of his men during the operation, blames Semetka and puts him under an official army investigation.

Semetka, withdrawn in shame and fear, stripped of his power, enters into a realm of uncertainty.

In 1943 a  
Hungarian officer  
as member of a  
partisan hunter  
unit in the occupied  
Soviet Union  
witnesses violence  
that forces him to  
deal with shame.

## contacts

Sára László

sara@campfilm.eu

T +36 20 99 22 655

## intention

By making this film, I seek to raise questions about the perception of shame and the ability for self-reflection. All this must be done without much ado and sentimentalism; it must be done silently. The movie progresses slowly. Emphasis is not on action, but on the faces, everyday activities and the internal workings of the soul instead.

It is important for me to preserve the authenticity of the environment, the villages, the internal spaces, clothing and hairstyle. Cameraman Tamás Dobos has a key role in creating the visual style of the movie. We have been working together for some time now and therefore I know that his frames always hold a certain ambiguity between beauty and horror, lovable and grotesque, specific and abstract.

The story is almost entirely set in the wilderness. The Russian landscape is infinite, filled with primordial beauty and ferocity. This sort of nature is indifferent towards the people living within.

The movie is shot at original locations, on the border between Russia and the Baltic states.

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## production notes

### original title

Természetes fény

### director

Dénes Nagy

### production company

Campfilm  
1075 Budapest Károly krt. 3/c.  
Hungary  
[www.campfilm.eu](http://www.campfilm.eu)  
T +36 20 260 2606

### producers

Sára László  
Marcell Gerő

### co-producer

Novak Prod – Belgium

### production status

in development,  
seeking co-producers



## Dénes Nagy

Dénes Nagy graduated from Budapest University of Theatre and Film Arts in the class of János Szász. As a guest student he spent a year at the Berlin Film Academy (DFFB) studying under the guidance of Krassimir Krumov and Valeska Grisebach. He has made several documentaries and fiction films, which were screened at many significant national and international festivals.

His short fiction *Soft Rain* was first presented to the international audience in Cannes at the 45<sup>th</sup> Directors' Fortnight selection. The premiere was followed by an important international festival circuit where the film was repeatedly awarded the main prize (e.g. Grand Prize of the Jury at the 26<sup>th</sup> Premiers Plans IFF in Angers, France; Grand Prize of the 14<sup>th</sup> Odense International Film Festival in Denmark; Best Short Fiction at the 19<sup>th</sup> Vilnius IFF in Lithuania, etc.).

His documentary *Another Hungary* had its premiere at the 43<sup>rd</sup> International Film Festival Rotterdam, while his latest documentary *Harm* at the Documentary Competition of the 21<sup>st</sup> Sarajevo Film Festival.



# White Hunger

Mikko Kuparinen

Finland

based on the book:

**White Hunger**

by Aki Ollikainen

## synopsis

Finland, 1867. Harvests have been bad already for a couple of years. Now it is a deadly cold winter and food is in short supply.

In the countryside, poor mother Marja (32) and her two children set out to trudge through snowbound forests to beg for food, leaving Marja's husband behind – while still alive, he is too ill to walk.

Meanwhile, in Helsinki there still is food but the privileged people are considering building a wall around the city, so that the poor would not roam in. Their minds are also occupied with different kinds of difficulties than worrying about the poor.

Swedish doctor Teo (36) is secretly in love with the prostitute Cecilia (25), about to flee the city with a rich businessman. Teo decides to do everything he can to get Cecilia for himself and that decision may cost him his life.

Marja and Teo, while different from each other, both try to fulfill basic human needs in extreme conditions. Eventually, their stories clash together, in a way nobody could have seen coming.

Deadly cold winter  
forces the poor  
farmers to beg  
for food, while the  
upper-class cares  
about its own  
comfort.

## contacts

Oskari Huttu

oskari@lucyloves.fi

## intention

When I read the novel *White Hunger*, I immediately knew I wanted to turn it into a film. It was a page turner and a really emotional experience. I felt I could truly connect with the inner conflicts of the main characters and understand their emotional core.

I was happy to find out that the book has been well received also outside Finland. It has gotten rave reviews in every country it has been published and even a nomination in The Man Booker Prize longlist.

A mother has to make the most difficult decision in her life. An impossible situation anyone can relate to and none of us would want to be in. Then the privileged city doctor is like any of us. We feel we are sensible human beings who are worried about things that are wrong in the world, yet hardly a few of us would like to see refugees camping on our own street.

The famine of *White Hunger* happened 150 years ago, but the same dynamics take place today. Circumstances force people to go on the move and to surrender themselves to the mercy of strangers.

*White Hunger* will be an intimate, naturalistic and raw movie with a cinéma-vérité approach. It will be a female-led, Scandinavian survival story, set in a unique cold Nordic landscape.

## production notes

### director

Mikko Kuparinen

### production company

Lucy Loves Drama  
Hernesaarenranta 3 L, 3<sup>rd</sup> floor  
Helsinki  
Finland  
www.lucyloves.fi  
T +358 50 325 3353

### producer

Oskari Huttu

### co-producers

Göta Film – Sweden  
Beofilm – Denmark

### production status

financing

### total production budget

€ 2.000.000



## Mikko Kuparinen

Mikko Kuparinen (1979) has directed award-winning shorts and two features.

His three last short films have all been awarded main prizes at international film festivals. The last one being *Sirocco*, that won Grand Prix of Odense IFF in Denmark 2012. The award earned Kuparinen a nomination on the list of "10 Directors to Watch" published by four leading Nordic film magazines.

In 2010 Kuparinen directed the feature-length TV movie *Mobile Horror*. It was nominated for a Golden Venla (Finnish Emmy) in the category of best TV movie or mini-series.

Kuparinen's feature film directing debut came in 2012, when he directed a romantic comedy, *Body Fat Index of Love*, produced by Matila Rohr Nordisk and sold by LevelK.

His English language directing (and also feature film writing) debut is *2 Nights till Morning*. A Finnish-Lithuanian co-production starring Cannes 2003 Best Actress winner Marie-Josée Croze, which won the award for the Best Director at Montreal FF and Best Film at Valladolid FF in the competition of 1<sup>st</sup>/2<sup>nd</sup> feature films. It has been sold to 15 countries so far.



# Youth's Hopes

Minna Prader

France

based on the book:  
**Youth Without God**  
by Ödön von Horváth

## synopsis

Major of his class, young history graduate, Amédée could teach in the country's best schools, but he is an idealist and that is not what he became a teacher for.

He decides to move to a little French town that has just turned to the far-right wing. There, he starts teaching history in the local high school. While he thought he could make a difference, the tough reality of teaching is a disillusion. The students are defiant and the harder Amédée tries the worse it gets.

When one day he has to go on a field trip with his students, Amédée, isolated in the nature, surrounded by the mountains, finally lets himself go. This return to the state of nature releases the teacher's and the students' demons, and the encounter of a young female runaway, rushes their eviction of this Garden of Eden.

A teenager disappears, another is suspected and Amédée must face his responsibilities in this matter.

A young teacher  
realizes he will  
not change the world  
if he cannot face  
his students and  
his own flaws.

## contacts

Eiji Yamazaki  
eiji.yamazaki@gmail.com

Minna Prader  
minnaprader@gmail.com

## intention

When I read *Youth Without God* for the first time, I was struck by the fact that names, dates, and locations were intentionally absent from the book. The background of it seemed quite clear: Austria in the 1930s, the growing fascism in Europe. However, by situating the story in an unclear environment, Ödön von Horváth enhances the universality of the story he tells. Reading it, I could not stop thinking that this story could almost take place whenever, wherever. That is why I decided to adapt it as a contemporary story taking place in my own country. By placing the storyline and those fictional characters in nowadays France, in a little town that has just swung towards far-right, I want to portray the atmosphere of mistrust and growing isolation we live in.

How can we find the courage to live according to our own ideas, on a daily basis? For a young idealist teacher in his first year this question becomes a burning issue: Amédée will have to face it thanks to his teenage students and in spite of his difficulties to jump into action. To change the world, he will have to change himself first and finally become an adult.

## production notes

### original title

Espoirs de jeunesse

### director

Minna Prader

### production company

Ibarra Films  
33 rue Charlot 75003  
Paris  
France  
T +33 6 10 92 01 33

### producer

Eiji Yamazaki

### production status

in development



## Minna Prader

Born in Paris in 1990, Minna Prader grew up in France but was raised in a bilingual culture due to her Swiss-German origins. After studying Philosophy, she completed a Master in Audiovisual Production at the National Audiovisual Institute. She worked as a script doctor assistant at Initiative Film and as a production assistant in the production company Les Films Pelléas.

From this experience, Minna Prader expanded her skills to develop her own projects. She entered the Art School of Lausanne (ECAL) where she started writing her first feature film project, the adaptation of *Youth Without God*, supervised by director Katell Quillévéré and writer Florence Seyvos. Before graduating in June 2016, she developed a detective series for a Geneva production company with a collective of writers.

In 2015, Minna Prader directed her first short film *Sevdah to Olga* during a workshop at the Film Factory (Sarajevo) under Hungarian director Béla Tarr's supervision. In 2016, she directed her second short film, *Resignation*, and is currently developing the next one for a shooting planned in 2017.





**Projects based on pre-selected novels**



# Bad Trunk

Cristina Bîlea

Romania

based on the book:

**Bad Trunk**

by Joseph Incardona

## synopsis

This is a night like any other night. But for Nadia and Bobo this is probably the worst night of their lives.

Young housewife Nadia has just poisoned her older husband and is now looking for a way to get rid of the body. Small-time crook Bobo has escaped from prison and is being chased through the woods by the police with dogs and helicopters.

Traumatized by her own actions, Nadia stops on a deserted country road to try to reach her lover and ask for his help. Spotting the car idling under a streetlamp, Bobo climbs into the trunk of her car without any clear plan but to hide from the police helicopters that appear above.

But Nadia is no ordinary night driver and Bobo discovers that he is not alone in the trunk. Soon it is hard to know who is taking whom hostage and what the real stakes of this unusual encounter are.

Getting in the car  
with the wrong  
woman makes an  
escaped criminal  
fantasize about  
life in prison.

## contacts

cristina.bilea@gmail.com

M +40 721 99 55 55

skype: cristina.bilea

## scriptwriter's vision

I think humour is a very valuable asset of the short story and so I intend to find new ways of exploring the dark streams of comedy.

Closely observing life, I find it can be absurdly funny and the two characters are in the right spot to look life right in the eyes: the existence they left behind can never be recovered, violence is constantly at bursting point and they are burdened with a corpse which they need to play with in order to fool the police.

I have decided to try not to dissipate the intense energy of the story by using flashback or exposing much of the characters' back story, which would have been tempting considering the length of the short story.

*Bad Trunk* takes place one gruesome night in the middle of nowhere, somewhere in Eastern Europe. I want the film to force the viewer into a car with two crazed people in a moment of their life when even they cannot fully understand their actions. Nadia and Bobo are both running from something, they have many things to hide from each other and from themselves. As hours pass and the challenges become more difficult, they inevitably get close, but that cannot last.

My hope is to make viewers laugh while tackling universal human values like love, empathy and respect for life and how much these can stretch without snapping in extreme situations.



### Cristina Bilea

Born in Romania in 1987, Cristina began her career by writing different versions of the same essay, in order to help her same age cousin who had a hard time fulfilling the school assignment. Although she complained to her parents, she secretly enjoyed the process and decided to study writing at university. Years later, she finished Audio-Visual Studies at the National University of Drama and Film, I. L. Caragiale, Bucharest, followed by a Master in Scriptwriting at the same university.

Cristina developed her diploma feature-length script, *Summer Has Ended* (*Vara s-a sfârșit*) further at Strangers Script Lab. The script was subsequently awarded Best Feature Screenplay in 2012 at the HBO Romania Script Contest and the film has been produced and will have its theatrical release in 2016.

Cristina is currently working as Guest Manager for Transilvania International Film Festival, amongst other film festivals in Romania and developing her writing working on different genre films.



# Fathers and Sons

Lawrie Doran

United Kingdom

based on the book:

**Fathers and Sons**

by Ivan Turgenev

## synopsis

The summer of 1859. Russia. Recent graduate Arkady Kirsanov returns home to his father's small country estate. With him is a tall enigmatic classmate, Evgeny Bazarov.

Bazarov is a nihilist. He hates romanticism and believes all old systems must be burned to the ground. Arkady's father is shocked to learn his son shares this outlook, and country life is plunged into disarray. But practice is messier than theory.

