

Sp

book of projects 2011

Script&Pitch
Programme

TorinoFilmLab

TorinoFilmLab is growing fast, entering new partnerships, starting new programs, adding awards. This would not have been possible without the continuous support of the Piemonte Region, the Italian Ministry of Culture and the City of Torino. When moving from firm roots, adding new initiatives becomes a pleasure.

Among the 15 projects awarded in the past 3 TFL editions, 10 have already gone into production, and 5 were launched at major festivals worldwide. Let us congratulate Paz Fábrega for *Agua Fria de Mar* - Tiger Award - Rotterdam Int. Film Festival 2010, Michelangelo Frammartino for *Le quattro volte* - Europa Cinemas Label for Best European Film - Cannes Quinzaine des Réalisateurs 2010, Aditya Assarat for *Hi-So* and Hugo Vieira da Silva for *Swans* - Forum section, Berlinale 2010, and Hagar Ben Asher for *The Slut* - Cannes Semaine de la Critique 2011. We look forward to see the 5 films currently in production or post production: *Postcards from the Zoo* by Edwin, *Wolf* by Bogdan Mustata, *Khorramshahr* by Massoud Bakhshi, *Leones* by Jazmin López, *Feed me with your words* by Martin Turk and *Bait* by Aida Begic; and we are very pleased that *I'm going to change my name* by Maria Saakyan and *Sette Opere di Misericordia* by Gianluca and Massimiliano De Serio - in competition at the Locarno International Film Festival 2011, have started their journeys. All newly finished films are presented in a special TFL-section at the Torino Film Festival.

This year we welcome a new award for the development of one of the Script&Pitch projects: The ARTE International Relations prize of € 6.000, joining the TFL Development Awards, TFL Production Awards and the TFL Audience Award. All of these great results are not possible without the passion and dedication of many people. In particular, the members of the TorinoFilmLab Advisory Board who were also an excellent TFL Jury for 3 years. They will continue to be a part of the board as a new Jury steps in this year. Alesia, Chinlin, Ido, Jovan, Marten, Steve, Violeta: Grazie!

Alberto Barbera
Chairman of the Advisory Board and Jury

What is so special about a Lab, what makes it so exciting, and what does it take to make a Lab successful?

At TFL we try to look at it this way: bringing filmmakers together, without turning their voices into one; trying things out with the ambition of "making it right", without the pressure of wanting immediate results; creating a path for the projects, one that can lead from development to production, by offering a series of possibilities, not imposing choices. To be able to do this, we have, year after year, involved more and more people in our process, and today TorinoFilmLab brings together writers, directors, story editors, producers, sales agents, transmedia creators and audience designers. This last term may seem one of the many ways to try and describe audience engagement or community management. But the idea of designing an audience is a call to action, rather than working with what is already there. It implies creative choices, to be made step by step during the development process, and imagination. This year, we are trying for the first time to bring audience designers close to the writers in an early development stage, to start a dialogue. Is it the right direction? We hope so; in any case we are offering a safe space to experiment.

Something else that a Lab must do, in our opinion, is offer time. We are already running, since 2005, one of the longest script development workshops: Script&Pitch (3 weeks, 2 online sessions, 1 Alumni meeting). This year we added a Writer's Room, dedicated to developing one preselected transmedia project in a group. Again, we are offering, hopefully, the best conditions to develop a process, as Research & Development labs do in the scientific world. But we always need feedback, thank you!

Finally, we need to keep track of what we have helped accomplish, and this is why a whole section of our publication *Insights*, now presenting the 3rd volume, is dedicated to *Le quattro volte* by Michelangelo Frammartino. The merit goes to him, his team and his producers...but we can share the party!

Savina Neirotti, Director
Franz Rodenkirchen, Head of Selection



internet media
partner



Script&Pitch Workshops

Welcome to Script&Pitch Workshops, a part of TorinoFilmLab Training.

2011 marked a year with two big additions for Script&Pitch. We introduced our new transmedia workshop, the Writer's Room, with Gino Ventriglia as the main tutor and in partnership with Power to the Pixel. It has been a very fruitful experience to include a new format alongside the existing script development groups, creating inspiring synergies between the different approaches. In the Writer's Room, one transmedia project has been developed in an international group dynamic with Adam Sigel as the main guest tutor, following the group through all 3 workshops and on skype in-between. This year's project is authored by Michel Reilhac, Head of Cinema at ARTE France, and you will hear much more about this group-work-in-process format at the special event at Cineporto on November 27th where the team will present themselves and their experience, being our pioneers in this new field.

Here you will also be introduced to our second addition this year, our four Audience Designers, who will present themselves and the ideas behind introducing audience strategies during the script development phase. They joined us at the 2nd workshop in Brittany (hosted by our partner Le Groupe Ouest) and have worked intensely in collaboration with their groups, their tutors and the story editor trainees - and you will meet them at the pitch presentations of the projects as well. We are excited to hear what your feedback will be! There is no doubt in our minds that early audience awareness and audience engagement is a concept that is here to stay; the roads towards reaching and communicating with possible audiences multiply and diversify rapidly these years and we need to explore them from every angle.

This year marks the 6th edition of Script&Pitch that by now has consolidated its presence in the panorama

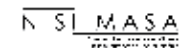
of European and International training institutions. We continue our aim to nurture talents and accompany them throughout their journey of development towards the realization and production of their films. Being the first step on a long road, the program allows up to 6 of the participating projects (with 1st or 2nd time directors attached) to be granted a Development Award, which offers them another year at TFL with access to the FrameWork programme, gaining them a chance to add further tailored inspiration and expertise to their projects' journeys towards realization with 2 intense workshops and an opportunity to win a Production Award.

Finally we wish to thank and properly introduce our new partner, BoostHbg and Film i Skåne, who hosted this year's 1st workshop in Helsingborg. BoostHbg is a pioneering program based in southern Sweden and our new partnership resulted in an amazing opening of this year's workshop-cycle, seamlessly integrating our activities with their simultaneous cross-media-workshop, sharing experience, approaches, and supporting valuable international networking. We are therefore very happy to be able to officially confirm our continued collaboration for 2012.

A thank you also to our staff, tutors and faithful guests who continue to keep Script&Pitch on its toes and keep holding us to our goal to advance, broaden and sharpen the professional storytelling skills of everyone involved.

We wish you – our professional audience – great enjoyment from reading about this year's projects on the following pages, and hope that you will let the stories inspire you to meet their writers, directors, producers, story editors, audience designers and our transmedia creators, and to share in their and our passion for storytelling.

*On behalf of the TFL Script&Pitch team,
Olga Lamontanara & Valeria Richter*



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Tutors

Antoine Le Bos - France

scriptwriter & story editor



Antoine Le Bos is a French screenwriter and script-consultant, with more than 25 feature scripts delivered under contract as a writer or co-writer, and the experience of over a hundred feature projects followed as a consultant.

After a first life as a sailor and an interrupted Phd in Philosophy at the Sorbonne, he graduated from the CEEA in Paris (the French Conservatoire for Filmwriting) in 1996. After directing short films and on-stage experiments - theater, contemporary opera in Paris and Prague, he co-created the 3D animation series *Ratz*, shown in more than 20 countries, and created the *ciné-écritures* workshops in Paris in 2002. Soon he discovered a deep taste for dramaturgy. He then worked as a consultant for the Moulin d'Andé (CECI, France), tutoring their 2005, 2006 and 2007 rewriting sessions, as well as European short Pitch 2007 to 2010 sessions, and teaches screenwriting at Brest University. He won the Gan Foundation Prize as a writer in 2005, and works with among others the Afghani director and Prix Goncourt winner Atiq Rahimi.

Since 2007, he is Artistic Director of Le Groupe Ouest, European center for film creation in Brittany (France), and he recently co-created the Cross Channel Film Lab between France and Great Britain. He's been a tutor for Script&Pitch since 2007, as well as for Interchange since 2009.

Franz Rodenkirchen - Germany

story editor



Franz is working internationally as script consultant and tutor.

He is Head of Selection for TorinoFilmLab. As script advisor he regularly works for the Binger FilmLab, Amsterdam, where he also teaches his 'A la carte'- workshop "Script Editing – Six days of practice". He is also a tutor at TorinoFilmLab/Script&Pitch workshops; CineLink, the co-production market of the Sarajevo Film Festival, and the Berlinale Talent Campus, Berlin.

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

Franz has been working on mostly international film projects for more than 10 years, predominantly with writer-directors.

**Marietta von Hauswolff
von Baumgarten** - Sweden

scriptwriter & story editor



Script consultant and screenwriter connected to Binger FilmLab, TorinoFilmLab and various independent film companies (like: SvenskFilmindustri (SF), HeppFilm /Drakfilm, Most Film, Buena Vista, Third Man Film, Memphis, Yellow Bird), as well as international institutes (such as the Swedish Film Institute, Balkan Film Fund, Talent Campus Sarajevo and Berlinale, Rutger Hauer Masterclass, Irish Film Board, Filmpool Nord).

Head of MotherofSons (MOS), development/film production company based in Stockholm. Background/related areas are: journalism, publishing, art and music, production, theatre and drama television (as writer, script editor and as commissioning editor). Marietta is also working as screenwriter for short and feature films within this company. Marietta received Film Directing/Acting/Writing training at NYU's Tisch School of the Arts, N.Y.C. and the New School, N.Y.C. and she completed her Cinema Studies in Stockholm. Part of the European development network since 1994 (North by Northwest, Sources, Pilots, Arista, etc.).

She is a member of the Swedish Drama Union since 1997 and citizen of the NSK State since 1999. Presently in development with *KREV?! - a transmedia/feature film project - at Power to the Pixel 2010*, as she is the Minister of Persuasion for the state of the Kingdoms of Elgaland-Vargaland (KREV) since 1996.

Anita Voorham - Netherlands

story editor



Based in Amsterdam, the Netherlands, Anita has worked as a script editor and a producer on several comedy and drama series for independent production companies between 1995 and 2005.

She currently works as a script editor for the Dutch public broadcast company NTR, and as a script advisor for TorinoFilmLab, the Binger FilmLab, as well as several independent producers, both nationally and internationally. She is also part of the selection committee for CineMart and an advisor to the Dutch Film Fund. Her projects for NTR range from art-house films to family oriented projects. For NTR, Anita is particularly involved in developing 50-minute single plays with up and coming filmmakers, a project partly funded by the Dutch Filmfund, the Dutch Mediafund and public broadcasters. These single plays have proven to be a successful springboard for young directors to their first feature.

As a writer, Anita worked for the popular, award-winning drama series *Gooische Vrouwen*, which has sold to many countries including the UK, France and Germany.

Scouting

Matthieu Darras - France



Founder of NISI MASA, the European network of young cinema, Matthieu Darras has initiated dozens of international workshops related to scriptwriting, filmmaking, and film criticism since 2001. NISI MASA notably organises European Short Pitch, a coproduction forum for short film projects.

Matthieu Darras has been writing for the French film magazine *Positif* since 1999 and was regularly a member of Cannes Critics' Week selection committee from 2005 to 2011. He was artistic co-director of Alba Film Festival, Italy in 2008 and 2009, and artistic director of the IFF Bratislava, Slovakia in 2009 and 2010.

Besides his activities for the TorinoFilmLab, he scouts projects for the Jerusalem International Film Lab and works as delegate (in charge of Central & Eastern Europe) for the San Sebastian Film Festival.



Script&Pitch
Projects



Sp

Rey Niles Atallah

Chile / USA

intention

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

In *Rey*, the spectator is invited to construct their own narrative from these bits and pieces. As if a chest of buried film had been discovered in the soil of Patagonia, this ambiguous realm of forgotten dreams is unearthed before our eyes. We are witness to these ghostly sounds and images, the decaying memories of another era. And like a fading memory they remain a chimera to this day, a king and a kingdom that exist only in dreams.

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

synopsis

1860, Southern border of the "civilized" world. A French lawyer crosses the frontier of Chile into Araucania, a region inhabited by Mapuche tribes who have successfully defended their land from European invasion for over 300 years. This Frenchman, Orllie-Antoine, has a pacific proposition for the native leaders: he will establish a kingdom, become their king, and help them defend it from the threat of Chilean occupation.