The appearance of intelligent aristocrat Odintsova tests the friends' convictions. Arkady tries to woo her... while she sleeps with Bazarov... who is soon disgusted to realise he has fallen in love.

It gets worse when Odintsova rejects him. Bazarov vents his frustration on Arkady, and a rift grows between the two young men.

As they drift apart, Arkady turns back to his father and becomes part of the established order. Bazarov sticks stubbornly to his principles and, isolated, makes a desperate decision.

It drives him to a tragic end, brought on by the romantic code he despises.

Two young men  
bring new ideas  
to an old world.  
But the old world  
drives them apart.

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## scriptwriter's vision

*Fathers and Sons* is a timeless portrait of complex male friendship, intergenerational conflict and finding your place in the world... or not. The novel is not an epic, nor a buttoned-down chamber piece. It is an intimate, psychologically astute drama, and I want to carry that feeling across to the adaptation by making the world feel lived-in, worn, with dirt under its fingernails.

For me, the heart of the story is the friendship between Bazarov and Arkady, which falls apart because Bazarov sacrifices happiness for principles and Arkady sacrifices principles for happiness.

The story is built on contrasts like these. It arrives at a higher, dialectical truth because it sees the value in both views – exploring the different wisdom and folly of its young and older characters. Capturing this fine balance has been a crucial part of the adaptation, and I've paired it with a vein of contrasting imagery, running throughout the script, to reflect the idea cinematically.

*Fathers and Sons* explores ideas within an overgrown countryside landscape, but remains anchored by the bonds of family and friendship between its characters – some wrenched apart, some changed by the simple, disruptive moment of two young men returning home.

Bazarov never quite fits into the world of the film, though, and he is a great tragic figure because of this. An angry young man born at the wrong point in history, he is doomed because he will not compromise. His story feels timely when viewed in the context of today's young generation, who have been denied a full scope of opportunity and are searching for new ideas.

Developing my adaptation, I wrote two treatments: one true to the novel and one set in modern-day Britain. I chose the period setting, but added to it the modern sensibility I had explored in the contemporary version.

By taking a modern view on the peculiarities of the period, this adaptation adds a tragicomic perspective to Ivan Turgenev's timeless story, and gives Bazarov's doom a bitter edge.



## Lawrie Doran

Raised in Manchester, Lawrie studied Literature at Oxford University, graduating First Class, and completed an MA in Screenwriting at the London Film School.

Beyond his own filmmaking, Lawrie has worked broadly as a script consultant, script editor, movie market researcher and copywriter.

His films have played internationally at festivals including Palm Springs and Rhode Island, and his most recent short *The Prevailing Winds* recently premiered at the 60<sup>th</sup> BFI London Film Festival.

Lawrie is an Alumnus of the Edinburgh Film Festival Talent Lab, Film London's London Calling scheme, and winner of the IdeasTap Short Film Fund. His work has been supported by Creative Skillset.

He is currently based in London, developing several feature and TV projects with his first feature as co-writer, *Speaking in Tongues*, about to begin its festival run.



# Kamal Jann

## Khurrum M. Sultan

Pakistan/United Kingdom

based on the book:  
**Kamal Jann**  
by Dominique Eddé

### synopsis

Kamal Jann, a good looking human rights lawyer of Syrian origin in his mid-thirties, lives and works in New York City in 2011. He is a popular and a well-known figure in society circles due to his professional success and personal charm. But Kamal struggles with guilt and paranoia. Kamal's uncle, Sayf Jann has been the Head of the Syrian Intelligence Service for many years.

Sayf abused Kamal as a child and ordered the murder of his activist parents. As penance, Sayf has financed Kamal's studies in the US so Kamal owes his present success to his uncle.

Murad, Kamal's little brother, still lives in Syria. Never having the opportunities given to Kamal, Murad joins the Muslim Brotherhood. While at a party in New York, a CIA agent informs Kamal that Murad is planning a terror attack and that the only way to save him is by helping the CIA assassinate Sayf. Kamal is haunted by having left Murad behind and so agrees. What ensues drives him insane.

An espionage drama  
about a powerful  
yet dysfunctional  
family, who masters  
the art of deceit.

### contacts

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## scriptwriter's vision

Coming from a documentary background, I am often drawn to stories that examine human nature, disposition, struggle and create a sense of reality. I am normally an optimistic individual and I believe that it was fate that brought me to read the book *Kamal Jann*. The pre-Syrian conflict setting of the story influenced me, as at this moment it is an extremely relevant social topic. Having been involved in projects based around the Syrian conflict, allowed me the ability to picture certain aspects of the culture, environment and characters before even reading the book.

The main character, Kamal, fascinates me every time I read the book. On the outlook he seems to have an ideal life, but as the story unravels his tormented past comes to light. His uncle Sayf, not only murdered his parents, but also sexually abused him as a child. The layers of Kamal's character deepen further when he discovers that his brother Murad is planning a terror attack. The intertwining emotions to somehow help save his brother are brought forward when a CIA agent offers him an opportunity. It is interesting how various agendas then present themselves, such as with the CIA agent's manipulation that Sayf is the mastermind behind the attack.

The dilemma for Kamal is that the only way to save his brother is by assassinating his uncle. Sayf has been placed as an evil character throughout the book. He understands that death for him is inevitable due to the many enemies he has made. One has to wonder, does he feel any remorse for what he has done in his life? There are tiny glimmers of "human" emotion that at times flitter through.

The ending was an actual surprise to me and at first seemed like an enormous cop-out. However, when reading the story several times, separating the characters and understanding their emotions, put me in a place whereby the ending made complete and utter sense. The fact that Kamal goes insane was not sitting well for me at first. But when I placed myself in his shoes and understood his tortured past, Kamal's fragile state of mind became clear.

I hope that the intended outcome of the narrative created represents the complexities of the characters and highlights how an individual who is continuously abused has his limitations when pushed to breaking point.



## Khurrum M. Sultan

Khurrum developed his first telefilm in the slums of Karachi, Pakistan. *With Gods Will (Insha'Allah)* screened at international film festivals and won numerous accolades including the Cine, Golden Eagle and International Filmmaker Festival's, Best Foreign Language Film. Khurrum's masters' film at the London Film School was shot in the village of Birgi, Turkey. *My Friend Erhan (Arkadasim Erhan)* was selected and screened at festivals such as Cleveland International Film Festival, San Francisco International Film Festival and Chicago International Children's Film Festival.

Khurrum is developing his debut feature film, which is adapted from *Mountain Wolf* by Rosanne Hawke. The screenplay was recognised by the Sundance International Film Festival and is currently seeking financing.

Khurrum has worked as Head of Production on the launch of free-to-air satellite TV channel Arewa24, responsible for overseeing the production of over 500 television programmes. He is currently working with Lapis Communications developing projects of social importance around the world.



# Sound Proof

Eun-Zi Kim

Austria

based on the book:

**Loaded Gun**

by Francis Ryck

## synopsis

*Sound Proof* is an espionage drama set in the late summer of 1968 when a senior, disillusioned KGB spy's cover is blown. Given the choice of life imprisonment in England or to betray his fatherland, he chooses freedom, and is sent off with a bag of cash and a loaded gun.

After decades of perfecting how to go unnoticed and executing orders, Yako is free for the first time. On the run from the KGB, he hikes through the foothills of the French Alps and encounters a stray dog who teaches him to trust. A Bukowski-like, terminally ill American stirs in him the urge to live. The more he opens up, the more he puts himself in danger.

But Yako enjoys that thrill and gains something incomparable: love for a free-spirited, independent and outspoken woman of which, at the end of the journey, he is ready to deliver sound proof.

Most spy films portray the daily life of a spy or show how to become a spy whereas *Sound Proof* explores the inner life of a man who can no longer be a spy and who struggles to fill that void, which shifts the focus from action to the character's development.

An adept,  
disillusioned KGB  
spy betrays his  
homeland and while  
on the run discovers  
freedom.

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## scriptwriter's vision

While reading the novel I was mesmerized to "hear" Yako's inner life and adopted the sounds into my script. *Sound Proof* starts very quietly, with the scene of Yako's arrest being almost mute, in stark contrast to usual spy films. The sound mirrors the silence within Yako who learnt to be a shadow, to obey and to go unnoticed, i.e. a perfect spy. On the run, he breaths louder, speaks up, laughs wholeheartedly and when he feels alive, the sounds surrounding him are barely perceptible. The title *Sound Proof* stands for both, the isolated life that Yako led before and for his quest and longing for a genuine life.

Although the novel was written in 1969, it could not be more relevant! Watching the former KGB spy Yako struggle with his new situation, raises difficult questions in the subtext which make you reassess your own status quo: "Do I believe in what I do? Or am I chasing an ideal or passion that I may have had a long time ago?" After the first shock of realizing that he is stateless, hunted by his own people and alone due to his confined, covert life so far, Yako slowly recognizes that this could also be his chance of a real life. Through *Sound Proof* I want to suggest to the viewers that it is never too late to change and pursue a life worth living.

As for visual reference, *Sound Proof* is set in the late summer of 1968, starts in London and travels through the foothills of the French Alps and the Southern coast of Spain to Ibiza, at a politically charged time, when the hopes of the Prague spring have just been quashed, the hippie and civil rights movement is on the rise and Ibiza is a yet undiscovered refuge for artists and runaways. The tone of *Sound Proof* is inspired by René Clément's *Purple Noon* and Jean-Pierre Melville's *The Samurai* (*Le Samourai*), and is a homage to that era (of filmmaking).

The novel *Loaded Gun* was already adapted by Claude Pinoteau in *Escape to Nowhere* (*Le Silencieux*, 1973). I have not seen the film but I was told that my approach is very different. *Escape to Nowhere* follows the novel's action driven plot, whereas *Sound Proof* explores Yako's inner life as an espionage drama with action thriller elements.

I finished the first draft of the script in May 2016 because I wanted to win over director Nadav Schirman (*The Green Prince*, Sundance Audience Award 2014; *In the Darkroom*, 2013; *The Champagne Spy*, 2007). He is now attached as director and we are looking for a producer who would join us on the covert, life-affirming voyage across Europe of late summer 1968.



## Eun-Zi Kim

Eun-Zi Kim is an Austrian writer and creative producer with Korean origins who lives and works in Berlin.

After her legal training at UCL London, she gained film and TV series production experience in Korea, Austria and Germany, and graduated from the Atelier Ludwigsburg-Paris (La Fémis – Film Academy Baden-Württemberg) with the action comedy short *Pressure!* (Max Ophüls Festival 2012).

She developed and produced the feature-length documentary *FemmeFille* by Kiki Allgeier (DOK Leipzig 2014). In May 2013 she joined DCM, a film production & distribution company in Berlin, whilst continuing to write. In 2014 she wrote *The Red Thread*, a script for a feature-length thriller, in HFF Munich's script lab (Drehbuchwerkstatt München).

Most recently she developed the serial drama *A Dream of Europe* as part of a writers' room headed by Keith Cunningham.

Her writing is nourished by her experience in media politics, diplomacy and the film industry, her cross-cultural nature and her alert curiosity.



# The Gene of Doubt

Frédéric Zeimet

Luxembourg

based on the book:

**The Gene of Doubt**

by Nikos Panayotopoulos

## synopsis

James Wright, a successful and promising writer, is confronted with failure for the first time. His last book is a disappointment, torn apart by the critics.

Wounded in his pride, James locks himself up to write a new novel but when he emerges from his writing, the world has changed. Albert Zimmerman, an American biologist, discovered the gene of the writer. A simple blood test can easily prove if one is born an author or not. The world of Arts is turned upside down.

James Wright has to undergo the test, if he ever wants to be published again... but he refuses. Too proud, fearing rejection, he decides to live with doubt, convinced that "Doubt... is both the subject-matter and the strength of an artist".

Without realizing it, with this attitude he condemns himself to silence. He will bravely suffer the painful consequences of his decision, slowly losing his friends, his sanity... and just before his death, he will reminisce a life nourished by regrets and love.

To publish his new novel, James has to undergo a test that will determine if he is a true author...

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## scriptwriter's vision

*The Gene of Doubt* is an amazing, inventive and fascinating book. Through a simple science-fictionesque premise, the author, Nikos Panayotopoulos tackles complex questions.

For the adaptation, I decided to focus on the most important ones: what is an artist? What is recognition? What would it mean if one would take away your doubts?

We all ask ourselves this kind of questions and therein lies the universality of *The Gene of Doubt*.

The script explores and develops both the macrocosmic and the microcosmic impact of the Zimmerman test. The world, especially the world of art is transfigured by the test, just like the protagonist, James' life.

Through his eyes, we discover a shattered world where critics have disappeared, considered useless, where books tend to get slimmer and slimmer, where the quest for new talents is insatiable...

James' strength is to remain true to himself, honest by his own believes... even if it means losing everything. He tries to find a way to exist outside and inside this world upset by the test.

And this courage is also James' weakness. He is incapable of confronting himself to the test; he would rather not know than to be diagnosed as not being an author. What would he do, what would he be, if he cannot be a writer?

There is another irony underlying the story that truly moved me; by trying to connect with strangers and by trying to get their recognition, James destroys what is truly near to him and banishes the people who love him.

The script concentrates on the story of this man unable to commit to a true relationship, to be intimate except in his writings. He confuses fascination for literary talent with love of another human being. Stubborn, he refuses to confront his fears until death knocks at his door.

The narration starts when James, upon dying, asks to do the Zimmerman Test after all. The doctors and the nurses are startled. Why would an old man ask to do the test?

Slowly, his past unfolds; his ups and downs, his success, his descent into anonymity, the women he loved who left him, his resurrection... Finally, he is confronted with the question, did he make the right choice?



## Frédéric Zeimet

Frédéric Zeimet is a Luxembourgish-born 33 year-old screenwriter.

An eager storyteller, passionate about movies, Frédéric studied Scriptwriting in Brussels. He worked with Luc Dardenne on his first long-feature script, an adaptation of Friedrich Dürrenmatt's *The Judge and His Hangman*.

He took part in several screenwriting competitions, was selected for the International Screenwriters' Festival, twice for the Screenwriters' White Night at the Cannes Film Festival, and finally won the Jury Prize at the Best Junior Script Prize in France in 2010.

*Blind Spot* (Doudége Wénkel), the movie he co-wrote, hit the cinemas in 2012, the same year, *Comeback*, a sitcom on which he worked as Headwriter and Co-Showrunner, was broadcasted on RTL. This experience led him to be part of the European TV Lab in 2013. He is currently working on TV projects in France and Belgium and long-features in Luxembourg and France. Frédéric speaks and works in four languages: Luxembourgish, French, German and English. These linguistic capacities have allowed him to work as a script doctor on numerous films in France, Germany and the UK.



# Waiting Town

Tamara Erde

France

based on the book:  
**When the Wind Blows**  
by Laurent Galandon  
& Cyril Bonin

## synopsis

A stagnant French village is dominated by a factory in which everyone works or has worked. Recently, a shelter for migrants was opened in the old school, with the support of the locals, a majority of whom remained communists.

Victor is a local teenager who dreams of leaving town to study Astronomy in the US.

He lives with his grandfather, Gerard, crippled since many years after an accident in the factory. Gerard is suing the factory, hoping that if he wins he can pay for Victor's studies.

Amala is a Guinean migrant who lives in the shelter with her family. Amala rebels against her new circumstances and desperately wants to return home.

The meeting of Victor and Amala changes them and their dreams. When the local workers go on strike, the factory decides to employ the migrants. Tensions in the community rise until one night events spin out of control. Victor is forced to confront his grandfather. Amala and her family pay a high price, yet Amala realizes she is not so keen to go home anymore.

A teenage couple  
is caught in a  
conflict between  
striking workers  
and migrants in  
their village.

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## scriptwriter's vision

In this film the idea of waiting – physical, visual, mental, as a space, as a character – plays the main role.

How do we wait and what choices do we make while waiting? How does waiting change our perception of time, the space around us, our physical and mental state? Do we sometimes choose to wait, even if we do not have to?

Inspired by the novel, I set the story in rural France, to explore a world I am not often exposed to. Rural areas are increasingly ignored and forgotten. What is the future for those previously vital communities?

I believe the film could touch on contemporary issues from a different angle, with a focus on interpersonal relationships and on small-scale society from the point of view of teenagers. Their dreams and their drives contrast with the stagnation of the society in which they live both narratively and visually: the energy of their affairs and of their way of seeing things in contrast with the static, large scaled images of the town and its daily life and struggles.



## Tamara Erde

Tamara is a French-Israeli filmmaker based in Paris. She received her BA in Visual Arts from the Bezalel Academy in Jerusalem and her MA in Cinema from Le Fresnoy in France. Tamara creates in various mediums, ranging from documentary and fiction films, to dance performances and video installations. Her work has been presented at many film festivals (Toronto, Rotterdam, Clermont Ferrand, New Filmmakers NYC etc.) as well as in theaters and galleries.

*This is My Land*, Tamara's first feature documentary, has been released theatrically in France and has won prizes and nominations in festivals around the world. It has been broadcast by several TV stations including BBC, France3, YLE, UR.

Tamara is currently in the financing and casting stages of a feature film produced by Les Films du Poisson, which participated in Les Ateliers d'Angers, eQuinox, and benefits from MEDIA single project and several development funds. She is in development on *Wandering Photographer*, a documentary produced by Elzevir, and a web-series in a residency project for the city of Auch in France.



TFL Catalogue 2016

## Story Editing

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## Story Editing

Organically integrated within our script development schemes Script&Pitch and AdaptLab, the Story Editing programme is a pillar of TorinoFilmLab, which since its creation has put a great deal of effort in training industry professionals to work on project development side by side with scriptwriters and directors.

The hands-on experience of accompanying stories and their authors throughout 9 crucial months of their evolution and growth offers participants an invaluable set of tools for their professions; their skills are put to the test and honed under the guidance of our internationally experienced tutors, and they enhance their ability to communicate with the creative teams during this delicate process.

Aimed at individuals coming from very different areas of the industry, the Story Editing programme features in this edition participants that are creative producers, sales agents, script consultants and much more.

You can discover their different backgrounds, profiles and approaches by meeting them at *A Taste of TFL* - the dinner event dedicated to present our talent - or during the many networking moments that the TFL Meeting Event offers. We are sure our six story editors will strike you and hope you will start fruitful collaborations with them.



## Tutors 2016



**Giacomo Durzi**  
Italy



**Isabelle Fauvel**  
France



**Antoine Le Bos**  
France



**Răzvan Rădulescu**  
Romania



**Franz Rodenkirchen**  
Germany



**Eva Svenstedt Ward**  
Sweden

## Trainer 2016



**Stefano Tealdi**  
Italy

with the support of



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in collaboration with



# Erica Barbiani

Italy

## biography

After a PhD in Sociology, Erica Barbiani left the secluded academic world with a longing for storytelling. Plots, she suspected, were a better way to capture the audience's attention.

Since 2003, she has been producing films for Videomante, a company based in Italy. Her recent productions include *The Special Need* by Carlo Zoratti, co-produced with DETAILFILM, premiered at the Locarno Film Festival and winner of the Golden Dove at DOK Leipzig, and *The Good Life*, the first documentary of the Italian author Niccolò Ammaniti. She is co-writing the script of *Wishing on a Star*, by Slovakian director Peter Kerekes.

Erica is a published author of two novels. Her latest work, *Pericolo Gattino* – an illustrated short story about a group of cats who enjoy crossing the streets unsafely – was just released in Italian bookstores.

Erica is stepping away from production to dedicate herself full-time to writing and story editing. She can read scripts in English, French, Spanish and Italian, her mother tongue.

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## intention

After publishing my first novel in 2010, I started to feel unsatisfied. I plunged into the "How to write characters, plots, dialogues" books and workshops, and I laid my soul on the story analysis bed. During that journey, I discovered that story editing techniques were as gripping as writing itself. I realized that I loved working on plots that were not my own.

As a story editor, I use tools that derive both from my academic background and my film producer's career. I use metaphors and frameworks that originate in the world of social sciences to look at theme and conflict in a fresh way; I feel an itch to bring stories to life, while being sensitive towards the audience's desires. I am equally equipped with skills to help the author understand a character's dilemma as her/his own creative one.

I lived in Seattle, Calcutta and Paris, and I found families far away from home. I am aware that meaning can be constructed in unpredictable ways and originality is something I will always stand for.



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"The difference  
between reality  
and fiction?  
Fiction has to  
make sense."

Mark Twain

# Delphyne Besse

France

## biography

Delphyne is currently Head of Sales and Acquisitions at sales company UDI – Urban Distribution International.

She started her career in 2004 at Celluloid Dreams, where she gained experience in all aspects of the international sales business. In 2009 she joined Rezo International, where she worked as a sales executive until 2011. She was also a sales consultant for Luc Besson's EuropaCorp during Cannes Film Festival 2011.

Delphyne has handled sales on films such as *I Killed My Mother* and *Heartbeats* by Xavier Dolan, *The Beat That My Heart Skipped* and *A Prophet* by Jacques Audiard, *Persepolis* by Marjane Satrapi and Vincent Paronnaud, *2 Days in New York* by Julie Delpy, *Funny Games US* by Michael Haneke, *I'm Not There* by Todd Haynes, Golden Palm winner *The Child* by the Dardenne brothers, *Paradise Now* by Hany Abu-Assad, *Angel* by François Ozon, various titles by Takeshi Kitano, etc.

Delphyne is based in Paris. She is fluent in French, English, Italian and has a good knowledge of Spanish.

## intention

Working as a sales agent I have always been involved in the selection of the projects I would present to the market. I have come to realize that emerging writers/directors and producers often long for initiated feedback on scripts from distributors and sales agents. We can offer them a fresh eye on their projects, as well as our expertise of the international marketplace. This is why I felt the need to work more closely with the creative teams and acquire the knowledge to have a more constructive role in the development process of the films at the essential stage that is scriptwriting.

We work in a very volatile environment but I prioritize long-term thinking in my work and try to nurture long-lasting relationships with filmmakers whom I believe in. I therefore like to be involved very early in the projects of the directors we work with at UDI (sometimes coming on board as co-producers), and I look forward to accompany them in the development of their future endeavours.



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"We are all  
apprentices  
in a craft where  
no one ever becomes  
a master."

Ernest Hemingway

# Vanessa Ciszewski

Germany

## biography

French national Vanessa Ciszewski started her path into production in 2000 at Gloria Films in Paris with a focus on international co-productions. Following the one-year training at L'Atelier Ludwigsburg-Paris, in 2006 she joined the production arm of Celluloid Dreams in Paris. In parallel, she produced David Dusa's short film *Amin* together with Kinomaton München (UIP Award at the International Film Festival Rotterdam 2007 and nomination at the European Film Awards, among others).

Two years after moving to Berlin, she founded Katuh Studio in 2011, to produce original and ambitious films for an international audience. Mikhaël Hers' *This Summer Feeling*, Katuh Studio's first co-production with Nord-Ouest Films and ARTE France, supported in Germany by the FFA and Medienboard Berlin-Brandenburg, had its international launch at the International Film Festival Rotterdam 2016 and is hitting German theatres this November. The company is currently co-producing Alain Gomis' fourth feature *Felicity* (in post-production) and Gaya Jiji's debut *My Favorite Fabric* (in financing).

## intention

From Paris to Berlin, from independent producers to established sales agents, my network has grown rich and various since 2000. This past sixteen years shaped my view on how to produce films, each one being a unique and collective adventure.

Now at a turning point with my company, it is essential to me to get more involved in the development of scripts and the Story Editing programme was the empowerment I was looking for. Over these nine months of hands-on experience, on top of acquiring a precious methodology and tools, I have been incited to trust my own intuitions and learn how to communicate them at the different stages of the development process.

My wish is to be a better partner to writers, directors and also potential co-producers, aiming to gather a wide audience in front of original and cinematically meaningful films.



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"Though this  
be madness.  
There is method  
in it."

William Shakespeare

# Patricia Drati

Denmark

## biography

Patricia is a freelance film producer, selected as one of Emerging Producers 2016.

After completing BA in Film Studies, she worked for several years as a journalist and writer. Between 2009-2015, Patricia was Head of CPH:LAB at CPH:DOX International Documentary Film Festival. She curated, developed and financed the cross-cultural training, a production lab for international filmmaking talents, where she initiated more than 40 low-budget films.

She holds the Robert Award – Danish Film Academy Award 2012 in Short Film category for the production of a film by Jeppe Rønde, *Girl in the Water*. Since 2013, Patricia has also been working as a script reader and script editor, a direction she would like to pursue much more in the future. One of the films she is currently developing is *Borders* by Romanian director Ionut Piturescu, selected for the Cinéfondation Atelier 2015 at Cannes Film Festival.