Rather than attempting to recreate a chronicle of the exploits of this extraordinary historical figure, *Rey* builds a multi-faceted inner portrait of this man: from dreams to imagination, from ambition to reality, from vision to delusion. Hallucinatory, surreal, unique, *Rey* has the spectator navigate into different currents of phantasmagorical images and sounds, provoking reflections on history and the vulnerability of memory. Ultimately, the viewer is invited to create their own version of the story.

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production status
script & project development

total production budget
€ 380.000

total production budget
€ 280.000



Niles Atallah

Niles Atallah is a filmmaker and video artist who lives and works in Santiago, Chile. Born in California in 1978, he is a dual citizen of both Chile and the U.S. He has a B.A. in Art from the University of California at Santa Cruz. He works as a writer and director in feature film, documentaries, music videos, video art work, installations and short films. He also works as a director of photography and created Diluvio, a film production company in Chile.

His first feature *Lucía* premiered at the San Sebastián International Film Festival, Zabaltegi New Directors in Spain, in 2010.

Lucía was awarded the FIPRESCI International Critics Prize, Prix Découverte de la Critique Française and Prix Spécial du Jury at the Rencontres Cinémas d'Amérique de Toulouse in France and Best Director at the Valdivia International Film Festival in Chile. *Rey* will be his second feature film. The project has received development funds from the Hubert Bals Fund and the Script Fund from the Amiens International Film Festival. Niles is developing the project at the TorinoFilmLab and Binger in Amsterdam.

Sp

Fingertips

Sergio Basso

Italy

intention

I have lived in China for several years. In 1995, on a bus in Beijing, after sunset, there was no light onboard. A teenager had given his 6-year-old brother his first Chinese dictionary. The child wanted to start to read so badly, but it was too dark. So the elder brother conjured up a torch out of his pocket, embraced the child, and started teaching him how to read. That was the first glimmer of the story: two brothers, in China. Then I realized that one of them had to be a Westerner. Because these days West and East are coming head to head. Just like two brothers: they hate each other, they need each other, they are learning to know each other. I'd like my movie audience to experience a crazy melting pot full of energy, enthusiasm, young people, from all corners of the world – Russian fiddlers, Afro-American jazz-players, Dadaist choreographers and Bauhaus designers, with a will to build a new future and a wit unknown today in the Old Continent. Shanghai in the '30s was just that: not a dolled-up town, but a disheveled metropolis. The story is set in the Thirties, but it feels like we are speaking about today's brain-drain out of Europe and into Asia and the mounting unrest among European youth. Huge thanks to those who helped me build this story: Serena Brugnolo and Marianna Cappi. Discover more at www.teatraz.org/fingertips

Destiny is like the
postman: it always
knocks twice.

synopsis

We are two brothers. I'm Mario. I am the older one, I was born in Naples in 1903. My father is a colonel in the Italian army, who has been assigned to China. European countries had garrisons over there before WW2. Fu is my younger brother. He's half-Chinese: Mummy had an affair with a Chinese man. We were separated during childhood. I can honestly admit that I hate Fu. He destroyed my life.

I'm Fu. After twenty years, Mario has become a sensational pianist and a compulsive gambler, utterly indifferent to politics. His music seems to come from the future. Everybody thinks that I am a nightclub owner in Shanghai, but it's a cover: I am a Communist activist. I like the thought of a future, and feel that Communism is the kind of future I mean. I have rescued Mario from prison, got him to quit gambling, given him a new job: he now plays in my nightclub. Don't think I did it out of familial affection. My interest is political. I am using him, but he hasn't realized.

Shanghai is about to be invaded by the Japanese. We still hate each other. Together, we are fighting to create a multi-cultural orchestra against apartheid. WW2 is looming. Who knows if we will learn how to love each other. Welcome to China, 1937.

Childhood, family, war. A film about brotherhood and betrayal.

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co-producer

Luo Qing (Idealink Cultural Investment, China)

production status
in development; looking for international co-production partners. We have a strong show of interest from a Chinese film company to come on board. We are applying for development funds from the Italian Board of culture and its MEDIA development fund. The project will also be presented at the Cannes 2012 "Producers on the move" event. The project has been selected and it is under development at At lier du Cin ma Europ en (ACE).

total production budget
  3.500.000

current financial need
  3.500.000



Sergio Basso

Sergio Basso has been living, travelling, writing and filming around China since 1996. He was Gianni Amelio's assistant director on his film in China, *The Missing Star* (2005). Since then he has directed several fictional shorts and feature-length documentaries screened and awarded prizes in festivals such as Locarno, Nyon, Annecy, Torino, Beijing, San Francisco, the Italian Golden Globe. His documentary activity has led him to work for UN, Il Corriere della Sera, Oxford University, Nokia, DeAgostini and Skira, and receive several scholarships, such as Movin'Up Scholarship for Young Italian Artists and the Solinas Prize. He graduated in Film Directing at Centro Sperimentale di Cinematografia, Rome (2006); in Theatre Directing at Jurij Alschitz and GITIS-Moscow Theatre School (2002); in Oriental Languages at Venice University (1999). He taught at the Palermo branch of the Centro Sperimentale di Cinematografia. More recently he has devoted himself to developing cross-media platforms with Il Corriere della Sera and experimented in animation as well. *Fingertips* will be his second feature film, after *Elementary Love*, currently in pre-production.



photo by Jonathan Juursema

Spiral

Hana Geissendorfer

United Kingdom / Germany

intention

Spiral is a psychological drama about the need to feel needed, making wrong decisions in order to please other people and the fear of not being liked and accepted.

I want to convey the sense of guilt that comes with believing that you are never good enough. I want to grasp the feelings of helplessness and loneliness when you are unable to emotionally separate yourself from someone else. And I want to explore the consequences of taking on responsibility for other people's happiness.

I am fascinated by both the effect one person can have on another without even realizing it, and the often detrimental effect a person can have on themselves, whilst believing the harm is brought on by someone else. It is my aim to take the viewer through these different states of mind; making them experience the turmoil with the protagonist Agnes, who can't seem to face being honest with herself.

The story unfolds within the arena of competitive ice-skating. A world in which a lot can hide behind beautiful performances and frozen smiles. The film will be set to a cold visual backdrop. Winter in a small town; frozen lakes, icy roads and a thin layer of snow covering things up.

If you define
yourself through
other people - who
are you?

synopsis

All Agnes (15) wants is to win the Figure Skating Championships. At least, that's what she thinks she wants. Agnes is on autopilot: ice-skating, schoolwork, ice-skating, church and ice-skating competitions. Her parents are proud of Agnes and Agnes likes to make them happy.

Then Frankie (15) comes along, the new girl in Agnes' training squad. Despite Frankie being her rival on the ice, Agnes is fascinated by her and does all she can to befriend her, even if Frankie's behavior is sometimes dangerously volatile. Because Agnes has never had a close friend; especially not one like Frankie.

As Agnes breaks free from her engrained routine she can't seem to get enough of Frankie's approval. This also transfers to Chris, Frankie's older brother, when Agnes realizes just how close he and Frankie really are- perhaps a bit too close.

But the harder Agnes tries to please, the more worryingly lost she becomes in her friendship to Frankie, losing control over her own emotions, desires and boundaries.

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production notes

director
Hana Geissendorfer

production status
seeking production



Hana Geissendorfer

Hana was born in London in 1984 and was raised in Greece and England, graduating with a BSc 1st class degree in Economics from Bristol University. After this she undertook an MFA in Film Directing at the International Film School of Paris (EICAR), where she wrote and directed her first two short films *Play Time* and *Marion*. Both shorts were screened at international festivals, with *Play Time* winning Best Youth Short at the Berlin Interfilm Festival.

After leaving EICAR Hana moved to Germany where she worked as 1st and 2nd Assistant Director on films and TV series. She also made another short, *Hermann*, funded by the Film Commission North Rhine-Westphalia. *Hermann* won Best Live Action at the Palm Springs International Shortfest and the Audience Award at Rushes Soho Shorts Festival, as well as being screened at multiple international festivals.

Hana was selected for the Berlinale Talent Campus 2011 and is currently part of the story line team for a weekly German TV series. She is living in London where she is developing her feature project.

Sp

Barzagh

Saodat Ismailova

Uzbekistan

intention

In 1999, my aunt Lutfia came from the southern village and died in my hands. It was my first experience of death so close.

Barzagh is an intimate story of my family that can be applied to wider thoughts about one's homeland, identity or final destination on this earth. The journey across more than one thousand kilometers through all Central Asian landscapes will give me a chance to explore and document traces of my own past, while trying to comprehend the borderlines of its unknown future.

The subject of death has always been one of the most intriguing subjects for me. Responsibility for one's personal deeds, communal tasks and the idea of self-annihilation based on Islamic understanding of afterlife is a driving force of the project, which creates a rich environment to bring my characters to life.

Barzagh pretends to embrace and travel along the land that once was known as Turkistan, right before the Soviet period.

Barzagh is a story about human relation to its roots and nature.

Two women, a driver
and a dead body
embark on a journey
in search of a final
burial ground across
the Central Asian
landscape.

synopsis

Three women, two alive – Tursun and Nigora, and one dead – Lutfia, are driven by Ravshan, lost for three days and three nights along roads, cities, wastelands, steppes and mountains. The three are in a hope to deliver Lutfia's body to her burial ground - a remote village where her husband awaits.

The trip unfolds as a discovery of the last wish of Lutfia, while her sister, Tursun, gradually realizes that she is going against the ultimate will of the deceased. At the same time Tursun witnesses a strange bound that happens on the road between Nigora and Ravshan, which becomes another test for Tursun.

Barzagh is "a cold sleep" between death and resurrection, where the dead awakes and the living dies. The journey becomes a trial not only for Lutfia, but rather for the three living souls that are imprisoned in a car that takes them further and further to a destination that slowly disappears.

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production status
in development,
seeking co-producers

total production budget
€ 400.000

current financial need
€ 360.000



Saodat Ismailova

Saodat Ismailova was born in Tashkent, Uzbekistan, and graduated from Tashkent State Art Institute, Cinema Department.

In 2002 she went to Fabrica, Research and communication centre for residency, Italy. In 2005 she was invited as an artist in residence by DAAD program, Berlin.

Saodat made several short films, documentaries screened at international film festivals, an award winning documentary *Aral: Fishing in an Invisible Sea*.

In 2008 she put together production company MAP that is dedicated to development of young Central Asian Cinema.

Currently she is in pre-production of her first feature film *40 Days of Silence* supported by international film funds and developing her second feature film *Barzagh*.



Sp

War

Simon Jaquemet
Switzerland

intention

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

I experienced this only once in my adult life when I was attacked on the street and got into a fight. Nobody got seriously injured but I was struck on how natural it felt, how seductive it is to be in fighting-mode, to be at war, to be outside of all the boundaries.

The pressure on teenagers is high. They are flooded with images of how to behave and how to look, while there is little room for rebellion and unorganized activity.

Current youth riots in western Europe fascinate me. Even in Zürich there was a series of violent riots this fall, which started after the police raided an illegal party. These riots have nothing to do with political ideals anymore but more with a diffuse desolation and emptiness among young people that is hard to explain.

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

In a society that
destroyed adventure,
what else is left
than destroying
that society?

synopsis

Matteo is fifteen. It is summer. He is furious when he is brought to a remote farm in the mountains for a correctional stay. Four months in solitude. But on arrival three hostile teenagers attack him and lock him into a dog cage.

The farmer, supposed to look after the kids, has lost control. Anton, an unpredictably aggressive boy, is now in charge. He has given shelter to two more troubled, angry teenagers: Dion, an Albanian boy and Aline, a girl with a shaved head who acts like the boys. The farm is their perfect hideout.

At first Matteo is treated like a dog. Gradually he earns the group's respect and joins them on their missions: they drive down to the city. Playful, feverish nights full of violence and destruction. Their war. Revenge against grown-ups - against everything.

Matteo gets stronger, learns to fight and falls in love with Aline. When they go on a spree in the red light district an unexpected encounter lets their game get out of hand and their teenage paradise is put in danger.

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original title
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production status
in development



Simon Jaquemet

Simon Jaquemet was born in 1978. He grew up on a farm near Basel in Switzerland. He studied film directing at the Zurich University of the Arts.

Simon wrote and directed his diploma short film *The Fortress (Die Burg)* and two more shorts: *Block* and *Laura's Party*, which participated in more than 30 international Festivals.

He also specialised in directing music videos which won several national awards including «most aired video of the year» and the Edi Swiss Commercials award. He worked as a cinematographer for video artists like Elodie Pong, Knowbotic Research and David Lamelas.

Simon is currently developing the script for his first feature film *War*, which got development funding from the Swiss Federal Office of Culture and the Film Foundation of the City of Zurich.

Sp

Le Vent des Ombres

Christelle Lheureux

France

intention

A funny and melancholic film where we experience the mourning of a love story, the birth of another one and the fragile limits between reality and imagination. The characters explore their relation with time and what it could mean to be present in this world, here and now. As the world offers itself, we just get fragments of the characters' lives. These atmospheric moments, associated to each other, outline the narration. These fragments play singularly with memory. Theirs, but also ours. We concretely experience how interlaced realities and temporalities affect and reflect the inner troubles of the characters.

The film plays with the spectral power of cinema, where dead people can continue to live in our memory, a memory made visible; where the audience brings a film recording from the past back to life and to the present.

Life, memories of life and life after life flow together. It's a film without nostalgia, where fantasy presences are merrily connected to real and documentary presences. In the same spirit, the film will bring together known actors and local people.

Things are never
only what they seem.

synopsis

At night, in an old Corsican house, Léna, Marco and Anna are playing hide-and-seek with Léna's daughter Myrtille. It's the house of Aurora, who died recently. Marco is her son. Léna is the girlfriend of Tim, her other son, who drowned three years ago in Thailand. Anna is Aurora's sister. They all just arrived to restore the house and sell it. During this game, Léna, not for the first time, meets Tim's ghost.

Bit by bit we discover scenes from the holidays Léna and Tim spent in Thailand's countryside with Thai friends. A shadow theatre show, a visit in a temple, an afternoon at a beach and a night in a bungalow. And we also experience the unreal reunion of Tim and Léna in the house and in a sea cave nearby.

Everybody tries to come to terms with the changes. Marco plans projects that the sale of the house will make possible. In the village Anna meets the fisherman she always loved. Léna and Tim's ghost feel that the time has come to let go.

But then Léna loses her shadow. Climate and time are affected. The house doesn't want to be sold. Myrtille meets a talkative gecko, the husband of Aurora. And a mysterious stone appears in the garden...

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production notes

director
Christelle Lheureux

original title
Le Vent des Ombres

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producer
Valentina Novati
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co-producers
Apichatpong Weerasethakul
Kick the machine, Thailand

production status
in development,
seeking co-production



Christelle Lheureux

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

She made a few films: *La Maladie Blanche* (42', 2011), *A Mischievous Smile Lights Up Her Face* (experimental, 75', 2009), *I Forgot the Title* (51', 2008), *Water Buffalo* (33', 2007), *A Carp Jumps in His Mind* (33', 2005). And 2 shorts in collaboration with Apichatpong Weerasethakul: *Ghost of Asia* (9', 2005), *Second Love in Hong Kong* (30', 2002). Their films were selected in festivals (Torino, Rotterdam, FNC Montreal, Indie Lisboa, Viennale, Valdivia, BAFICI, Nyon, Bilbao, WFFBangkok, FID Marseille...). She was a member of the jury in Belfort and BAFICI.

She teaches cinema at HEAD Geneva where she organize workshops with Apichatpong Weerasethakul, Miguel Gomes, Albert Serra, Raya Martin and others. She is part of French film critic magazine *Independencia.fr*. *Le Vent des Ombres* is her first feature.

Sp

The Field

Jenifer Malmqvist

Sweden

intention

I am intrigued by the self-destructive side of humans hidden in everyday life, in the slow, almost silent violence that we inflict upon Earth and ourselves. It is strange how we refine and blend materials from nature to fit our needs, even though the outcome might destroy us in the end. What is natural from the start might eventually become alien to us.

We are gifted with self-defense mechanisms allowing us to suppress realities we can't deal with. This is survival behavior. I wonder when it is necessary to forget and hide things in order to cope, and when it is crucial that we don't. What happens if we acknowledge the darker side of ourselves, look at it and try to understand what kind of creatures we really are?

It seems to me as if we often get stuck in a conflict of interests between nature, social expectations, the higher good and our own needs. Gloria follows her own drives to survive without caring about the consequences. She acts selfishly and destructively, out of fear of pain. Set against images of a dark and cold landscape that turns mysterious, Gloria hides things she shouldn't hide, but does so since she is only human.

What is hidden
comes to the
surface.

synopsis

In the countryside of southern Sweden lives Gloria, a widow and mother of three. She loves birds, karaoke and betting on horses. Gloria works at a local chemical plant. Since her husband committed suicide she has developed a gambling addiction. She begins to seek comfort in sex with a much younger man from work.

To earn extra money she secretly buries toxic waste in a field near the factory. When she discovers that a new landowner has started to cultivate the soil, she tries to remove the harvest, but the toxicity spreads. Birds and cows die, a man falls into a coma.

When she finds out that her husband had cancer due to the toxic materials from the factory, her grief and guilt emerge and force her to make sacrifices. What is hidden comes to the surface.

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production notes

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Jenifer Malmqvist

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for development:
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producer
China Åhlander

production status
in development,
seeking main producer
and financing

total production budget
€ 1.400.000 – 1.600.000



Jenifer Malmqvist

Jenifer Malmqvist is from the south of Sweden. Following advanced level studies of Sociology, Art History, Philosophy and Music, she fell in love with the art and craft of film making and decided to become a director.

In 2009 she completed a Bachelor's degree of Film Directing at The Polish National Film School in Lodz.

She has written and directed several award winning short films, both documentaries and fictions, which have been described as realism mixed with the absurdism and surrealism of everyday life. *Peace Talk*, *13 Years and 10 Months*, *At The End of The Street* and *Birthday* have been screened around the globe, two of them at The Sundance Film Festival (*Peace Talk* in 2007 and *Birthday* in 2010). From 2010 until present she has been part of Tangram Film.

In 2009 Jenifer was awarded the Bo Widerberg scholarship founded in memory of the famous Swedish film director.

Sp

Factotum Emiliano Minutelli Italy

intention

The bond between a mother and her son is very special, potentially one of the most powerful and complex relationships between two human beings.

It originates from a physical act of creation and, even if deprived from the empirical element, it can still carry a strength that could be somehow seen as metaphysical, spiritual and beyond experience. One could say that it resembles the relationship between a God and his creation.

My intention is to explore this less tangible, less demonstrable and yet strongly present aspect through the story of a woman who rediscovers her love for the son she never met.

In this sense, it is certainly a story of rebirth. A rebirth that wants to celebrate the immortality of the invisible and inevitable thread that keeps mother and son together, no matter what and in what form.

Mother and son.
An immortal bond.

synopsis

Elsa (50) is a single woman with a simple life, a life that unfolds between the walls of a religious institution where she works as a cleaner and those of her small council flat in the melancholy city suburbs of northern Italy.

The quietness of her life is abruptly broken when a young man kills himself leaving a letter behind, "To the mother I never met". Elsa is the mother. At the age of 16 she gave him up for adoption, at birth, as he was the result of an incestuous relationship.

The menacing pressure of the son's foster mother who is desperate to know the content of the letter, the phantom pregnancy of a young novice in the religious institution where Elsa works, and a strange encounter with a man who resembles the dead son, are the events that take Elsa on a journey of the reawakening of her maternal instinct. The initial rejection towards her child turns into distorted obsession, which drives Elsa to believe in his resurrection and the reunion of mother and son.

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production notes

director
Emiliano Minutelli

production status
in development, seeking
production



Emiliano Minutelli

Emiliano Minutelli was born in Italy. After completing a year of Literature at the University of Urbino, he moved to Rome and studied acting.

In 1997 he went to live in London to further his acting experience.

In 2005 he graduated in Film & Broadcast Production at the London Metropolitan University.

He has collaborated on various short films and produced and directed a 30-minute drama: *The Widow's Cry*.

He is currently working on *Factotum* and *L'Ultimo Autunno* (*The Last Autumn*), both of which are feature-length projects.



Sp

His Wing, Indubitable
within Me
Loukianos Moshonas
France / Greece

intention

I want to portray my generation: faced with the realm of this century's past hopes, swaying from one utopia (communism) to another (capitalism), Eastern Europeans seek opportunities, while Westerners seek an Eldorado to taste Soviet ruins. As heirs to a disillusioned era (the '80s), we seem confused and indifferent, if not cynical. History has its way to echo prejudice. Some strive to feel European, but the instinct to belong somewhere prevails: the past resists alienation.

Within this depiction, I need to accompany the inner movement of two souls. Their rivalry - shaped by poor English, drunkenness and disorientation - wears them out into decay: full of themselves, they eventually drop the weight of their intentions. From then on each body lets go down an erratic slope, drifts away and loses itself. If awakened it doubts everything, and yet things seem extremely tangible. It's scared, but reassured somehow. Capable of anything, it burns inside.

In this one-night fable, from the underground to the top of an edifice, small things become epically expressive. Sergueï and Quentin are two godforsaken present-day travelers - archetypes of old European values - yearning to touch the sky, stranded in the hazy polyphony of a modern Tower of Babel. Both calm and explosive, each passing moment trembles.

An encounter in
which one can ruin
oneself, go mad,
experience grace.

synopsis

In the outskirts of Prague, two wandering young men meet inside a forsaken nuclear bunker where an obscure revolutionary gathering takes place. They follow a few young locals and foreigners downtown, high up in a flat: an unburdening hangout to drink and mingle, an apolitical refuge hiding from the serious moonlight.

Sergueï is a talkative but fragile Russian show-off while Quentin is a shy, sluggish but falsely modest Frenchman. Both small-town and broke, their pace differs in a big city. Quentin's proud, distrustful, almost comical over-acting aloofness of an 18th-century peasant soon clashes with Sergueï's troubadour-esque manners - soaked with vertiginous European travels, in need of a girl in every port. Their merry-go-round slowly unveils their deepest insecurities. Before they know it weariness and alcohol catch up with them, as they find themselves stuck together, dazed and confused in the endless scheme of a dying party.

After collapsing in the shadow of a dream - cold-sweated and pale into delirium - they're merely dawn's orphans, seeking a shoulder to rest upon.

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production notes

director
Loukianos Moshonas

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Zamizdat Productions
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producers
Paul Conquet
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production status
in development.
Seeking co-producers

total production budget
€ 450.000



Loukianos Moshonas

Loukianos Moshonas was born in 1985 in Athens and raised there. He is strictly half-Greek, half-French.

He studied at the Ecole des Beaux-Arts in Lyon and Paris, before attending the Famu film school in Prague. Throughout these years he experimented with installation and video art, but eventually started directing short fictions and documentaries, some of which were screened in festivals. His short *Que Rien de Tout Ceci (May None of This All)* was the only contemporary film to be screened with the complete films of Dziga Vertov and of Godard's Dziga Vertov Group, in the International Documentary Film Festival of Marseille in 2009.

In 2009 he was admitted at the Fresnoy Studio National des Arts Contemporains, a postgraduate multidisciplinary program based in Lille and funded by the French Ministry of Culture. There he directed a medium-length film, *Charles and Quentin*, about two young graphic designers at work having a silly, strange and melancholic conversation. He is writing *His Wing, Indubitable within Me*, his first feature film.



photo by Bella Fenning

Sp

Beast

Michael Pearce
United Kingdom

intention

For many serial killers there's a wife or girlfriend for whom it's impossible to comprehend the double life their partner led. I want to explore the psychological journey of one of these women, someone deeply emotionally involved with a monster, who struggles to reconcile the horrific reality with the adoration she feels for her beloved.