## intention

The role of a story editor is to shed the light on a journey that a filmmaker has embarked on, and to help him or her to reach the destination. Sometimes, not even the auteur knows where he is headed: some themes are so deeply hidden in our hearts, minds or consciousness. If filmmaking should be a necessity, our role is to help the stories come out. In that fragile process, it is very valuable to be able to assess the project's potential and effectively communicate suggestions for its improvement. And at the end of a journey, there is a film that is both personal and universal. Great films are telling stories that compel the viewer to ask the significant questions about life and reflect upon them.

I do not know exactly how many scripts I have read during my time as a script reader, but it must be around thousand times that I was thinking: why did the filmmaker not consult a script editor? The difference between a good script and a great script often lies only in a few things that could be improved with a constructive feedback that would help the scriptwriter to get to the core of the story without all the unnecessary details.



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The most important thing is to move the viewer emotionally or intellectually. A masterpiece can do both.

# Aleksandra Świerk

Poland

## biography

Aleksandra works as a scriptwriter and script consultant. She has been developing her skills in the field of scriptwriting since 2006, taking part in numerous workshops and trainings organized by institutions such as Sources2, MIDPOINT, The Script Factory, In\_Script, NISI MASA.

She teaches screenwriting at a private film school in Krakow – Akademia Multi Art, also supervising the development of students' scripts. In her professional career she has assisted in the development of almost a hundred scripts within different workshops as a tutor and as a freelance consultant. Documentaries and animation are also a big part of her consulting experience.

Having just finished working on her own short film script, developed through a NISI MASA workshop, now she moves on to writing new projects: a feature animation, the story of a girl who feared too little, an adaptation produced by EGoFilms and an original feature script called *Five Happy People*.

## intention

To me script development is a process of building the best possible version of the story on the basis of an idea that the writer comes with. I believe in being curious and insistent. Using your curiosity and constantly asking difficult questions, allows to explore initial inspiration thoroughly, go deeper into characters' motivations, actions, possible results of those actions, until the story emerges and starts developing, until you get something that is integral and honest.

I see the role of a consultant as a partner in discussion, someone who nurtures the process and keeps everyone close to the story, to its core. For me it is always a pleasure to talk with writers – about their intentions, about ways for the characters to become vivid, real and convincing, about initial inspiration that brought them to tell their stories. I listen, I try to support and I also benefit from it a lot as a writer.



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"Everything in  
writing begins  
with language,  
language begins  
with listening."

Jeanette Winterson

# Marijana Verhoef

Germany

## biography

Marijana Verhoef (Belgrade, 1986) is a Berlin-based writer, dramatist and filmmaker. After graduating in Dramaturgy and Creative Writing at the Faculty of Dramatic Arts in Belgrade, Verhoef moved to Berlin.

Her plays premiered at the Düsseldorfer Schauspielhaus (*Amsterdam*, staged by Nurkan Erpulat), Augsburg Theater (*Playboy*, staged by Katrin Plötner), Maxim Gorki Theater (*This is Not Happening*, staged by Serkan Öz), Biennale Theater New Plays of Europe (*Bunny-Boy*, created under the mentorship of Mark Ravenhill) and Mainfranken Theater (*Amsterdam*, staged by Ulf Görke).

Besides writing, Verhoef works with diverse storytelling formats, including animation, soundwalks and short documentaries. At the moment she is making her third short documentary for Deutsches Theater Berlin. With Michaela Pnacekova, she is co-writing the TV series *Playgirl*. With the director Ognjen Sviličić, Verhoef is co-writing his new feature film. Verhoef works in German, English, Dutch and Serbo-Croatian.

## intention

My favorite part of the story development is that moment of unpredictability, when the story can take a sharp turn and surprise us with its idiosyncrasies. From there, I always try to carefully nurture the characters as I start guiding them to settle down within the dramaturgy of the director's vision and intent.

Up to this point I have been primarily working in teams as a writer and dramatist in all kinds of different media. With animation I pushed the limits of storytelling to a point where the narrative is barely recognizable but still fulfills its function. In the case of playwriting, the dialogue was the main way to express the narrative. In documentaries, I felt right away at home as my writing is based on situations and characters from the reality.

Through my participation in the Story Editing programme I have got a new perspective on the different stages of feedbacking in the scriptwriting processes and I am very much looking forward to sharing my experiences.



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"Giving me a new idea is like handing a cretin a loaded gun, but I do thank you anyhow, bang, bang."

Philip K. Dick





TFL Catalogue 2016

# Audience Design

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## Audience Design

The Audience Design programme has been in a constant state of development since its first edition in 2011. Our collaboration with the TFL Audience Design Fund continued this year with 6 participants coming from all over the world who have worked with 2 international projects and their film and sales teams. A separate 2-day workshop is added during the Meeting Event for additional Audience Design Fund projects.

The specific approach of the workshop is to develop a workflow where the audience engagement strategies are tied more firmly to the production realities of each project. We encourage filmmakers and producers to share their vision early on during the collaboration with the 6 participants so as to develop a complementary and alternative strategy for reaching and building new audiences, implementing it alongside their other marketing and PR. This form of collaboration is still novel and we thank the project teams and, especially, the audience designers for their open minds and hard work!

The goal of the programme is to develop creative, content-driven, and alternative audience engagement strategies for each film project, in at least 3 territories, and including an overall international approach. The proposed strategies may be implemented by the film project's team and their partners with the financial support given by the TFL Audience Design Fund.

The group of audience designers has worked alone and with the project teams during 2 week-long workshops, and 1 final short workshop supported by interim Skype sessions; bringing the programme to Krakow/Poland, Gotland/Sweden, and concluding at the TFL Meeting Event where the 6 participants will present themselves at the *A Taste of TFL* dinner event. We thank all our partners for their warm and great hospitality!

We look forward to joining FeatureLab in 2017 and to present new Audience Design formats.

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## Tutors 2016

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**Valeria Richter**  
Denmark



**Lena Thiele**  
Germany

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## Trainers 2016

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**Mathias Noschis**  
Finland



**Stefano Tealdi**  
Italy

with the support of



POLISH FILM INSTITUTE



**Gotland  
Film  
Lab**

**KULTURRÅDET**



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in partnership with



**NETIA  
OFF CAMERA**  
INTERNATIONAL FESTIVAL  
OF INDEPENDENT CINEMA

# Audience Designers

## Weronika Czołnowska

Poland

### biography

Weronika Czołnowska finished her postgraduate studies in film production at the Polish National Film School in Łódź and a course for Creative Producers at the Wajda School. In 2009 she set up a production company, EasyBusyProductions. She has also worked as film industry events' coordinator (Warsaw Film Festival, DocLab Poland); programmer and curator (e.g. Warsaw Film Festival), Distribution and Promotion Manager (Łódź Film School) and independent film marketing consultant.

### approach

As a producer she is usually involved in the project at an early stage of development and she likes to think about promotion when the film is still "on paper". An attentive listener, always interested in the audience's needs, in constant search for new ways of communicating with viewers. Interested in people in general. She believes there is always additional, not obvious audience for your film and it is a challenge to find, reach and engage them. Going beyond your habits and known territory might be exciting but it is hard sometimes, so you need someone to help you get through. She believes that engaging audience nowadays is very much about creating experience rather than traditional movie-going. At the same time, expanding the film's universe to trigger people's curiosity can be an adventure for a filmmaker. Appreciates Q&As and working as a festival curator because it helps her getting closer to the audience and help with research.

### experience

The workshop was an inspiring group work experience. Confronting Audience Design ideas with five other people of different professional background and as attentive tutors as Lena Thiele and Valeria Richter was truly enriching. As we all were of different age it was also exciting to see different generations' approach, open up and widen horizons to find alternative ways of reaching a broader audience. Working closely with directors and sales agents who were open to collaboration and interested in the process was extremely valuable for me as a creative producer. Analyzing two great, top class art-house films, very different from each other in content and form, was a pleasure.

The methods of Audience Design will be integrated into both my producing and film marketing consulting work. I would like to continue working with the filmmakers who are open and curious about the audience who might be curious about their film.



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*If you do what  
you have always  
done, you will get  
what you have  
always gotten.*

# Tina Lešničar

Slovenia

## biography

Tina Lešničar's professional career started in journalism. She has been writing for "Delo" – the main Slovenian daily newspaper – about films, music, urban culture and cultural policies for 15 years. As a reporter and film critic she covered national and international festivals such as Sarajevo Film Festival, Berlinale, Tribeca and many more. Then she joined production house Propeler, first as a production assistant and later she worked in the film development department, where she was able to grasp the art of film not just in theory but also from the practical point of view. This experience helped her in developing her own project. She wrote, co-directed and promoted the feature documentary *Time to Improvise*, about the young Slovenian jazz generation. The film had a long span in the art-house cinema circuit in Slovenia and was shown and awarded at several foreign festivals in Austria, Macedonia and Croatia, with special screenings in New York and Washington D.C. introduced by the European Union National Institutes for Culture. Her latest goal is to bring Slovenian film creativity to another level in the public eye under the roof of Slovenian Film Center.

## approach

As a journalist and filmmaker I made myself familiar with many angles of filmmaking business, and I am always looking to expand my knowledge. When I am writing an article, in my mind I am picturing different readers with different backgrounds to whom my article would speak – just as an audience designer is building up personas of eventual audience for a film. Research is crucial in writing, filming or promoting the film and I liked the depths that our team of audience designers plunged ourselves in. There are many ways to tell a story, but it is always a challenge to tell it in a way that it would speak to the right people.

## experience

I consider audience design as a missing link in the diverse chain of film business. This new and promising branch of film marketing caught my eye, because I strongly believe that in these ever-changing times and exciting new technologies, audience design is one of the most important subjects that art-house cinema and film professionals have to face and focus on in order to build and educate their public in the future. There is a special bubbling atmosphere when professionals from different backgrounds and milieus brainstorm to spark best ideas and solutions which culminate in a global strategy to attract the audience to see the film. It was a pleasure to learn that with a little creative magic, even the most daring and edgy ideas can be applied with subtleness, grace and dignity.



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It is not about  
whoever you can  
reach by any means,  
it is about who you  
want to address and  
engage in the story.

# Audience Designers

## Kirsten Loose

Germany

### biography

Kirsten Loose is a story editor and audience designer based in Cologne. She studied Cultural Studies and Aesthetic Practices at Hildesheim University. After her diploma in 2004 she worked as a script reader and story editor for television and independent art-house films. In 2007 Kirsten started working for Geißendörfer Film. For 9 years she was the creative producer of the weekly TV series *Lindenstraße*. She also produced elements expanding the series' storyworld on-line. In 2013 she completed the further education programme Interactive Media at ifs – International Film School Cologne. In 2016 she participated in the development of transmedia projects at story:first – Digital Storytelling Lab.

### approach

Kirsten's work combines three core elements:

- Reading scripts, analyzing their potential
- Communicating with the filmmakers and mediating between their creative vision and the demands of their producers and commissioning editors
- Considering audiences from an early stage of the project and developing strategies to reach them.

Understanding the project and the artistic vision is as important as understanding how your audiences "tick" in order to find the right tone for ideas that are to engage people and make them enthusiastic about the film. Kirsten is experienced in adapting her creative and analytical advice to the specific character and needs of a project. She has an extensive knowledge of platforms and tools for building storyworlds and a fearless and playful approach when asking: "What is the best way to connect a story to its audience?"

### experience

The Audience Design programme was a very valuable hands-on experience for Kirsten. Collaborating with her fellow participants she did not only deepen her knowledge and learn from their marketing and distribution backgrounds, but also establish networking bonds with talented audience designers across Europe.

Since August 2016 Kirsten works as a freelance story editor, creative consultant and audience designer.

She has continued to supervise the script development of *Lindenstraße* and develops concepts, scripts and audience engagement strategies for television, film, web and transmedia projects.



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Respecting the filmmaker's artistic vision and thinking about the needs of your audience is no contradiction. It is good audience design.

# Kristoffel Mertens

Belgium

## biography

After traveling the world for a year, Kristoffel began his studies in Hotel & Tourism Management in Brussels in 2001. Searching for international experience, he immediately started working in France as a Guest Relations Manager for the hotel group Accor and continued his career as a travel guide in Spain. Then he relocated back to Belgium and decided to head in a more creative and commercial direction. He worked as a Conference & Events Manager for a luxurious hotel in Brussels. Afterwards, he focused on international sales for a Belgian hotel group and became responsible for on-line sales and for social media, marketing, press and public relations for the company as well. Since 2013, Kristoffel is the Investor Relations & Marketing Manager of Caviar, an international production company that has won several awards specialized in branded content, film, digital content and post-production.