Hybristophilia is the condition where woman are attracted to men who have committed extreme violent acts. This phenomenon defies rational explanation and challenges everything socially and morally acceptable. I want to make a film that doesn't condemn such a character, but to take the audience on a journey where we can begin to understand, even identify with her actions. The proximity between excitement and fear, the eroticism of violence, the allure of the ultimate macho figure, the opportunity to transcend the mundanity of day-to-day life are all complex aspects of her journey.

For some, love is an all-consuming force so powerful it can override our sense of ethics, morality and decency. Mildred is a woman desperate for love, excitement and affection, and she happens to have found it where society says it's forbidden.

Mildred falls in
love with a man
harbouring a dark
secret, but when you
feel something so
real, you can't walk
away from it.

synopsis

Set on the quaint, picturesque island of Jersey, Mildred (39) a tour coach operator, lives with her overbearing mother, emotionally remote father and demanding siblings.

Outside of the household her daily life equally strained and lacking stimulation; alienated by the conservative values of the island and by its status-obsessed culture, Mildred is a woman gasping for emotional oxygen. However beneath her meek and unassuming appearance masks a rebellious spirit screaming to get out.

Her life is transformed when she meets Emile, a brutish but charismatic farm-labourer. A self-confessed "force of nature", his cavalier attitude fascinates her. What starts as martial indiscretion turns into a profound elemental bond between them and within days Mildred has fallen into the dizzying vortex of love.

Everything changes when Emile becomes a suspect for the notorious serial killer that has been terrorising the island. However when Mildred starts to suspect Emile of the crimes, she finds it impossible to condemn the man that has saved her.

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production notes

director
Michael Pearce

production status
in development,
seeking production



Michael Pearce

Born in 1981 in Jersey, Michael studied Film Directing at the Arts Institute at Bournemouth. His graduation film, *Isaac & Ellen* won Best Screenplay at Cherbourg Film Festival and Top Prize at the Sehsüchte International Film Festival.

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

His recent short film, *Rite*, was nominated at the 2011 BAFTA's and BIFA's, won Best Long Form Award at Rushes Soho Film Festival and Best Film at Message to Man Film Festival.

Michael was selected to be one of Screen International's Stars of Tomorrow and is currently developing several feature projects.

Sp

Ileana

Eva Pervolovici & Monica Stan

Romania

intention

Ileana is the bittersweet story of growing up and losing your innocence through love. It is based on real facts, and telling the story became a necessity for us, not only for depicting a cruel reality of Romanian laws and procedures, but mostly for portraying a strong inspiring female character, frail and innocent on one hand, but capable of unimaginable things on another. Caught between two men, Radu and Rama, Ileana's choice is beyond deciding her own happiness, as her choice means freedom for the chosen one and betrayal of the other.

The story is told from Ileana's perspective; the camera follows her continuously, and observes her reactions to what she extracts from reality. Not so much hand-held shooting but slow steady-cam movements, so that her journey is always at the edge between reality and dream, in continuous motion. It can be said that realism mixes with surrealism where surrealism is actually just a matter of perception. There will be both professional and non-professional actors, and real locations at the outskirts of Bucharest.

At the end of the film, the public should feel as having an intimate insight into Ileana's dreams and perception, seeing a piece of reality through her eyes and asking themselves: "How far would I go for the one I love?"

What happens when
innocence needs
to be sacrificed
and love turns into
betrayal?

synopsis

Ileana is still an innocent 20 year-old girl, living in a dream world. When her boyfriend, Radu, a small-time weed dealer, is caught by the police, Ileana would do anything to save him. In Romania, the article 16 of the Penal Code allows a drug dealer to have his sentence reduced if another dealer goes down instead of him. This is how Ileana plans to set Radu free. Because she is an outsider to the drug world, Radu sends her to Rama, an old acquaintance of his, who is a heroin addict and Ileana's guide in the ghetto.

On their search for a drug dealer, Ileana and Rama go through experiences that make her see beyond Rama's cold image, as she gets to know his past and his own wounds. As they get closer, Ileana experiences both Rama's toughness and tenderness, the danger and his protection. Her initial purpose becomes ambiguous and they end up falling in love with each other.

In the end, the innocent and dreamy child is the one who decides not only between the loves of two men, but also between their destinies: who will go to prison and who will be saved.

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production notes

director
Eva Pervolovici

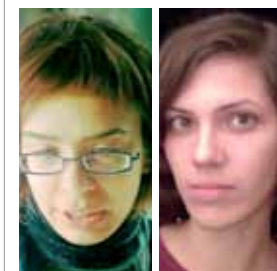
production company
Strada Film
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producer
Marcian Lazăr

production status
financing

total production budget
€ 860.000

current financial need
€ 750.000



Eva Pervolovici

director

Eva is a Paris-based Romanian film director, who completed her studies in Bucharest and Edinburgh. Her recent short *Lubaben* was in the official Tiger competition in Rotterdam 2011, while *Mina* was shown in Spectrum at the same festival. Little Red was shown in Berlin Today Award Competition (Berlinale 2011). Other titles from her previous filmography are the short *Down the Rabbit Hole* (2009) and *My Undone School Film* (2007), which won the best Experimental Film at Hyperion Film Festival in Romania. She is developing the feature film *Marussia* with Strada Film and KinoElektron (France).

Monica Stan

writer

Monica is a London-based Romanian screenwriter. After completing her first short films *Down the Rabbit Hole* (2009) and *Little Red* (2011), she is developing several feature films: *Marussia*, produced by KinoElektron and Strada Film, and *I will call you Ada*, produced by KinoElektron. In 2010, she won the first prize at the Manaki Brothers Script Corner with the project *Ileana*, which also received development funding from the Romanian National Film Center.

Sp

The Dark Ship

Andreas Pichler
Italy

intention

In my documentaries I have very often been dealing with characters and stories of migration and identity seeking, among them also stories of political and religious radicalization. "Who am I?", "Where do I belong?", etc., are questions that interest me strongly. Maybe this is because of my own background coming from an ethnical border-region.

The Dark Ship is going to be a post-modern adventure film, a film that goes inside the schizophrenia of our world, set between Europe and Iraq, between a Jihadist group and a family without a father, between a spiritual asylum seeker and second generation immigrant kids in Europe longing for something to believe in.

All this is reflected deeply in a single young man's mind and feelings; Kerim, a smart youngster, who in his short life always seems to get into trouble. A film that's told on different time levels and in different locations, reconstructing Kerim's life from its end.

Kidnapped by
jihadists, Kerim
is trained to
suicide bomber.
He escapes but
the memories remain.

synopsis

After arriving in Berlin, Kerim (22) starts an asylum seeking process with the help of uncle Tarek. Kerim tells the officer, in a very convincing way, that he has been kidnapped and imprisoned by a Jihadist Group back home in Iraq, but the officer does not believe him at all.

Later, Kerim finds his first friends in Germany among a group of second-generation young hip- hoppers. After a while, they want to know more about his time in Iraq. Lonely and flattered by their interest, Kerim tells them that he was not only kidnapped, but had stayed with the group for almost a year, before he fled. Especially Amir, one of the young guys, wants to know more about this.

Kerim is torn between his new friends' admiration and the authority that mistrusts him; he does not want to talk about his past where religion and violence play a role, but he has to do it; he wants to get the asylum permit but at the same time gets depressed about the West. He finds a girl but he has the feeling she is cheating on him.

Kerim is lost, until Amir disappears into an Islamist group and he has the feeling he has to act to get him out.

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production notes

director
Andreas Pichler

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producer
Heino Deckert

production status
in development, supported
by MEDIA and BLS-Südtirol,
seeking co-producers

total production budget
€ 1.200.000



Andreas Pichler

Andreas Pichler was born and raised in Bolzano/Bozen an Italian/Austrian border town. He has been studying, living and working in Italy and Germany.

For more than 10 years he has been working in the field of creative documentaries. His films have been shown in major festivals, have been released in the cinema and have been screened on various European TV stations.

In 2006 he won the prestigious German Grimme award.

The Dark Ship is his first fiction feature film.



Ponie & the Death of Zorro

Raf Reyntjens

Belgium

intention

In Flanders, the last bits of our pristine nature are being parceled. We call ourselves civilized but we seem to have lost touch with what really matters in life. We have created a superficial society in which we exhibit a state of happiness through our materialistic lifestyles. There are some places left where wilderness reigns, inhabited by loners who still have a strong connection with nature.

This contemporary tale, told from the point of view of a twelve-year-old, is set on the frontier between upper-class suburbia and a pristine moorland area. The story reflects on the transit between the purity of childhood and the responsibility of adult life. The main characters are a civilized child, who leads the life of a grown up, and a savage man, with the heart of a child.

They are brought together by a horrible accident that has a devastating impact on their lives. Along with the trauma come the loss of their innocence and the attached feelings of guilt. In this case, the line between innocence and guilt is quite thin, if not invisible. In a world where nothing is what it seems, truth is precious but hard to find.

Scarred for life
by her neighbour's
dog, a talented
girl embarks on
a quest to find
her true self.

synopsis

Ponie is a beautiful girl with a heavenly voice who dreams of being famous one day. Her rich parents do everything they can to push her career but unfortunately Ponie is not good enough to reach the top.

Spoiled with attention, she has become a bit of a bully, taking out her frustrations on the weak. Her preferred victim is Zorro, the big black dog belonging to Jokke, a strange loner who lives in the nearby moorland. Ponie pesters Zorro until one day he brutally attacks her, scarring her for life.

Unable to deal with the consequences of the accident, the seemingly perfect marriage of Ponie's parents starts to fall apart. Ponie begins to believe it is all her fault while it is Jokke who is being punished. The neighbourhood turns against him, and Zorro, his only companion, is put down.

Zorro haunts Ponie in her nightmares and as remorse sets in she tries to reach out to Jokke, who is devastated by the death of his loved one...

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production notes

director
Raf Reyntjens

original title
Ponie & de Dood van Zorro

production company
Savage Film
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producer
Bart Van Langendonck

production status
in development;
script supported by VAF
(Flanders Audiovisual Fund)

total production budget
€ 1.500.000



Raf Reyntjens

Raf Reyntjens (born 1975) graduated from the Brussels film academy RITS in 1999.

Gaining experience as an award-winning commercial and music video director, he also wrote and directed two short films. The awarded sci-fi fantasy *A Message from Outer Space*, and *Tunnelrat*, exploring the world of underground warfare during World War I, were shown at numerous film festivals worldwide.

Currently he is working on two feature-length projects. *Paradise Trips*, a tragicomical road movie that he wrote at the Binger Filmlab 2010 in Amsterdam, is in development with the support of the Flanders Audiovisual Fund (VAF).

In September 2011, his second script *Ponie & the Death of Zorro* also received support of the Flanders Audiovisual Fund.



Sp

Tikkun

Avishai Sivan

Israel

intention

Tikkun is a moral drama with a surrealist undertone - set in a hermetic, ultra-orthodox, Jewish community in Jerusalem. After his accident, Menachem - an ascetic student with a "divine gift" - is suddenly forced to recognize himself as a physical being. This escalates into a crisis of body constantly demanding to be satisfied, and consequentially, a crisis of faith.

Tikkun tackles these crises in a surrealist dimension: Menachem travels through a desolate and fog-laden landscape, where animals appear and re-appear to him unexpectedly, in what appears to be a timeless space positioned between life and death. Throughout the film, the contrast between these opposites will be performed and shot in black and white, showing the agents of dark and light in constant conflict.

The film speaks predominantly through image, employing minimal dialogue. I intend to use non-actors (who were formerly ultra-orthodox), and simulate ultra-orthodox daily life in all its minutiae. I believe this commitment to realism, juxtaposed with the surrealist sequences, will heighten the tension of the film.

I believe *Tikkun* uses the Jewish ultra-orthodox world in a way not yet seen in cinema.