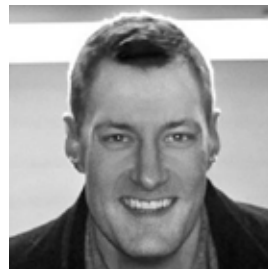
## approach

The aspect of Kristoffel's work that triggers him the most is getting this finalized production in front of the right audience. And this always in the most creative and innovative way possible, pursuing the norms of new media, and preferably in a way with which all involved parties agree, from the start until the end of the project.

Kristoffel is energized by the fast impact of social media, by organizing the events for the release of a production and by the international trail of the production, as well as by forming solid contacts with foreign distributors, which is an aspect of the job that goes hand in hand with the production's release.

## experience

Kristoffel is currently responsible for the general marketing and communication of the Caviar branches in Belgium. In addition, his job entails commercial financing of the projects (tax shelter, sponsoring and product placement) for Caviar's Belgian film department and the coordination of the release and marketing campaigns of TV series, short films, feature films and documentaries. He is the link between the producers, directors, broadcasting networks and distributors.



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"Forgive me for  
sending you this long  
letter. I did not  
have time to write  
you a short one."

Blaise Pascal

# Audience Designers

## Francesca Pionati

Italy

### biography

Francesca was raised in Rome and is currently living between Germany, France and the UK as she has been selected to participate in the 2016/17 edition of the Atelier Ludwigsburg-Paris; therefore, she will spend one year studying and working between La Fémis in Paris, the Filmakademie in Ludwigsburg and the National Film and Television School in London, in the fields of film production and distribution.

She pursued a Bachelor in Economics and Management from LUISS University in Rome, and a Master in Economics and Management of the Arts from Ca' Foscari University in Venice.

She also took part in the two years Diploma of Higher Education in Production and Filmmaking at the Rossellini Foundation in Rome. Between 2015 and 2016 she joined the cross-media agency b.studio, where she took part in the development of digital marketing campaigns for many award-winning films, including *Desde Allà* (Golden Lion at Venice 2015) and *Taxi Teheran* (Golden Bear at the Berlinale 2015). She is currently completing her Master thesis project, which focuses on marketing strategies of independent film distribution companies in the on-line era. Her work is aimed at analyzing innovative synergies in the film value chain as well as the increasing authority attributed to audiences.

### approach

Francesca is directing her work towards researching innovative and sustainable business models for the independent film industry. She believes that in the current environment it is crucial to understand and use strategic marketing tools in order to secure the longest and most profitable life-cycle for each film, whether through traditional distribution paths or alternative release scenarios; therefore she is convinced that the roles of the producer and of the distributor should be increasingly interrelated. Her goal is thus to produce films, encompassing the development of tailored audience design strategies since the very early stages of production.

### experience

She applied to the Audience Design programme for its experimental yet practical approach towards strategy building and audience engagement. The programme gave her the opportunity to learn from experienced professionals and to work on inspiring projects. She deepened her knowledge, exploring innovative tools and methods to help independent films find a place in the international market.



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We need to develop  
each film's potential  
to connect it to its  
audiences.



# Ahmed Sobky

Egypt

## biography

Ahmed Sobky started his career in film PR and marketing, later venturing into film distribution in Egypt and the Arab region. He is currently part of Zawya Distribution, a new venture for art-house and independent film distribution in Egypt and the Arab world. His latest projects included *Mother of the Unborn*, *Out on the Street* and *The Mice Room*.

He is currently working on the theatrical release of *In the Last Days of the City* (TFL Audience Design Fund 2015), which premiered at the Berlinale this year.

## approach

After 5 years in the film industry, Ahmed focuses on figuring out an alternative model of distribution for Egyptian films. He believes that in a struggling regional industry, where distribution is not supported as much as production, it is important to create an ecosystem that is financially sound and rewarding for the films, and that gives the chance for filmmakers to produce more films without having to focus on film distribution.

Beyond the distribution, and in the overly competitive digital age, he believes that a shift in approach is needed when it comes to engaging the audience. He believes that using both conventional and new tools, it is important to place the audience in the realm of the movie by extending the storytelling beyond the screen, to make them care about the film experience again.

## experience

Ahmed started his work in the film industry handling the PR and marketing for international films at MAD Solutions. He went on to work on the distribution of their first films including *Factory Girl*, *Chaos*, *Disorder* and *Warda*. He joined Zawya Cinema, the only art-house cinema in Egypt, to launch their distribution arm focusing on more independent films. In addition to participating in the Audience Design workshop he was part of the Berlinale Talents for distribution in 2016.



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It has become  
crucial to innovate  
new ways to engage  
audiences with films  
and immerse them in  
the film experience.

# Audience Design Strategies

## Apprentice

Singapore/France/Germany/Hong Kong SAR China/Qatar

*Apprentice* tells the story of the young guard Aiman who starts a job at a Singaporean high security prison, where chief executioner Rahim hanged Aiman's father 30 years ago.

*Apprentice* combines storytelling from a unique perspective with the impressive performance of the lead actors and a strong visual style and sound design. Besides leaving a lasting impression as a film it also shows the talent of Boo Junfeng. Offering different perspectives on the issue of capital punishment, *Apprentice* does not articulate a simple message but gives a clear invitation to debate. The film appeals to audiences interested in human rights, in Asian culture but also to those generally interested in emotional family drama. The audience design offers strategies to reach those interested in specific niches but also pushes the global angle of the film. Middle-aged to older females and a younger urban audience are the main targets.

A teaser campaign combines emotional images from the film with thought-provoking moral questions on postcards and on-line. Fake advertisements for Rahim's job and controversial polls are distributed on younger social media channels. Media partnerships with selected vloggers and podcasters talking about aspects of the film relevant to them combine the informative part with an edgy tone.

Designed as an emotional map of the prison, the film's website offers quotes and images reflecting Aiman's psychological journey. A selection of articles on positive stories about people dealing successfully with life in prison or major life crisis situations is part of the website and social media campaign. "Behind the scenes" material features the voice of the director but also those of female crew members important to the film. Exclusive previews in local cinemas followed by a group discussion with a well-known expert from an NGO or psychologist in a relaxed setting aim at older arthouse-film lovers. An on-line discussion forum gives the audience further possibilities to discuss the film.

### Audience Designers



**Weronika Czołnowska**  
Poland



**Kirsten Loose**  
Germany



**Kristoffel Mertens**  
Belgium



**original title**  
Apprentice

**directed by**  
Boo Junfeng

**running time**  
96'

**produced by**  
Akanga Film Asia, Peanut Pictures,  
Zhao Wei Films – Singapore

**in co-production with**  
Augenschein Filmproduktion –  
Germany  
Cinéma Defacto – France

**world sales**  
Luxbox

# Jesús

France/Chile/Germany/Colombia/Greece

The difficult relationship between 18-year-old Jesús and his father becomes even more challenging when Jesús confesses his involvement in a violent incident in a park and soon both their lives spiral into chaos. The film is visually rich and with a unique style. Raw and shot in an almost documentary-like fashion, *Jesús* features several universal elements that have influenced the strategy.

Through our test screening it became evident that *Jesús* will resonate more strongly with young adults between the ages of 20 and 34. Although teens between 15 and 19 may also have a high interest in the movie, particularly in Chile, due to the involvement of the well-known young protagonists and the realistic portrait of their contemporary lifestyle. A mixture of local and global elements is one of the film's strengths, thus it was our aim to design 2 strategies: one aimed at the Chilean audience and one for the international and English-speaking market.

Among our actions are Midnight Screenings organized through TUGG that will allow people to experience *Jesús* in a different environment unbound by the codes of the cinema, extending the feeling and universe of the film. The father and son relationship also resonated with the young test-audience and can be utilised in the communication strategy. We are using the film's subtle religious undertones to grab the audience's attention in a teaser campaign using the #WHJD (What Has Jesus Done hashtag). Stickers, flyers and images quoting seemingly biblical verses (some of which are actual lines from the film) along with the # will be spread in streets, cinemas and online, driving the audience to the film's core social media sites. Since a theatrical release will not be possible in all cities, select cities can host special open-air screenings and events. Our aim would be to involve a partner, like Solar Cinema, who could tour with *Jesús* in the cities without a theatrical premiere.

## Audience Designers



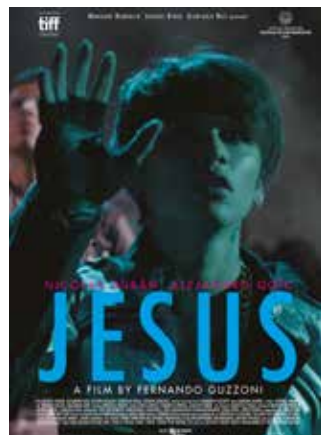
**Tina Lešničar**  
Slovenia



**Francesca Pionati**  
Italy



**Ahmed Sobky**  
Egypt



**original title**  
Jesús

**directed by**  
Fernando Guzzoni

**running time**  
83'

**produced by**  
JBA Production – France  
Rampante Films – Chile

**in co-production with**  
Unafilm – Germany  
Graal Films – Greece  
Burning Blue – Colombia

**world sales**  
Premium Films



TFL Coming Soon

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## TFL Coming Soon

Welcome to the second edition of our *TFL Coming Soon* work-in-progress showcase!

The event is dedicated to presenting films developed within TorinoFilmLab's programmes that are in their final completion stages to a selected industry audience of sales agents, distributors, and festival representatives.

We specifically would like to thank the filmmakers for entrusting us with showing excerpts of their films at an often fragile moment.

Last year kick-off offered our guests previews of titles that went on to become festival & audience favourites like Juho Kuosmanen's *The Happiest Day in The Life of Olli Mäki*, Oliver Laxe's *Mimosas*, Bogdan Mirica's *Dogs*, Fernando Guzzoni's *Jesús*, Christopher Murray's *El Cristo Ciego*, Fien Troch's *Home* and Tobias Nölle's *Aloys*.

We wish all the films of this edition a similar success!

# TFL Coming Soon



## Barrage

Luxembourg/Belgium/France

### **synopsis**

After ten years abroad, Catherine (Lolita Chammah) returns to Luxembourg, to catch up with her daughter Alba (Thémis Pauwels), brought up by Catherine's mother Elisabeth (Isabelle Huppert).

Alba is cold and distant with this stranger showing up unexpectedly in her life, and so is Elisabeth, keen to keep her protégée to herself.

One day, Catherine cannot take it anymore. She kidnaps Alba and takes her on a trip to a lake up North. An unsettling journey into the puzzling world of motherly love begins, only to find out that sometimes the true opponent is yourself.

### **directed by**

Laura Schroeder

### **written by**

Laura Schroeder & Marie Nimier

### **produced by**

Red Lion (Luxembourg)

### **in co-production with**

Entre Chien Et Loup (Belgium), MACT Productions (France)

# TFL Coming Soon



## Beast

United Kingdom

### **synopsis**

An emotionally isolated woman falls under the spotlight of an island community when she falls in love with a man who is suspected of a series of brutal murders.

### **written & directed by**

Michael Pearce

### **produced by**

Agile Films, Stray Bear (United Kingdom)





# Cargo

Belgium/Netherlands/France

## synopsis

In the cold waters of the North Sea, Leon Broucke jumps overboard his fishing boat right before the eyes of his eldest son, Jean. The old man slips into a deep coma, leaving his son behind with a huge debt and the responsibility of the family business.

The absence of his father sets off an aftershock of conflicts between him and his two brothers. Francis is torn between his family and leaving with his secret lover. William returns home to escape his life of crime, and redeem himself. Desperate to build a future for his 8 year-old son, Jean turns to his brother's criminal past. *Cargo* is a story about how desperation can bring a family to the edge of destruction.

### directed by

Gilles Coulier

### written by

Gilles Coulier & Tom Dupont

### produced by

De Wereldvrede (Belgium)

### in co-production with

HALAL Pictures (Netherlands), Cheval Deux Trois (France)

# TFL Coming Soon



## Felicity

*France/Senegal/Belgium/Lebanon/Germany*

### **synopsis**

Felicity, a 40-year-old upright and proud woman, sings in a resident band of a bar in Kinshasa, Democratic Republic of Congo. She raises her 16-year-old son Samo on her own.

When he has a motorcycle accident and risks losing his leg, Felicity embarks on a desperate quest across the city, into her past, her dreams.

The film is a tale of music, a love story, a coming back to life.

### **directed by**

Alain Gomis

### **produced by**

Andolfi, GranitFilms (France)

### **in co-production with**

Cinekap (Senegal), Need Productions (Belgium),  
Shortcut Films (Lebanon), Katuh Studio (Germany)



# La Holandesa

Netherlands/Germany

## synopsis

Maud and Frank are on holiday in Chile. Their relationship is fragile and so is Maud.

After many years of trying, it is now time to face the fact that they will never have children. However, Maud is in denial.

After a huge fight with Frank she runs off and sets out on a road trip through Chile that will see her travel to the depths of despair before eventually making peace with herself.

### directed by

Marleen Jonkman

### written by

Daan Gielis

### produced by

Smarthouse Films (Netherlands)

### in co-production with

FATT Productions (Netherlands), Leitwolf TV und Filmproduktion (Germany)

# TFL Coming Soon



## Land

Italy/France/Netherlands/Mexico

### **synopsis**

The Yellow Eagle family lives on the Prairie Wolf Indian Reservation. News reaches them that Floyd, the youngest son, has died during military service in Afghanistan.

The youngest surviving son Wesley is an alcoholic. He is in daily contact with the white population who run the liquor stores outside the reservation. This uneasy relationship reaches unpleasant levels when acts of violence break out and he is directly affected.

The eldest son, Raymond, feels a sense of responsibility for the extended family but is too emasculated to do something about it. Until the troubles that have affected his brothers force him to stand up.

### **written & directed by**

Babak Jalali

### **produced by**

Asmara Films (Italy)

### **in co-production with**

The Cup of Tea (France), Topkapi Films (Netherlands),  
Piano Producciones (Mexico)



# Sal

Colombia/France

## synopsis

Heraldo embarks on a journey in search of his missing father. Aboard his old motorcycle, he takes a solitary road that criss-crosses a huge desert in the Colombian heartland. An accident in the rocky mountains leaves him wounded at the bottom of a cliff.

Salomón and Magdalena, a reclusive couple who live hidden among the arid landscape, find him and care for him. They feed him cactus and treat his injuries with salt.

But Heraldó's wounds go much deeper. Only by easing his inner turmoil will he be able to return to the road.

### written & directed by

William Vega

### produced by

Contravía Films (Colombia)

### in co-production with

Ciné-Sud Promotion (France)

# TFL Coming Soon



## The Wound

South Africa/Germany/Netherlands/France

### **synopsis**

Eastern Cape. A lonely factory worker, Xolani, travels to a secluded mountain camp near his rural home to participate in a traditional Xhosa initiation into manhood. He is tasked with mentoring Kwanda, a gay teenager from Johannesburg who has grown estranged from his traditional culture. In a ceremony supervised by older men, Kwanda and five other initiates are ritually circumcised. Over the weeks that follow, Xolani tries to teach his rebellious initiate about the ways of Xhosa manhood, but his life is thrown into crisis when Kwanda discovers his secret. Xolani is in love with his best friend Vija, a married man from a nearby village.

### **directed by**

John Trengove

### **written by**

John Trengove, Thando Mgqolozana, Malusi Bengu

### **produced by**

Urucu Media (South Africa)

### **in co-production with**

Cooltake Pictures (South Africa), Riva Film (Germany),  
Oak Motion Pictures (Netherlands), Deuxième Ligne Films (France),  
Sampek Productions (France)





# Thick Lashes of Lauri Mäntyvaara

Finland/France

## **synopsis**

Lauri Mäntyvaara is a young hockey talent, whose career is threatened by the star-crossed love with Heidi. Heidi's best friend Satu decides to protect the love. Satu will not only fight against Lauri's family, but also takes control on saving the whole concept of romantic love from capitalism.

Set in the Finnish archipelago, Satu will need help from the Scandinavian Geisha School, Bay of Failed Marriages and Heidi's brother Henri (crush-alert!) to succeed in her mission.

Fantastic yet poetic, the film explores the terrors of price tags being put on our relationships in romance and friendship alike. Or maybe it is love itself we are afraid of.

## **written & directed by**

Hannaleena Hauru

## **produced by**

Aamu Film Company (Finland)

## **in co-production with**

10:15 Productions (France)





# TFL Films 2016

# TFL Films 2016

## Ali, the Goat and Ibrahim

Egypt/France/Qatar/United Arab Emirates



**DIRECTED BY**

Sherif Elbendary

**WRITTEN BY**

Ahmed Amer

**PRODUCED BY**

Transit Films, Film Clinic (Egypt)

**PREMIERE**

Dubai International Film Festival,  
Muhr Feature Competition 2016

## Aloys

Switzerland/France



**WRITTEN & DIRECTED BY**

Tobias Nölle

**PRODUCED BY**

Hugofilm (Switzerland)

**PREMIERE**

Berlinale, Panorama 2016

# Apprentice

Singapore/France/Germany/Hong Kong SAR China/Qatar



## DIRECTED BY

Boo Junfeng

## WRITTEN BY

Boo Junfeng & Raymond  
Phathanavirangoon

## PRODUCED BY

Akanga Film Asia, Peanut Pictures,  
Zhao Wei Films (Singapore)

## PREMIERE

Cannes Film Festival,  
Un Certain Regard 2016

Watch it at the

**34TFF**

# Deadweight

Germany/Finland



## DIRECTED BY

Axel Koenzen

## WRITTEN BY

Axel Koenzen, Horst Markgraf  
& Boris Doran

## PRODUCED BY

Rohfilm (Germany)

## PREMIERE

Berlinale, Forum 2016

Watch it at the

**34TFF**

# TFL Films 2016

## Diamond Island

France/Cambodia/Germany/Qatar/Thailand



**WRITTEN & DIRECTED BY**

Davy Chou

**WRITTEN BY**

Davy Chou & Claire Maugendre

**PRODUCED BY**

Aurora Films (France)

**PREMIERE**

Cannes, Critics' Week 2016

## Dogs

France/Romania/Bulgaria/Qatar



**WRITTEN & DIRECTED BY**

Bogdan Mirica

**PRODUCED BY**

EZ Films (France),  
42 KM Film (Romania)

**PREMIERE**

Cannes Film Festival,  
Un Certain Regard 2016

Watch it at the  
**34TFF**

# Godless

Bulgaria/Denmark/France



## WRITTEN & DIRECTED BY

Ralitza Petrova

## PRODUCED BY

KLAS Film (Bulgaria)

## PREMIERE

Locarno Film Festival,  
Competition 2016

Watch it at the

**34TFF**

# Heaven Sent

France/Lebanon



## WRITTEN & DIRECTED BY

Wissam Charaf

## WRITTEN BY

Wissam Charaf & Mariette Désert

## PRODUCED BY

Aurora Films (France)

## PREMIERE

Cannes, ACID 2016

Watch it at the

**34TFF**

# TFL Films 2016

## Home

Belgium



**DIRECTED BY**

Fien Troch

**WRITTEN BY**

Fien Troch & Nico Leunen

**PRODUCED BY**

Prime Time (Belgium)

**PREMIERE**

Venice Film Festival,  
Orizzonti 2016

## In the Last Days of the City

Egypt/Germany/United Kingdom/United Arab Emirates



**DIRECTED BY**

Tamer El Said

**WRITTEN BY**

Tamer El Said & Rasha Salti

**PRODUCED BY**

Zero Production (Egypt)

**PREMIERE**

Berlinale, Forum 2016



# Jesús

France/Chile/Germany/Greece/Colombia



## WRITTEN & DIRECTED BY

Fernando Guzzoni

## PRODUCED BY

JBA Production (France),  
Rampante Films (Chile)

## PREMIERES

Toronto International Film Festival,  
Discovery 2016

San Sebastián International Film  
Festival, Competition 2016

Watch it at the

**34 TFF**

# Mimosas

Spain/Morocco/France/Qatar



## DIRECTED BY

Oliver Laxe

## WRITTEN BY

Oliver Laxe & Santiago Fillol

## PRODUCED BY

Zeitun Films (Spain)

## PREMIERE

Cannes, Critics' Week 2016

# TFL Films 2016

## My First Highway

Belgium/Netherlands



### WRITTEN & DIRECTED BY

Kevin Meul

### PRODUCED BY

Fobic Films (Belgium)

### PREMIERES

Film Fest Gent,  
Belgian Cinema Today 2016

Alice nella Città,  
Competition 2016

## Out of Love

Netherlands



### WRITTEN & DIRECTED BY

Paloma Aguilera Valdebenito

### PRODUCED BY

Topkapi Films (Netherlands)

### PREMIERE

International Film Festival  
Rotterdam, Bright Future - Main  
Programme

Watch it at the

**34TFF**



# Quit Staring at My Plate

Croatia/Denmark



**WRITTEN & DIRECTED BY**

Hana Jušić

**PRODUCED BY**

Kinorama (Croatia)

**PREMIERE**

Venice, Venice Days 2016

# Raw

France/Belgium



**WRITTEN & DIRECTED BY**

Julia Ducournau

**PRODUCED BY**

Petit Film (France)

**PREMIERE**

Cannes, Critics' Week 2016

# TFL Films 2016

## Solitaire

Lebanon/Jordan/Egypt

**DIRECTED BY**

Sophie Boutros

**WRITTEN BY**

Sophie Boutros & Nadia Eliewat

**PRODUCED BY**

Screen Project (Jordan)

**PREMIERE**

Dubai International Film Festival,  
Arabian Nights 2016

## Thala My Love

Tunisia/France/Italy

**WRITTEN & DIRECTED BY**

Mehdi Hmili

**PRODUCED BY**

Polimovie International Pictures  
(Tunisia)

**PREMIERE**

Carthage Film Festival,  
Competition 2016

Watch it at the

**34TFF**

# That Trip We Took with Dad

Germany/Romania/Hungary/Sweden



**WRITTEN & DIRECTED BY**

Anca Miruna Lazarescu

**PRODUCED BY**

Filmallee (Germany)

**PREMIERE**

Munich Film Festival,  
New German Cinema 2016

Watch it at the

**34TFF**

# The Blind Christ

Chile/France



**WRITTEN & DIRECTED BY**

Christopher Murray

**PRODUCED BY**

Jirafa (Chile),  
Ciné-Sud Promotion (France)

**PREMIERE**

Venice Film Festival,  
Competition 2016

## TFL Films 2016

### The Happiest Day in the Life of Olli Mäki

Finland/Sweden/Germany



**DIRECTED BY**

Juho Kuosmanen

**WRITTEN BY**

Juho Kuosmanen  
& Mikko Myllylahti

**PRODUCED BY**

Aamu Film Company (Finland)

**PREMIERE**

Cannes Film Festival,  
Un Certain Regard 2016

Watch it at the

**34TFF**

### The Innocents

France/Poland



**DIRECTED BY**

Anne Fontaine

**WRITTEN BY**

Sabrina B. Karine & Alice Vial

**PRODUCED BY**

Mandarin Cinéma (France)

**PREMIERE**

Sundance Film Festival,  
Premieres 2016

# The Last Land

Paraguay/Netherlands/Chile/Qatar



## WRITTEN & DIRECTED BY

Pablo Lamar

## PRODUCED BY

Sapukai Cine (Paraguay),  
Fortuna Films (Netherlands)

## PREMIERE

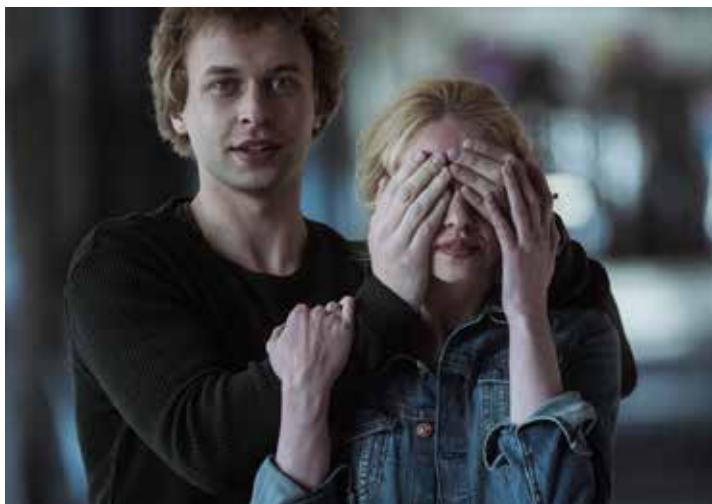
International Film Festival  
Rotterdam, Bright Future - Hivos  
Tiger Awards Competition

Watch it at the

**34TFF**

# The Polar Boy

Estonia



## WRITTEN & DIRECTED BY

Anu Aun

## PRODUCED BY

Luxfilm (Estonia)

## PREMIERE

Mannheim-Heidelberg  
International Film Festival,  
Competition 2016

Watch it at the

**34TFF**



# TFL Films 2016

## Together Forever

Lithuania/Romania



**WRITTEN & DIRECTED BY**

Lina Lužytė

**PRODUCED BY**

Just a Moment (Lithuania)

**PREMIERE**

Karlovy Vary International Film  
Festival, East of the West 2016

Watch it at the

**34TFF**







Guest projects

# Biennale College – Cinema



When La Biennale di Venezia launched the Biennale College – Cinema, the primary goal of the programme, now in its 5<sup>th</sup> edition, was to supplement the Festival with an advanced training workshop open to selected teams of directors and producers from around the world. The challenge was to produce, at the end of a year-long series of activities covering the entire spectrum of filmmaking, 3 feature-length micro-budget audiovisual works with a budget of € 150.000, that would premiere at the Venice Film Festival.