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

synopsis

Menachem, a twenty-two year old Yeshiva student, is considered an "illui" (prodigy) in the ultra-orthodox community of Me'ah Shearim, Jerusalem. Following an incident of involuntary arousal in the shower, Menachem slips and loses consciousness. The paramedics announce his death, but his father takes over resuscitation efforts and, beyond all expectations, Menachem comes back to life.

After the accident, Menachem, try as he might, remains apathetic to his studies. The sudden awakening of his body and its demands seize control of him. Driven by these urges, Menachem strays from his cloistered community into the nocturnal, urban underworld of Tel Aviv; where it seems physical desire can be satisfied without bounds. But Menachem finds himself paralysed until stricken by a warped infatuation with a stranger.

At home, Menachem's father is anxious for his errant son. In his nightmares, he is instructed to perform "Tikkun" (rectification) for interfering with God's will; and ordered to kill his son.

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production notes

director
Avishai Sivan

production status
seeking production.
Development supported
by the Israeli Film Fund
(2nd draft of script)

total production budget
€ 814.000



Avishai Sivan

Avishai Sivan (1977, Israel) is a filmmaker, visual artist and published author. His artwork has been exhibited in Israel and Europe.

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

Sivan was also awarded the 2010 Ministry of Culture's Cinema Prize in Israel.

In 2007, his first documentary, a seven-part video diary *The Soap Opera of Frozen Filmmaker* won Best Experimental Film at the Jerusalem Film Festival 2007. Earlier this year, Sivan published his first novel *Musings on Filmmaking whilst Cycling through the City*.



Everything We Always
Had Was Now
Martijn Maria Smits
Netherlands / Belgium

intention

Only through self-experience I know how to shape a film or find a subject that feels from the heart. Urgent and lively. Now, being in love, 30 years old and soon-to-be-married, it felt that I had no other possibility than to write a script about a man and a woman who question themselves about what makes them love each other while sometimes hate and envy are lurking around the corner.

In this film time will be an essential element. It ripens all things; it unfolds us into who we are and what we want. After all, our feelings are based on what we have experienced, while our desires rest on the idea that what we hope is going to happen. In the middle there is where we are now, left within doubts and uncertainties.

Through a continuous chronological conversation that seems to take place during the four years, while time itself is shredded apart, Ward and Cindy start to become aware that love itself has perhaps different definitions to both of them. Through natural empathy, which I expect to reach from the audience, I hope to create life as familiar as we've experienced it ourselves through a realistic, believable approach. Like in my previous film *Anvers*, I will portray a genuine family among existing locations, to enhance the documentary through a fictional element like a script and myself.

A contemporary
married couple
struggle in coming
to terms with his
and her own
personal problems
concerning love.

synopsis

In a close portrait about the first 4 years of marriage, Ward and Cindy, a young couple struggle with their happiness and the image they had laid upon it. Feeling guilty for not being able to live up to their expectations towards themselves, they strive to come to terms with their own personal problems concerning love.

When Cindy's purse is stolen, she learns the thief used her credit card. Following the traces he left behind, she wonders who he is and starts on a quest with the unconscious thought of finding herself. In the meantime Ward spends his nights in a workers-hotel among Italians, Romanians, Polish and Turkish men whose language he doesn't speak.

Left alone, he visits his parents after years and the village he once grew up in. While love is at stake, both seem to be confronted with the crisis of the self. With them we experience that love is the dream of making things last, but time never stops, and it will inevitably bring new things that change our view of what was supposed to never change.

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production notes

director
Martijn Maria Smits

original title
Alles Wat We Ooit
Hadden Was Nu

production company
Circe Films
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producer
Stienette Bosklopper

production status
project in development and
financing stage.
Shooting scheduled for August
2012 - February 2013

total production budget
€ 800.000



Martijn Maria Smits

Born in the Netherlands, Martijn Maria Smits (1980) studied Audiovisual Arts and Photography in Antwerp, Belgium. In 2006 he graduated in Documentary from the Dutch Film Academy with his prize-winning short *Otzenrath*. He won the Golden Calf for Best Television Drama and the FIPA D'Or Grand Prize in 2009 for his short *Anvers*.

Receiving the name of The Dark Horse of Dutch cinema by his "fly-on-the-wall, wrist-slashingly depressing, neo-realistic style" Martijn made his first feature *C'est déjà l'été*, which was nominated as a Tiger Award at the International Film Festival of Rotterdam and for Best Script at the Netherlands Film Festival in 2010. *C'est déjà l'été* screened at more than 30 international film festivals and received the prize for best film for Combating Poverty and Social Exclusion offered by the European Commission.

In 2010 Martijn participated on the Binger - Writers and the Directors Lab and developed the script for his second feature *Everything We Always Had Was Now* within the TorinoFilmLab Script&Pitch programme in 2011.

Sp

The Son of His Father

İlke Yeşilay

Turkey

intention

This is a story about how we tend to see the world and perceive the reality according to our needs.

A seventeen-year-old boy struggles to accept the reality of life and the truth about his father, after a car accident that reveals a family secret.

synopsis

Özgür (17) immigrates to New York with his parents, after his father wins the Green Card Lottery. The day they arrive to the city, they have a car accident on their way out of the airport. Özgür's father dies and his mother gets injured with her legs. Özgür has a head trauma and loses his consciousness for a few days.

When he wakes up, first he seems indifferent towards the situation. He learns that Hilmi, with whom his father planned to run a market in NY, is away for now, but will be back soon to take care of them. While waiting for Hilmi, Özgür finds a job in a gas station. He quickly gets depressed of working long hours.

Suddenly a kind of grief for his father grows in him. He thinks that if his father were alive, everything would be different. Meantime he learns that his father had transferred some money to Hilmi, before they got to America. Özgür believes that Hilmi took advantage of the situation and cheated on them. He quits his job and begins searching for Hilmi.

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production notes

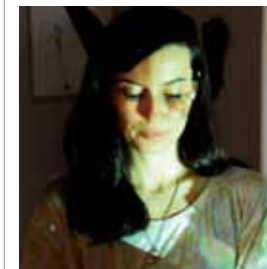
director
İlke Yeşilay

original title
Babasının Oğlu

production company
Yexan Film
Kemankeş Mah. Mumhane Cd.
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producers
Emre Yeksan
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production status
in development, seeking
development support



İlke Yeşilay

Born in Istanbul in 1980, İlke Yeşilay studied Philosophy and Cinema-TV at Istanbul University. Following the graduation, she wrote film and TV critics for cinema magazines. In 2008 she went to New York and undertook screenwriting classes at Tisch School of New York University. She studied drama, including method acting, theater history and dramatic writing classes, at Lee Strasberg Theater and Film Institute for a year.

In 2009 she went back to Turkey and began writing for TV series. In 2010 she attended "Meetings on the Bridge" Feature Film Development Workshop with her Project *The Last Sleepless* and was honoured by the Jury with a special mention. Since then she's been working with producer Emre Yeksan.

In 2010 they attended Thessaloniki Film Festival, and got the Balkan Fund for *The Last Sleepless*. In the meantime, İlke keeps working on the development of her first feature film and just completed her new short film.

Story Editors

Eva Eisenloeffel

Netherlands

biography

Eva Eisenloeffel graduated in 2005 from the Dutch Film and Television Academy. After working as a line producer on documentaries and short fiction films for different production companies she joined Lemming Film in 2007 as one of their producers.

Ever since she has been working on several TV drama series and fiction films. In 2010 her first feature *The Secret Letter* by Dutch director Simone van Dusseldorp premiered as opening film of the Cinekid Film Festival. In February 2011 the short film *Tunnelvision* by Italian director Stefano Odoardi had its world premiere at the SXSW festival in Texas. In December 2011 the 4 part Dutch/Belgium coproduction *Ollie's Palace of Draperies* will be broadcasted as Christmas special in the Netherlands and Belgium.

In 2010/2011 Eva has been attending the Binger Filmlab Company Program for Dutch producers. Together with colleague producer Rosan Boersma she organizes the short film festival VERS, an initiative to support young and upcoming director's talent.

intention

Although every stage of making a film is important and demands its own specific skills, maybe the most challenging phase to me is still that very first one. That precarious period when a new idea has been born but still has to find both its natural and ultimate shape or form. It can be an uncertain time trying out new ways, different styles, letting go of familiar and trusted habits all in order to grow, dig deeper once again to take it to a next level.

As a story editor but definitely also as a producer it is a thrilling feeling, learning how to establish a relation of trust and in this way be able to be a supportive and constructive partner in this process.



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"When you do not know what you are doing and what you are doing is the best, that is inspiration".
(Robert Bresson)

Alessandra Grilli

Italy

biography

After a Master in Cinema at Università Cattolica of Milan, Alessandra Grilli began working in film-industry as screenplays Analyst and Head of Development. She has been working at Fabrizio Mosca's Acaba Produzioni for over four years.

At the moment she is working as executive producer of the second feature film by Italian director Claudio Giovannesi, which is going to be shot within the end of 2011.

In 2010 she was Head of Development for *A Quiet Life*, directed by Claudio Cupellini; the film was selected by Rome International Film Festival 2010. In the same year she worked as Story Editor and Executive Producer of *Into Paradiso*, directed by Paola Randi and selected by Venice International Film Festival - Controcampo Italiano 2010.

In 2007 she worked as Story Editor for the screenplay *Galantuomini* by Edoardo Winspeare, which was selected at Rome International Film Festival 2008.

intention

"The problem with the creative process is not throwing the rules out of the window, but finding out how many more there are". (Umberto Eco)



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Story editing is helping to make the personal universal.

Story Editors

Anna Gudkova

Russia

biography

Anna has received her degree as a proficient German history graduate, but while in the third year at university she realized that the cinema was to become her main passion in life. In 2003, she came to work in Profit production company, having moved from being an editor to creative producer. With her participation the following, and other, movies were released: *Everybody Dies But Me* (special prize of Golden Camera in Cannes, 2008), *Piter FM* (Russia's top box office, 2006). For years Anna has cooperated with film festivals and these activities developed into the organization of the first Russian Producers' Pitching, which was introduced by Anna at the Kinotavr Film Festival in 2007. Through five years of pitching in Russia, it has become a widely accepted and well-known professional tool, widespread to almost every self-respecting film festival in the country.

Since 2008, Anna's main project has been the Generation Campus International Educational Program, aimed at finding new emerging talents for the Russian film industry and to expand the horizons of young filmmakers, placing them in the international context at the beginning of their professional careers.

intention

During my professional life I've been performing different "editor" jobs – from working for TV-programmes to publishing houses. But only by discovering how the term is actually defined in the development of film has it become my life's purpose and my vocation.

Being the script editor you have to speak a thousand languages – to be able to find a new approach to every director you're working with. Every director or writer has his own special way of communicating with the world and people. And because of this quality what we see on the screen looks so distinctive and unique. So, one can be a good editor only with a continuous research and with a will to be anybody - a psychic, a psychologist, a friend, a sparring partner, a punching bag, always a good listener and sometimes the worst enemy - in order to give life to something beautiful, absolutely new and original, something that would never come to life without the writer and - perhaps - the editor, who helps them to give shape to the body of work, enriching it with structure, drama, rhythm, scenes and words.

Erica Negri

Italy

biography

Born in Italy in 1984, Erica graduated at the Faculty of Foreign Languages at the Università Cattolica del Sacro Cuore in Milan, after which she was awarded a Masters Degree in Film Production and Screenwriting.

After an internship as the assistant to the Head of Production of Lux Vide, a TV-series production company in Rome, she joined Cattleya, a leading Italian company in Film and TV production, in 2008 and currently works there as Development Coordinator and Script Editor.

Her expertise includes supervision and coordination of all development activities, script analysis on projects in development, evaluation of submitted scripts (mainly international projects), finding new talents and researching new trends in filmmaking and storytelling.

intention

When I started doing this job, I thought that story editing consisted basically in providing dramaturgical and script development services to scriptwriters.

I soon learned that being a story editor is a completely different matter.

Dealing with a script necessarily implies dealing with the person who wrote it, with their humanity, sensitivity and personal inner quest. That's why the work of the script editor can only begin with a step back in order to receive the story, get soaked in it, feel its weight and perceive its universal resonance. That's the only starting point for creating a trust-based connection with the writer and for being allowed in to develop the story according to its true nature.