The results are now very visible: 13 films from Italy, Thailand, England, the US, Japan, India, Venezuela, Argentina and Poland have been presented and have since travelled the world at festivals and in theatres: *Memphis*, *Mary is Happy Mary is Happy*, *Yuri Esposito*, *Short Skin*, *Blood Cells*, *H.*, *Blanka*, *The Fits*, *Baby Bump*, *Hotel Salvation*, *One Sister*, *Ears*, *The Solitude*.

Many more that participated in the first workshop have been released, bringing the number up to 18... and more are coming. Look out for them!

# San Sebastián International Film Festival

Renowned for its high-profile New Directors Competition, the San Sebastián International Film Festival has been for a long time dedicating a great deal of efforts to the discovery of new film talents. We are very glad that a TFL-developed film premiered in San Sebastián at each of the last three years' editions, namely Simon Jaquemet's *Chrieg*, Olmo Olmerzu's *Family Film*, and Fernando Guzzoni's *Jesús*.

Not only the festival contributes to the discovery of talents, but it also aims at nurturing them. This is the sense of the fast-growing International Film Students Meeting, and that is why we created a Torino Award there: one of the Meeting's participants got invited to develop his/her feature film project with the support of TorinoFilmLab. We are glad to have Isabel Lamberti, from the Netherlands Film Academy, with us this year.

Last but not least, San Sebastián Film Festival recently launched, in cooperation with the Tabakalera International Centre for Contemporary Culture, its own residence program for filmmakers, called Ikusmira Berriak. Please meet with the representatives from both institutions, Maialen Beloki and Víctor Iriarte, who are present at the Meeting Event. We wish them good luck!



DONOSTIA ZINEMALDIA  
FESTIVAL DE SAN SEBASTIAN  
INTERNATIONAL FILM FESTIVAL

It ki noncer le uoluit a auran



## Quixote's Last Film

Tom Wilson

Romania

### synopsis

While making a documentary about art therapy in mental hospitals, our film crew discovers Romanian artist Angela Dumitru (68). In 1990, she began shooting a film she never finished, instead she was arrested and institutionalised. Mrs Dumitru is finally released, and our crew follows her as she sets about finishing her last film. She takes over an abandoned factory, filling it with theatrical sets, hundreds of extras, and period costumes. Her goal is a baroque and extravagant "history of aesthetics" from ancient Greece to the present day, to illustrate her theory that "The Aesthetic" was created by the Medici as a secular religion to support capitalism.

As filming continues, Mrs Dumitru becomes egotistic and paranoid. She is abandoned by her best friend, Mrs Popescu, whose friendship sustained her over the years. Rudderless, Mrs Dumitru pulls the plug on her film, realising that she has become the egotistical romantic artist she despises.

Is Mrs Dumitru insane? Has she uncovered a terrifying conspiracy? Or is she cleverly acting out her own vision of what post-capitalist art should be: collectively created, playful, and concerned with processes, rather than results?

A documentary crew follows an elderly artist as she battles to remake the film that caused her to be institutionalised.

BIENNALE COLLEGE – CINEMA PROJECT

## intention & production

All filmmakers must be familiar with the feeling that cinema might be a monumental waste of time. Young people are willing to undergo all manner of hardships for a chance of “making it” in the creative industries. But does the world really need another film? Are there not more important things we ought to be doing, given the social and environmental challenges we face?

These are the questions at the heart of *Quixote’s Last Film*. Mrs Dumitru believes that The Aesthetic is a secular “religion” that capitalism needs for its survival, and was invented during a secret meeting in Florence in 1399. This is false, but it is a caricature of the truth: our society needs art and aesthetics in order to keep going. Without advertising, without the glitter and gloss of The Aesthetic, there would be no mad rush to consume. Art acts as a social safety valve, diverting us from more radical activities.

However, *Quixote’s Last Film* is not simply a social critique. It is a portrait of Mrs Dumitru, a deeply troubled visionary who manages to re-discover her reason for living. Like many creative types, she begins aloof and alone, the victim of years of incarceration, but ends up re-engaging with the society she shunned, thanks to the efforts of her best friend, the warm and emotionally-grounded Mrs Popescu. The failure of the film project is necessary in order for Mrs Dumitru to learn the importance of love and friendship. At its heart, this is a love story about a woman who learns to descend from her ivory tower, escaping her dreams of artistic grandeur, to embrace the joys of the ordinary, the every-day. She finally learns to love.

Shot in 4:3 aspect ratio (aping Mrs Dumitru’s original), the first part of the film looks like a gritty documentary set amid crumbling post-communist institutions. However, the second part, during which Mrs Dumitru actually shoots her film, is theatrical “high camp”, awash with lights, costumes, and extravagant sets. What begins as a radical critique of the vacuity of art is transformed into a joyous celebration of cinema’s redeeming power – not only for Mrs Dumitru, but also for the viewer.

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## contact information

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030238 Bucharest  
Romania  
www.42kmfilm.com  
mursu@42kmfilm.com  
T +40 741 047 116



**Tom Wilson**  
writer & director

After graduating from Oxford (PPE) Tom Wilson moved to Romania. His first feature film, *The Bucuresti Experiment*, won Romania’s National Film Award for best documentary. He makes documentaries for the BBC and shoots commercials for global clients.



**Marcela Ursu**  
producer

Marcela Ursu produced Corneliu Porumboiu’s award-winning films (*Police, Adjective, When Evening Falls on Bucharest, The Treasure*). Her most recent project, *Dogs* by Bogdan Mirica, won the FIPRESCI Prize at Cannes, Un Certain Regard 2016.



# Beyond the Blue Bridge

Isabel Lamberti

Netherlands/Spain

## synopsis

Isabel, a 16-year-old gypsy girl from a shantytown outside of Madrid, suddenly finds herself lonely due to the pregnancy of her best friend. Isabel, still unmarried, feels the pressure of being next as the government's child support would help her family. To escape this, she accepts a hairdresser's course in Madrid paid by a goodwill organization.

After a difficult start, Isabel becomes friends with her classmate Ana, a strong and spontaneous individual who lives her life as she pleases. While this friendship intensifies, her family and friends back home are getting tired of her absence and changing behaviour.

When Isabel gets too dependent on her new friend she not only loses Ana, but also her own self. Meanwhile her gypsy world falls more and more apart. Under police control, houses are being crushed to the ground to make place for a new golf course. It is only when Isabel is confronted with her solitude in the city that she can find a new appreciation for her community under threat.

When one is torn  
between two worlds,  
it is easy to get  
lost.

**SAN SEBASTIÁN  
INTERNATIONAL FILM  
STUDENTS MEETING  
PROJECT**

## script & intention

*Beyond the Blue Bridge* deals with the feeling of displacement and the constant search for belonging as a result of this. Situated in two contrasting worlds, the collective micro-cosmos of the shantytown and the more individual city life of Madrid, Isabel finds herself stuck between two worlds.

Being half Dutch and half Spanish and having lived in four different countries myself, I can relate to the notion of displacement and the consequence of longing for another world. It only becomes more complex when longing for, transforms into: escaping from. Can you really escape by running away?

*Beyond the Blue Bridge* is a hybrid film, set in an existing gypsy community. Isabel and her family are members of this real community under threat. This documentary approach and aesthetic combined with a basic storyline places the film within the neo-realistic tradition.



### Isabel Lamberti writer & director

Isabel Lamberti was born in Germany, but grew up in Spain and later on in the Netherlands. She studied Film at the University of Amsterdam and at Tisch School of the Arts in New York, before attending the Netherlands Film Academy.

In her social-realistic films, Isabel concentrates less on the narrative story and more on painting of landscapes to help symbolize the (inner) world of her characters. She works in the grey area between documentary and fiction and has a preference for working with non-actors and a small crew.

*I Will Fly Higher (Volando Voy)*, Isabel's graduation film, was critically acclaimed at prestigious film festivals all over the world and won the Torino Award at the International Film Students Meeting of the San Sebastián IFF 2014. At the moment Isabel's short film *Amor* is in pre-production. *Beyond the Blue Bridge (El Azul Bajo Sus Pies)* is Isabel's first feature film.

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## contact information

### project original title

El azul bajo sus pies

### director

Isabel Lamberti

### co-writer

Lenina Ungari

### production company

IJswater Films  
Kromme Mijdrechtstraat 110/4  
1079 LD Amsterdam  
Netherlands  
www.ijswater.nl  
films@ijswater.nl  
T +31 20 4421760

### producers

Marc Bary  
Steven Rubinstein Malamud

### production status

in development,  
looking for co-producers,  
sales agents, financiers

### production budget

€ 700.000

### contact information

Steven Rubinstein Malamud  
steven@ijswater.nl  
M +31 61 4911222

# Tutors / Trainers / Talent Advisors



## **Ido Abram** - Netherlands

**deputy director of the EYE Film Institute**

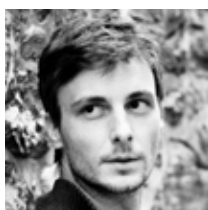
Ido Abram is Deputy Director of the EYE Film Institute Netherlands. He is part of EYE's Management Team and heads the following departments: Programming, Distribution, Education, International and Public Services. EYE is both a film museum and the national film institute of the Netherlands. Before he joined EYE, Ido was the Director of the Binger Filmlab and CineMart Director at the International Film Festival Rotterdam.



## **Thanos Anastopoulos** - Greece

**scriptwriter, director & producer**

Thanos Anastopoulos studied Philosophy in Greece and Paris. His 1<sup>st</sup> feature film, *All the Weight of the World*, premiered at the IFFR in 2004, and his 2<sup>nd</sup> film *Correction* at the Berlinale Forum in 2008. He co-produced the debut features *Homeland* by Syllas Tzoumerkas (Venice International Film Critics' Week, 2010), and *Amnesty* by Bujar Alimani (Berlinale Forum, 2011). In 2013 he directed his 3<sup>rd</sup> feature film *The Daughter* (Berlinale Forum and TIFF). In 2016 his latest film *The Last Resort* (co-directed with Davide Del Degan) made its world premiere at Cannes (official selection).



## **Marko Brdar** - Slovenia

**cinematographer**

Marko was born in Ljubljana, Slovenia. He majored in Philosophy in Ljubljana and in Film Cinematography at the Academy of Dramatic Arts in Zagreb. He is a member of the Slovene Society of Cinematographers (ZFS) and of the European Film Academy. The films he lensed have been shown in numerous film festivals around the world and have won several awards and recognitions (Cannes, Venice, Rotterdam, etc.).



## **Didar Domehri** - France

**producer**

Didar Domehri is a French producer, former Head of international sales company Films Distribution. She founded the production company Maneki Films and the label Full House in 2009. She has produced 9 films including, *Bang Gang* by Eva Husson, *Paulina* by Santiago Mitre, *Return to Itaca* by Laurent Cantet. She has been a producer trainer for Cannes Critics' Week NEXT STEP programme, TorinoFilmLab and a member of the selection committee for the Cinéfondation Residence. She is expert and group leader for EAVE and member of the selection committee of Aquitaine Film Fund and CNC Aide aux Cinémas du Monde.