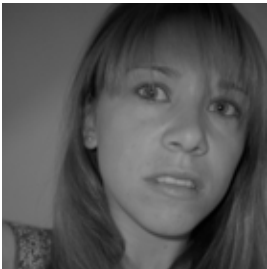
My task as a story editor is to assist the writers during their personal creative process, help them to stay true to the core of their stories, to enhance the dramatic power, and to make them vibrate at a higher level. And that is a fascinating, enriching, challenging personal experience for both of us.



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Being a script editor is to speak a thousand languages.



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The work of the script editor can only begin with a step back to let the story in.

Audience Designers

Herwig Kopp

Austria

biography

Herwig Kopp (born 1974) is fascinated by the grey zones of fiction and reality. He studied New Media at the Academy of Fine Arts in Vienna under Peter Kogler and Conceptual Art under Renee Green. Additionally, at the University of Vienna, he organized and completed a new individual interdisciplinary study plan called "Cognitive Neuroscience" consisting of Medicine, Biology, Psychology and Philosophy.

Since 2007 he has been working as a Conceptual Artist and Social Designer researching interaction and learning in emerging technologies.

By combining Communications Design, New Media & Brain Research Herwig focuses on Transmedia Storytelling, Crossmedia Strategies and Gamification as a "natural playground". The result was the birth of his company, the Berlin based NORmALUM - Mixed Realities UG, which develops interactive experiences and viral entertainment.

intention

For me, engaging audiences in compelling stories means not pushing story upon them but providing interesting bits and pieces from which they can pull a story for themselves. I am white-hot passionate about the opportunities and tools arising through the digital (r)evolution, which is already transforming society and creating engaging experiences by connecting the assets of films, games and books.

The landscape and language of business is changing at the speed of light; turning audiences into broadcasters, customers into producers while transforming neglected niches into the micro-mainstream. The old ways of communicating are either partnering with this transformation or loosing track with society.

Providing consultancy as part brand extension, part story-world creation from the beginning helps to broaden and intensify the lifecycle of the creative content that seeks to thrive in this altered environment. Transmedia storytelling is the future for projects that have no distinct objection to systematically allow characters or a story-world to live and expand beyond one particular medium, beyond one particular screen.

Mathias Noschis

Finland / Switzerland

biography

Mathias started his career at the Swiss National Film Fund where he was in charge of elaborating promotion strategies for Swiss films. He then moved to Tbilisi to join an organisation that supports filmmaking in Georgia, Armenia and Azerbaijan.

Since 2007, he has been living in London where he has worked in branding, advertising and PR. He has run promotional campaigns in several European territories for Hollywood majors (Fox, Disney, Sony, Paramount) and for independent distributors. He has handled PR and social media activities for films such as *Toy Story 3*, *Black Swan*, *Prince of Persia*, *Buried* and *Piranha 3D*.

Today, Mathias is the founder of Alphapanda, a film marketing consultancy for independent filmmakers and producers. His expertise covers all areas of online film marketing, in particular strategic positioning, online PR, social media, buzz monitoring, forum infiltration, creative partnerships and viral marketing.

intention

The recent development of new technologies and the collaborative approach they allow have radically changed the way brands, artists, customers or fans interact. I find the film industry still reluctant to fully embrace this revolution. Film is an inspirational and popular art form that is ideal for audience engagement. Building a community of followers and interacting with it helps promoting a film but it can also inspire the filmmaker in the development phase, for example by getting input from followers.

In my audience designer role, I want to support the writer-director in starting an early dialogue with their audience and developing it through the film's lifecycle. In order to be successful, all that is needed is consistency, creativity and work. By pointing out some of the film's characteristics, suggesting ways of developing a community and coming up with creative ideas, my aim is to change the way the filmmaker sees audience engagement for their current project and for the future.



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Mixing analogue
and digital worlds
to make normality
more fictitious and
fiction more real.



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My experience
in film marketing
has shown me
the effectiveness
of an early dialogue
with the audience.

Audience Designers

Josephine Rydberg Lidén

Sweden

biography

Joffe lives in Sweden and currently works as project manager for Lindholmen Science Park, Gothenburg, regional commissioner for short film and documentary in Gävleborg, and holds a Transmedia course at the Stockholm Academy of Dramatic Arts (SADA) in the spring of 2012.

She studied a plethora of humanities at the University of Gothenburg before honing in on an MA in Theatre & Film at the University of Sheffield, later added two MAs in film producing from the Gothenburg School of Film Directing and College of Dramatic Arts (now SADA).

intention

It is important to explore every possibility to give the independent filmmaker more control over their work, both their project and the sustaining of their profession. A transmedia approach can engage an audience in the filmmaking process and is one way of achieving more influence. The choices are many, from simply blogging about your work and answering questions, to crowd sourcing or expanding the story universe in other media. At the heart of this approach lies the changed relationship between storyteller and audience, from a one-way communication to a dialogue.

I believe that participatory culture is a much stronger way forward than maintaining a culture of a passive audience, and the ones who are open towards including participatory elements in their strategies are the ones who will be around and be successful tomorrow.

The audience will always be segmented in their different levels of engagement, from casual to deeply immersed; it is the latter group I find most interesting. Here we will find ways to create content for interaction with an emotional impact as well as an intellectual diversion, much more in line with what a film can offer. With inspiration from LARPs and childhood games I'm very much looking forward to experiences designed to stay with us while we carry on our daily routines, and to allow us to linger in a story universe of our choice for as long as we like.



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Empower
the filmmaker
and immerse
the audience.

Adipat Virdi

United Kingdom

biography

Adipat Virdi studied Architecture and practiced Socio-Spatial Analysis before changing career to write and make films. Having studied at both Oxford and Cambridge, Adipat has qualifications that include Creative Writing, Marketing and PR and MA's in Screenwriting and in Design, Strategy and Innovation.

Adipat subsequently set up Maaji Productions to develop his media and entertainment ideas with the philosophy of creating socially responsible projects that nurture new talent and create innovative opportunities. Alongside TV, film and documentary projects, Maaji also organizes industry events and is developing training courses. Key projects include *Searching*, a Sundance New Frontier Story Lab finalist, that looks to raise awareness around honour-based crimes and *Underground*, a storyworld set against the history of London, involving a team of ghost hunters operating on the Underground system.

intention

All the above has culminated in the practice of Transmedia Story Architecture where Adipat has written and produced various projects. As well as those mentioned, Adipat has consulted with various writers on their projects and with productions companies, brands and corporate organisations in the UK, Europe, Canada and the US.

Alongside Maaji, Adipat runs Transmediology (www.transmediology.com) as a community of Transmedia experts and consultancy hub for designing experiences, engaging audiences and managing communities within brands and storyworlds. This runs alongside the Facebook group (of the same name) which has become a hub for leading practitioners in the field.

Adipat develops Transmedia projects with the audience as the starting point. Then, using a layered approach to develop structure, character and story, key platforms are incorporated to allow each touchpoint to add value to the overall experience.



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Creating storyscapes
across multiple
platforms to engage
and enhance the
audience experience.

Wr

book of projects 2011

Writer's Room



Tutors

Gino Ventriglia - Italy

scriptwriter & story editor



Gino is based in Rome, he works as a story editor and tutor for TorinoFilmLab - Script&Pitch and FrameWork - as well as for other international development programs - Interchange, POWR at the Baltic Event, and the Jerusalem Film Lab.

He teaches drama writing at the Centro Sperimentale di Cinematografia, the Italian National School of Cinema.

He has written screenplays for cinema and television, both for independent companies and broadcasters.

Recently, his interests have been focused on transmedia storytelling.

Adam Sigel - USA

writer & producer



Adam Sigel is a writer and producer living in Los Angeles working across multiple entertainment platforms.

Currently, Adam is writing and producing *The Red Book* an action Web series he created for director John Woo. He is developing the pilot for a teen-oriented TV series entitled *The Window* with Kickstart Entertainment. He is also developing a new adventure fantasy film entitled *The Lost Gate* and has made a book deal with the UK publisher Hodder & Stoughton to write a novel based on his screenplay. He recently completed the feature film screenplay *The Corporation* for Alcon Entertainment and producer Syd Ganis.

Previously, he served as a writing consultant and story editor for Steven Spielberg on his video game project for Electronic Arts and was a writer and producer of the award-winning web/mobile interactive series *Afterworld* for Electric Farm Entertainment and distributed by Sony International TV. He has also developed on-line video games and digital content for Disney, Microsoft, Activision, Sony/Columbia Tri-Star, GE and Universal.

R.U.N (working title)

Michel Reilhac

France

biography

I was born and raised a French boy in Africa. I then became a dancer while studying for an MBA in Paris. I have always been bridging different cultures within me. After dancing, producing international dance tours and heading the National Center for Contemporary Dance in Angers, France, I spent some time managing the National Theatre of Chaillot in Paris. I then started producing my own shows and exhibitions (*Les Arts Etonnants*, *Le Bal Moderne*, *Dans le Noir*,...), which were all sort of transmedia already, now that I look back...they all involved the audience in a participatory experience, breaking the fourth wall of theatre.

I then went seriously into film as head of Forum des Images in Paris. I also started to direct and produce my first films. *The Good Old Naughty Days* was my first feature in 2002. In May 2002 I joined Arte France as head of Cinema, and this is still what I do today: acquiring and co-producing independent films from all over the world, while also exploring the new frontiers of native transmedia storytelling.

intention

The story I want to tell just came to me. It was only once it made its nest in me that I realized it wanted to be told in a completely different way. In a way that would allow audiences to make it their own story, a place that they could project into because that particular story would create a space for everyone to transform it into their own. The problem is that what the story is about has to remain untold for yet some more time. Not because I am a secretive person, but because it deals with elements that by nature need to be discovered only when the story world starts to be experienced by the audience.

This story will unfold over a period of 4 months, starting exclusively on the internet and in real life, hopefully engaging thousands of people around its daily bounds and rebounds, videos, blogs, meta-databases, sites and forums. It will then move into a quest in real life and on the internet, taking more and more a game like shape as it evolves over the weeks.

And finally a feature film, collated, directed and edited by one of the main characters will be shown on television simultaneously in France, Belgium and Canada (and possibly Switzerland) as a conclusion to the



contact

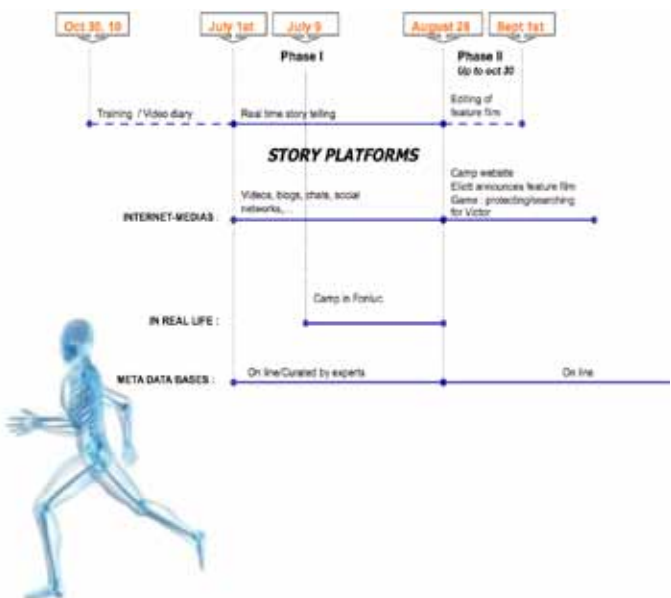
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I want to challenge myself in a collective creative approach at TFL with a new way of telling a story in an ambitious interactive, immersive and participatory way.

whole project. The collective work during the Writer's Room at the TorinoFilmLab allowed the project to develop into this complex multi faceted story thanks to a unique group authoring process, typical of a transmedia approach.