## **Giacomo Durzi - Italy**

**scriptwriter & story editor**

Giacomo Durzi has mostly been working as a scriptwriter for several production companies and for television networks (Rai, Mediaset, Sky). As an editorial consultant he has worked for Fox International Channels Italy and for Endemol and Tandem Communications.

As a director he directed several documentaries. Currently he is working as a story editor for Sky Italy, consulting on the development of the original productions. He teaches screenwriting at Scuola Holden and other film schools and works as a script consultant for different film training programmes like Biennale College – Cinema and TorinoFilmLab.



## **Isabelle Fauvel - France**

**development advisor & story editor**

After gathering experience as a producer, Isabelle created Initiative Film in 1993, a company dedicated to film development. She is the key partner of professionals to whom she provides advice on their projects during the whole development process. She gives lectures in forefront events (Thessaloniki, Sofia, Namur, Doha), works as a consultant for the MFI and ACE programmes and collaborates with film schools (Sorbonne, FAMU, KASK, etc.). She also facilitates book adaptations with Shoot the Book! in Cannes, Los Angeles and Toronto, and scouts talents for the Jerusalem Film Lab. Isabelle co-ideated TorinoFilmLab's AdaptLab programme.



## **Antoine Le Bos - France**

**scriptwriter & story editor**

Antoine was coming from a previous life in sailing and philosophy when he graduated from CEEA in Paris. He first directed short films and on-stage experiments, before signing or co-signing around 25 feature scripts for independent filmmakers. He won the Gan Foundation Prize as a writer in 2005, created Le Groupe Ouest in Brittany in 2006, which has become n°1 place in France for coaching writers. With LGO, he created the Cross Channel Film Lab, and more recently launched LIM, European development platform for low budget features. Since 2016, he works as an advisor and tutor in India for NFDC. He has collaborated with TorinoFilmLab since 2007.



## **Pierre-Emmanuel Mouthuy - Belgium**

**lawyer**

Founder of Mouthuy Avocats – a Brussels-based leading law firm in the entertainment industry – he has been involved in more than 150 cinematographic and television feature film productions or co-productions, out of which several have been presented at the most prestigious film festivals (Cannes, Berlin, Venice, Toronto).

# Tutors / Trainers / Talent Advisors



## **Mathias Noschis** - Finland

**film marketing strategist**

Mathias is a film marketing strategist with extensive experience in PR, advertising and branding. He is the founder of Alphapanda, an agency specialised in the implementation of promotional campaigns, viral marketing activities, crowd-funding campaigns and buzz monitoring projects for independent and Hollywood films. Its client list includes EuroVoD, 20<sup>th</sup> Century Fox, Warner Bros. and many European production companies. Mathias is also an expert for Creative Europe MEDIA in Brussels and a film marketing tutor for workshops.



## **Ewa Puszczyńska** - Poland

**producer**

Ewa Puszczyńska was born and raised in Łódź. Since 1995 she has been working for Opus Film as producer and Head of Development. She is also developing and producing films through her own company Extreme Emotions. She was a speaker at the Film School in Łódź and Andrzej Wajda Film School in Warsaw, is a tutor for MAIA and SOFA workshops. She recently joined TorinoFilmLab's Script&Pitch team. She is a member of PFA, EFA board member. She produced *Ida* by Pawel Pawlikowski, and is now developing Pawlikowski's new film *Cold War* and financing Jack Faber's *AA* through Extreme Emotions.



## **Răzvan Rădulescu** - Romania

**scriptwriter & film director**

Razvan Radulescu is a Romanian scriptwriter, novel writer and film director. 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 two novels. As a scriptwriter, he has collaborated with numerous directors such as Cristi Puiu (*Stuff and Dough*, *The Death of Mr. Lazarescu*), Radu Muntean (*The Paper Will Be Blue*, *Tuesday After Christmas*), Cristian Mungiu (*4 Months, 3 Weeks, 2 Days*) and Calin Netzer (*Child's Pose*).



## **Niko Remus** - Germany

**post-production supervisor**

Niko Remus worked in film editing and is now a freelance post-production supervisor and consultant, mostly for international projects (fiction and documentary). His latest projects include *Honey (Bal)* by Semih Kaplanoglu, *Hannah Arendt* by Margarethe von Trotta, *Only Lovers Left Alive* by Jim Jarmusch, *A Pigeon Sat on a Branch Reflecting on Existence* by Roy Andersson and *55 Steps* by Bille August. He also works as a content manager at the EP2C workshop, as a trainer at TorinoFilmLab, Berlinale Talents, Rotterdam Lab and gives lectures at film schools.



## **Valeria Richter** - Denmark

**creative producer & writer**

Valeria is currently Head of Studies/tutor for TorinoFilmLab's Audience Design, which started in 2011. She participated in establishing TFL and FrameWork in 2008, for which she also became Head of Studies until 2013. She has worked for several of the TFL programmes: setting up training for story editors, the Writers' Room (Head of Studies) and AdaptLab (cross media training & hosting partner 2013). Valeria edited the TFL publication *Insights*.



## **Franz Rodenkirchen** - Germany

**story editor**

Franz is a Berlin-based, internationally working script consultant and tutor. Apart from individual script consultations, he works with TorinoFilmLab's Script&Pitch and FrameWork, the Script Station of Berlinale Talents, CineLink Sarajevo, SEAFIC, dffb Berlin, among others. With Françoise von Roy he runs Script Circle, a bi-monthly script development workshop in Berlin. In the past 18 years, he has worked on many independent film projects from all over the world.



## **Katriel Schory** - Israel

**producer & executive director of the Israeli Film Fund**

Katriel studied at the NYU Film School. In 1973 he joined Kastel Films – at that time the leading production house in Israel – as Head of Productions. In 1983 he was the Associate Producer and Line Producer of the award-winning feature film *Beyond the Walls*. In 1984 he formed BELFILMS LTD and produced over 200 films including award winning feature films, documentaries, TV dramas and international co-productions. In 1999 he accepted the position of Executive Director of the Israel Film Fund, which supports, encourages and promotes Israeli feature films.



## **Joanna Solecka** - Poland

**film marketing strategist**

Joanna Solecka is a marketing strategist and collaborates as a trainer in Audience Design at TFL, and works as creative producer for shorts and documentaries. She works for Alphapanda, a film marketing agency based in London, Berlin and Warsaw, where she handles the Eastern European market. Before joining Alphapanda, Joanna worked for 12 years as the Head of PR, Festivals and Sales at Wajda Studio and Wajda School in Warsaw. She was in charge of two Oscar campaigns: *Rabbit à la Berlin* (Oscar 2009 nominee) and *Joanna* (Oscar 2015 nominee).

# Tutors / Trainers / Talent Advisors



## Ada Solomon - Romania

producer

Since setting up Hi Film, Ada Solomon has produced films presented and awarded in the most prestigious festivals such as the Berlinale, Cannes, Venice and Sundance. Her latest achievement is the Silver Bear for Best Director for *Aferim!* by Radu Jude. She has co-produced with numerous European countries and has released her films in over 40 territories. She has served as a line producer for foreign international projects such as Franco Zeffirelli's *Callas Forever* and Maren Ade's *Toni Erdmann*.



## Eva Svenstedt Ward - Sweden

story editor

Eva studied production at National Theatre School of Canada, scriptwriting at Binger and has an MSc from INSEAD, France. Fiction producer for Swedish Television from 1993, she moved to development in 2000, becoming Head of Development in 2004. Among the myriad projects, she script-edited Stieg Larsson's *Millenium Trilogy* for SVT. Eva was Creative Producer at Swedish Film on children series *The Roofers* and recently Executive Script Editor on *Yellow Bird*'s 6 feature film adaptations of Liza Marklund's books. Eva is a tutor, editor and story/script consultant.



## Stefano Tealdi - Italy

producer & director

Born in South Africa, he graduated in Architecture. He established Stefilm in 1985 where he develops, produces and directs documentary features and series, including *Citizen Berlusconi*, *Vinylmania* (IFFR 2012), *Char, No Man's Island* (Berlinale Forum 2013), *The Queen of Silence* (best doc at Krakow FF 2015); *In the Belly of the City* (doc series). EAVE graduate and Documentary in Europe chairman, he tutors for Biennale College – Cinema, EDN, Esodoc, Med Film Factory, Marché du Film, Scuola Holden, Festival des 3 Continents – Produire au Sud, Zelig Film School.



## Lena Thiele - Germany

creative director

Creative Director Lena Thiele designs and produces digital media formats in the fields of film, games and transmedia since 2003. In 2012 she joined Miiqo Studios, where she focuses on creating meaningful experiences through innovation in storytelling, technology and design. Her production *netwars/Out of CTRL* webseries received numerous awards like the SXSW Innovation Award or Grimme Online Award. In addition she works as trainer and consultant for the international media industry.



## **Gino Ventriglia - Italy**

**story editor**

Gino is based in Rome: he works as a screenwriter and story consultant for films and TV series. He also works as a tutor for TorinoFilmLab, as well as for other international development programmes (Jerusalem Film Lab, Bridging the Dragon, Biennale College – Cinema). He teaches drama writing at Centro Sperimentale di Cinematografia, the Italian National School of Cinema, and at Scuola Holden in Turin.



## **Tatiana Vialle - France**

**casting director & acting coach**

Tatiana Vialle is a French casting director, actor's coach and theater director. Since 1991, she has worked on more than 60 feature films as a casting director. She has always had a taste for directing actors and began work as an actor's coach in 2007. Since 2007, she also teaches at the actors workshop for Emergence's programme. In 2010 she adapted and directed *A woman in Berlin* for the Théâtre du Rond-Point, in Paris. She is the President of the French casting director's association, ARDA.



## **Marietta von Hausswolff von Baumgarten - Sweden**

**scriptwriter & story editor**

Marietta is Head of MotherofSons (MOS), development/production company for film and TV. Script advisor with TorinoFilmLab since 2007. Script consultant (Hezaya, Biennale College – Cinema, Bridging the Dragon, Feature Expanded, LUX; Binger, Boost Rotterdam, B3). She worked with filmmakers from over 45 countries in Russia, Qatar, China, etc. Screenwriter for film (*Call Girl*, FIPRESCI Award in Toronto) and TV (presently series with *Yellow Bird*). Member of the Swedish Drama Union, European Film Academy. Minister of Persuasion for the Kingdoms of Elgaland-Vargaland (KREV). She is represented by Salomonsson Agency.



## **Anita Voorham - Netherlands**

**story editor**

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

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# CALLS FOR APPLICATIONS

FOR WRITERS, DIRECTORS AND PRODUCERS



BY LE GROUPE OUEST

**European development  
programme for limited  
budget feature films**

Deadline for applications:  
14 December 2016

Content & application form on:  
[www.legroupeouest.com/lim](http://www.legroupeouest.com/lim)

For more infos:  
[lim@legroupeouest.com](mailto:lim@legroupeouest.com)



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d'auteurs francophones  
de long-métrage**

Date limite de dépôt :  
7 décembre 2016

Modalités d'inscription sur :  
[www.legroupeouest.com/selection-annuelle](http://www.legroupeouest.com/selection-annuelle)

Plus d'infos :  
[contact@legroupeouest.com](mailto:contact@legroupeouest.com)

Le Groupe Ouest, European Film Lab, is a key partner of TorinoFilmLab since 2008, and has been coaching over 500 writers and writer-directors in residency in Brittany in the last 10 years, among which in « Groupe Ouest Annual Selection »:

Houda Benyamina & Romain Compingt | DIVINES, Golden Camera — Cannes 2016

Ralitz Petrova | GODLESS, Golden Leopard — Locarno 2016

Sabrina B.Karine & Alice Vial | LES INNOCENTES, standing ovation — Sundance 2016

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# re-act

REGIONAL AUDIOVISUAL  
COOPERATION AND TRAINING

**RE-ACT** is an initiative set up by Croatian Audiovisual Centre, Friuli Venezia Giulia Audiovisual Fund and Slovenian Film Centre in collaboration with TorinoFilmLab aimed in developing new audiovisual projects and fostering international co-productions. It is designed for filmmakers and producers who wish to foster closer ties within Croatia, Friuli Venezia Giulia (IT) and Slovenia.

## **RE-ACT Co-Development Funding Scheme**

A development funding scheme that will support maximum 6 projects with a minimum financial support of 10.000 Euros per project per year.

*Deadline for applications: November 2017*

## **RE-ACT Workshop**

A development workshop taking place alongside Torino Film Lab SeriesLab Programme in 2017.

*Deadline for applications: December 2016*

[www.filmreact.eu](http://www.filmreact.eu)



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