I was introduced to the world of transmedia by Josh Shore, Lance Weiler, Liz Rosenthal and many more about 4 years ago. Coming from the old world of cinema and television, I became immediately aware of the power that transmedia storytelling has as an interactive experience. Since our lives are now driven by the Internet and game culture, there is no reason why the traditional forms of storytelling, such as film, should not be impacted by these new behaviours. I believe that we must explore those new participatory narrative options: films can now become more involving story worlds, where the spectator becomes a participant, a character in our tales... I am now committed to exploring this new language through our co-production choices at Arte as well as through my own creative research.

Audience engagement strategies are my favourite challenge now that I understand that we are no longer just about making films but designing experiences through telling stories.



Ornella Costanzo
Italy

biography

Ornella Costanzo (1976) is a production manager. After graduating in Preservation of Cultural Heritage, she began to study new forms of cultural heritage valorisation through the use of multimedia technology at Politecnico di Milano and Scuole Civiche di Milano (Cinema, TV and New Media Department).

In 2003 she joined Studio Azzurro, a renowned leading Italian video artist group, as production manager. She developed experiences using the languages of new media, working on multimedia museums and exhibitions for Expo Shanghai 2010, New York Design Week in 2006, as well as video and interactive museums in Italy.

From 2007 to 2009 she was production manager at SalinaDocFest, international festival of creative documentary based in the Aeolian Islands. She collaborated on documentary film projects and has also curated workshops related to new media education for post-graduate and primary school programs, held in Milan, Palermo, and Aeolian Islands. She lives and works between Turin and Milan.

intention

I am passionate about moving images, art and storytelling. I also have a very deep interest in conveying and filming reality, trying to unite imagination and my love for the documentary genre. This lead me to work in multimedia projects where collecting personal stories was an important focus of a larger experimentation, conceiving memory as an intangible heritage to be enhanced through the design of interactive museums. Today I'm fascinated by the huge and creative power of participatory processes as a way to explore and to make room for user experiences and innovative media. I deeply believe in the possibility to improve education and cultural content, as well as social inclusion through an unusual use of technology, focusing on non-codified formats which mix cinema, contemporary art, game and web, on-line audience and a public who can continuously shift from virtual to reality, from a passive entertainment to a more social one. Perhaps transmedia is the perfect summary and I am looking forward to taking part in this process!

Lev David
South Africa

biography

I was born in Durban and now live in Oslo.

My earliest memory is of waking up in the Luxmi Theatre at 3- or 4-years-old to the '80s remake of *Cat People*, which I'm sure my parents hoped I'd sleep through. I slept through all the others and pretended to sleep through this.

I haven't seen it since (I'm told it's awful) and don't remember anything other than a made-beautiful-by-memory image of a barely-lit, naked woman stalking her way across an otherwise black screen.

I remember it as magic. I remember being moved to tears. I remember whispering to myself, "Cinema. Oh, cinema, my love." In French, though I didn't speak French or any other language very well; I was 3- or 4-years-old. (Parts of this might be untrue.)

The rest is obvious.

intention

I enjoy telling stories enough to want to do it all the time.

So far, I've written three features. The first, a heist movie, premiered at the Durban International Film Festival 2011 and the other two have been optioned and are on their way to production. I'm finishing a short film, which I wrote and directed as part of the Focus Features Africa First programme. I work regularly as a creative consultant and writer on "transmedia" projects, but try to avoid the word.

Storytelling across platforms, collaboration with audiences and interactivity are all potentially thrilling (if not at all new) ideas, and it's great that professional storytellers are aware of their options. But I'm determined that media and methods are means to an end: the audience. If you need to make them cry and a song's going to do it, go for the song, not the QR Code. (If you don't know what a QR Code is, good for you.)

Keep in touch.



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To create new
aesthetical
experiences through
participatory
storytelling research.



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Storytelling -
forcing meaning on
an overwhelmingly
apathetic universe -
is a kind of nonsense
I enjoy very much.

Bethan Marlow
United Kingdom

biography

Multi-platform credits include *Such Tweet Sorrow* (Royal Shakespeare Company), *Hatty Rainbow* (youtube/hattyrainbow) and *Cei Bach* (S4C).

Immersive theatre credits include *The Beach* (National Theatre Wales), *Digital Tea Dance* (Pontio), and *Cuatroojos* (cuatroojos.co).

I'm a firm believer that every individual has the right to be creative and that is why I run a variety of workshops worldwide. So far, I have organized and led filmmaking workshops in Malawi, HIV/Aids awareness theatre workshops in Ghana, drama workshops for hard-to-reach young people in London and creative writing workshops in prisons all over Wales.

I am currently commissioned to write the first ever Welsh verbatim play (*Sherman Cymru*), an immersive play with giant puppets (*Mess Up The Mess*) and an on-line drama series for BBC Wales.

intention

Did you ever dream about diving into your television and being best friends with your favourite character?
Did you ever wish that you could jump into the middle of the action of your favourite computer game?
Have you ever screamed at the screen because you knew how to help the hero in your favourite film?

Yeah, me too.

That's why I love to create interactive worlds. Because you can do all of that and more.
Whether it's live, on the Internet, in text, video or audio, the most important thing for me is that everyone feels that they can play.

Everyone.

Including you.

Betsy Pool
USA



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I create interactive
multi-platform
stories that contain
new, raw and
unheard voices.

biography

With an extensive production background in live theatre and dance, Betsy began her career working as a lighting designer on Broadway as part of the Tony Award winning design teams for *Sunday in the Park With George*, and *Les Misérables*, among many others. After a career change to film, and a move to LA, she wrote the Diane Thomas Award winning screenplays *Rowdy Boys* and *En Chant*, and co-wrote and produced the feature film *The Unknown Cyclist*, winner of both Shine and GLAAD media awards as best picture. In 2009 she and her family relocated to Northern Italy, where they became the first American family to settle in the Spiritual Eco Community of Damanhur. There, as the Director of Integrated Media Strategies for the community, Betsy is leading the creation of an on-line game driven Transmedia Story World based on the mythology and philosophies of Damanhur. She is also engaged in game development based on the best practices of the world's eco communities.

intention

The greatest concentration of life and the richest diversity lies in the overlap between two adjacent bio-diverse ecosystems, known as an Ecotone. In 2011, I found myself in an Ecotone between the worlds of media and the ecovillage movement. For more than 40 years the world's ecovillages have researched and pioneered best practices for a harmonious, sustainable future for humanity. Now, as we face peak oil, lack of sustainability, and the fragmentation of society, the mainstream turns to the Global Ecovillage Network (GEN) looking for answers. I give voice to this movement through socially conscious Transmedia and game development.

In collaboration with visionaries from both the ecovillage world and the international Transmedia community we have embarked on a journey to create an iconic Transmedia "Story World" from the extensive mythology and knowledge, both ancient and contemporary, of the Magical Eco-Community where I live and work.

I am passionate about bridging these diverse worlds and believe that Transmedia, as an immersive art form can be the most powerful communication tool on the planet, and an important catalyst for social change in the world.



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transforming
the world through
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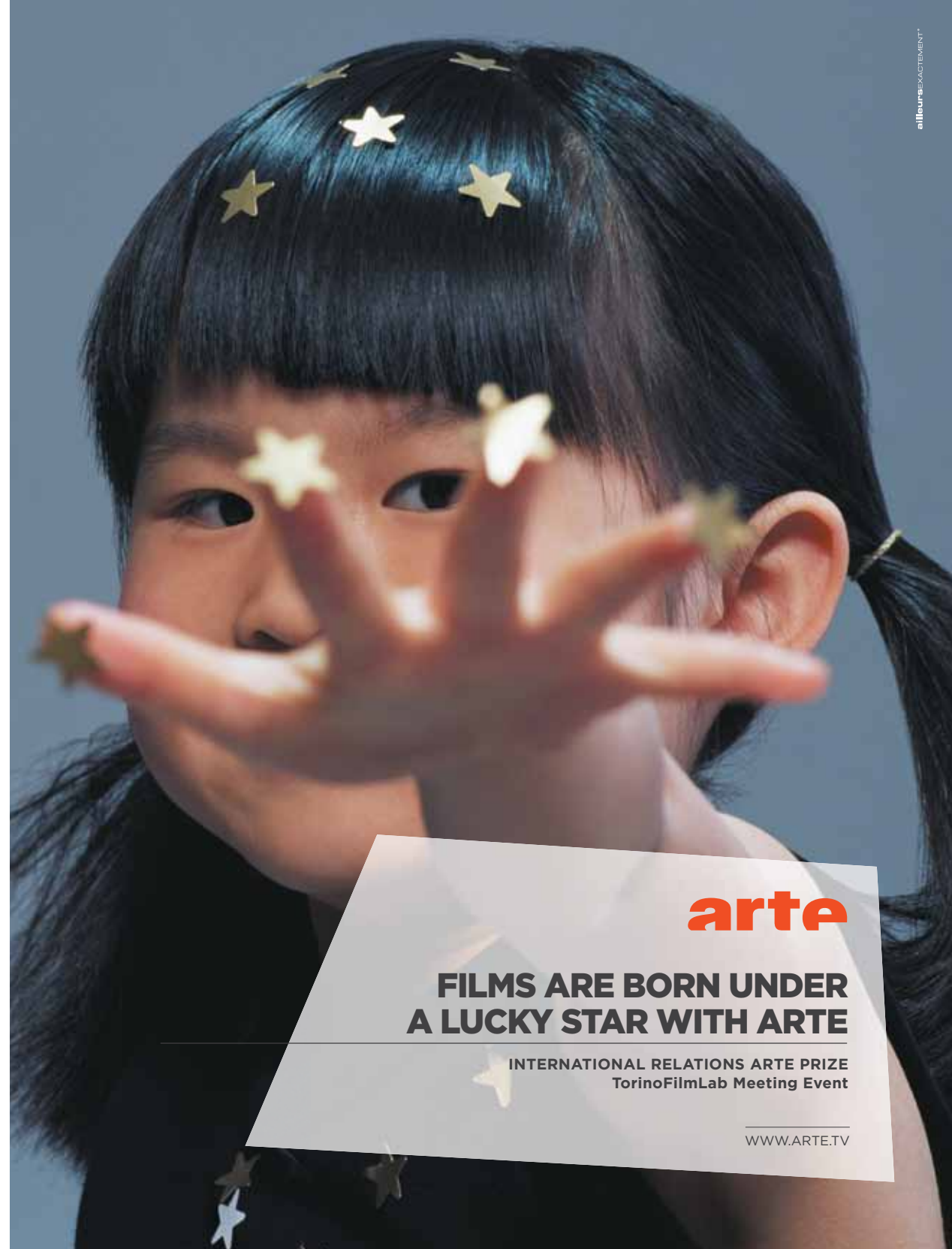
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book of projects 2011

FrameWork Programme

TorinoFilmLab

TorinoFilmLab is growing fast, entering new partnerships, starting new programs, adding awards. This would not have been possible without the continuous support of the Piemonte Region, the Italian Ministry of Culture and the City of Torino. When moving from firm roots, adding new initiatives becomes a pleasure.

Among the 15 projects awarded in the past 3 TFL editions, 10 have already gone into production, and 5 were launched at major festivals worldwide. Let us congratulate Paz Fábrega for *Agua Fria de Mar* - Tiger Award - Rotterdam Int. Film Festival 2010, Michelangelo Frammartino for *Le quattro volte* - Europa Cinemas Label for Best European Film - Cannes Quinzaine des Réalisateurs 2010, Aditya Assarat for *Hi-So* and Hugo Vieira da Silva for *Swans* - Forum section, Berlinale 2010, and Hagar Ben Asher for *The Slut* - Cannes Semaine de la Critique 2011. We look forward to see the 5 films currently in production or post production: *Postcards from the Zoo* by Edwin, *Wolf* by Bogdan Mustata, *Khorramshahr* by Massoud Bakhshi, *Leones* by Jazmin López, *Feed me with your words* by Martin Turk and *Bait* by Aida Begic; and we are very pleased that *I'm going to change my name* by Maria Saakyan and *Sette Opere di Misericordia* by Gianluca and Massimiliano De Serio - in competition at the Locarno International Film Festival 2011, have started their journeys. All newly finished films are presented in a special TFL-section at the Torino Film Festival.

This year we welcome a new award for the development of one of the Script&Pitch projects: The ARTE International Relations prize of € 6.000, joining the TFL Development Awards, TFL Production Awards and the TFL Audience Award. All of these great results are not possible without the passion and dedication of many people. In particular, the members of the TorinoFilmLab Advisory Board who were also an excellent TFL Jury for 3 years. They will continue to be a part of the board as a new Jury steps in this year. Alesia, Chinlin, Ido, Jovan, Marten, Steve, Violeta: Grazie!

Alberto Barbera
Chairman of the Advisory Board and Jury

What is so special about a Lab, what makes it so exciting, and what does it take to make a Lab successful?

At TFL we try to look at it this way: bringing filmmakers together, without turning their voices into one; trying things out with the ambition of "making it right", without the pressure of wanting immediate results; creating a path for the projects, one that can lead from development to production, by offering a series of possibilities, not imposing choices. To be able to do this, we have, year after year, involved more and more people in our process, and today TorinoFilmLab brings together writers, directors, story editors, producers, sales agents, transmedia creators and audience designers. This last term may seem one of the many ways to try and describe audience engagement or community management. But the idea of designing an audience is a call to action, rather than working with what is already there. It implies creative choices, to be made step by step during the development process, and imagination. This year, we are trying for the first time to bring audience designers close to the writers in an early development stage, to start a dialogue. Is it the right direction? We hope so; in any case we are offering a safe space to experiment.

Something else that a Lab must do, in our opinion, is offer time. We are already running, since 2005, one of the longest script development workshops: Script&Pitch (3 weeks, 2 online sessions, 1 Alumni meeting). This year we added a Writer's Room, dedicated to developing one preselected transmedia project in a group. Again, we are offering, hopefully, the best conditions to develop a process, as Research & Development labs do in the scientific world. But we always need feedback, thank you!

Finally, we need to keep track of what we have helped accomplish, and this is why a whole section of our publication *Insights*, now presenting the 3rd volume, is dedicated to *Le quattro volte* by Michelangelo Frammartino. The merit goes to him, his team and his producers...but we can share the party!

Savina Neirotti, Director
Franz Rodenkirchen, Head of Selection



internet media
partner



FrameWork Programme & Funding

Welcome to the 4th year of the TorinoFilmLab, which once again has introduced many new ideas to the programme. First of all a new name: FrameWork, describing our aim to create the best frame for our projects to continue the final phases of their development work; inspiring and helping them to push their stories.

Approaching the November Meeting Event fast we can now look back at a new workshop structure as well: 2 yearly workshops instead of 3, making the 1st meeting twice as long and offering the participating teams more time to go deeper and explore the essential aspects of their stories - and more opportunities for the group to connect and get to know each other's work; spanning across 10 countries worldwide this year, this is a unique chance for everyone to build new relations. We are very happy with this new structure and have received generous and inspirational feedback from this year's teams on which we aim to build next year's workshops.

We continue to see films supported by TorinoFilmLab being produced and distributed across festivals and territories; and more films from last year and 2009 are currently being shot, edited and preparing to shoot. Year by year "our" collection of TFL-movies is growing – this is a big joy to experience and be a part of.

We continue our mutually very giving partnership with Power to the Pixel and thereby continue our focus on bringing attention to the new digital media trends and possibilities that cross platform narration and distribution offer. Audiences need to be found and be engaged: it is no longer enough to point to an open door, we need to put pebbles along the way, set out a clear welcome sign and make the road to the door exciting too. Once in – the original,

often personal, and strong stories will make the audience stay, and from here on the focus is to keep their attention for the next project. Tough times. Exciting times. Change.

We introduced many new tutors and professionals this year and aim to build on these relationships while constantly being open to creating new ones. Thank you to our extended and dedicated staff and guests!

We are very happy to present 11 feature films and 11 unique voices to you here – and on top we present 4 transmedia projects, 3 from The Pixel Lab and a Special Guest.

We thank this year's FrameWork projects for their generous participation and for sharing their stories with us, and now with you! We wish all our guests here a wonderful time, inspiring meetings and fruitful new acquaintances, and look forward to hearing your comments and questions at the presentations.

Valeria Richter, Project Development Manager

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Jury

Alberto Barbera

Italy



Born in 1950 (Biella, Italy). Graduated in Literature in Torino, where he works from 1972 in Aiace - Associazione Amici Cinema d'Essai, from 1977 to 1989 as President.

From 1980 he was film critic for several daily and newsmagazines (*La Gazzetta del Popolo*, *Città*, *La Stampa* - Torino Sette, *Essai*, *Altro Cinema*, *Bianco & Nero*, *Cineforum*) - tv and radio programs as *CinemaScoop*, *Cineasti del Nord-Ovest* for RAI 3 - Piemonte, *La lampada di Aladino* (RAI - DSE), *Hollywood Party* (Radio RAI).

From 1975 to 1996 he was the curator of several publishings like *Erich von Stroheim* (Aiace, Torino, 1975), *François Truffaut* (Il Castoro Cinema, La Nuova Italia, Firenze, 1976), *Leggere il cinema* (with Roberto Turigliatto, Oscar Studio Mondadori, Milano, 1979), *Hitchcock e gli hitchcockiani* (Aiace, Torino, 1985), *Michael Snow* (Festival Int. Cinema Giovani, Torino, 1986), *Dennis Hopper* (with Davide Ferrario, Aiace, Torino, 1988), *Mohsen Makhmalbaf* (Lindau, Torino, 1996). From 1982 Barbera worked with Festival Internazionale Cinema Giovani (now Torino Film Festival), as Head of the Press, then General Secretary and Selection Committee Member, then from 1989 to 1998 as Director. From December 1-1998 to April 8-2002 he was the Director of the Cinema Department in Biennale di Venezia. From July 2002 he is responsible of the Cinema Department and Director of Museo Nazionale del Cinema di Torino.

Joanna Lapinska

Poland



Settled in Warsaw, she studied psychology and film in Poland. Since 2002 she's been connected with the New Horizons International Film Festival, the largest film festival in Poland. In 2003 she was among the founders of the New Horizons Association, the main organizer of the festival. Since then she's been a member of the management board of the association.

Being the artistic director of the festival Joanna Lapinska is responsible for the program, guest department and the industry oriented events taking place at the festival. She is the head of the New Horizons Studio, a workshop for young film professionals held during the festival. She is also actively involved in the association's distribution program and buys films for them.

During her career Joanna Lapinska has also been helping numerous Polish directors to plan the international strategy for their films.

In 2009 she started her collaboration with MUNK Studio, a production company. She worked as an artistic advisor at the studio and was also responsible for their international strategy.

Jani Tilthges

Luxembourg



Born in 1962, Jani Tilthges studied film at INSAS (Institut Supérieur des Arts du Spectacles et Techniques de Diffusion) in Brussels from 1984 to 1988.

Since 1986, Jani is co-founder, partner and CEO of Samsa Film in Luxembourg. He is also partner of Artemis Productions (Belgium) and Fado Filmes (Portugal). In 2003, he founded LIAISON CINEMATOGAPHIQUE, based in Paris, in association with Artemis Productions (Belgium) and Entre Chien Et Loup (Belgium).

At Samsa Film, in association with his partner and producer Claude Waringo, they succeeded in building the company's strong reputation and capacity in producing commercial arthouse films. So far, Jani has produced and co-produced more than 50 feature films.

Jani Tilthges is also a member of the European Film Academy and President of EAVE, the prestigious European producers training programme.

In 2004, he was decorated by the Luxembourg Grand-Duke for his activities in the cinematographic field.

In 2009, he was awarded the prestigious Prix Eurimages.

Sophie Bourdon

France



Formerly Chief Executive of ACE – Ateliers du Cinéma Européen, Sophie Bourdon is today working as a freelancer for the international film industry at the crossroads between training, consulting in co-productions and international sales and match making at festivals. Her main objective is to help building bridges between producers from Europe and their peers from other continents and vice versa.

During the 11 years spent at the Head of ACE (2000-2011), she was not only responsible for the fundraising of this non-profit organisation but also for the design and organisation of 30 professional workshops and 40 seminars. She has been working as a financing/sales expert with 200 independent film producers on the development of their features, launched and developed the ACE Network that today gathers more than 160 producers from all over the world.

Prior to ACE, she worked as an international sales agent for 10 years in Paris for the companies MK2, Mercure Distribution and GPFI, supporting directors such as Chabrol, Pialat, Kieslowski, Pintilie, Haneke, Kiarostami, Makhmalbaf, Kerrigan, Nossiter and Ripstein.

Jury

Christian Volckman
France



Christian Volckman was born in 1971. He graduated from the school of Art and Design Met de Penninghen: Ecole Supérieur d'Art Graphique in Paris, where he studied painting, graphic design, and film. He graduated with a short film called the *Cobaye*, which allowed him to enter the music video industry where he directed music videos for French singers.

Meanwhile he started to work on *Maaz*, a short film mixing live action, blue screen, and animation. In 1999, when it was released, it was shown in nearly 100 festivals and won 30 prizes.

In 2000, he started to work on *Renaissance*, a motion-capture based animation science fiction film based in Paris. *Renaissance* features a rare visual style in which almost all images are exclusively black and white, with only occasional colour used for detail. The movie was internationally released in 2006 and was awarded the Best Feature Film Award at the Annecy International Film Festival.

In 2008, Christian created the duo ©® with the visual artist Raphael Thierry, producing a series of thematic films and paintings called THEFLOW. Exhibitions have been shown across the world. He is now working on his next animated feature film.

Advisory Board

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Netherlands

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Tutors

Antoine Le Bos - *France*

scriptwriter & story editor



Antoine Le Bos is a French screenwriter and script-consultant, with more than 25 feature scripts delivered under contract as a writer or co-writer, and the experience of over a hundred feature projects followed as a consultant.

After a first life as a sailor and an interrupted Phd in Philosophy at the Sorbonne, he graduated from the CEEA in Paris (the French Conservatoire for Filmwriting) in 1996. After directing short films and on-stage experiments - theater, contemporary opera in Paris and Prague, he co-created the 3D animation series *Ratz*, shown in more than 20 countries, and created the *ciné-écritures* workshops in Paris in 2002. Soon he discovered a deep taste for dramaturgy. He then worked as a consultant for the Moulin d'Andé (CECI, France), tutoring their 2005, 2006 and 2007 rewriting sessions, as well as European short Pitch 2007 to 2010 sessions, and teaches screenwriting at Brest University. He won the Gan Foundation Prize as a writer in 2005, and works with among others the Afghani director and Prix Goncourt winner Atiq Rahimi.

Since 2007, he is Artistic Director of Le Groupe Ouest, European center for film creation in Brittany (France), and he recently co-created the Cross Channel Film Lab between France and Great Britain. He's been a tutor for Script&Pitch since 2007, as well as for Interchange since 2009.

Franz Rodenkirchen - *Germany*

story editor



Franz is working internationally as script consultant and tutor.

He is Head of Selection for TorinoFilmLab. As script advisor he regularly works for the Binger FilmLab, Amsterdam, where he also teaches his 'A la carte'- workshop "Script Editing – Six days of practice". He is also a tutor at TorinoFilmLab/Script&Pitch workshops; CineLink, the co-production market of the Sarajevo Film Festival, and the Berlinale Talent Campus, Berlin.

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

Franz has been working on mostly international film projects for more than 10 years, predominantly with writer-directors.

Gino Ventriglia - *Italy*

scriptwriter & story editor



Gino is based in Rome, he works as a story editor and tutor for TorinoFilmLab - Script&Pitch and FrameWork - as well as for other international development programs - Interchange, POWR at the Baltic Event, and the Jerusalem Film Lab.

He teaches drama writing at the Centro Sperimentale di Cinematografia, the Italian National School of Cinema.

He has written screenplays for cinema and television, both for independent companies and broadcasters.

Recently, his interests have been focused on transmedia storytelling.

**Marietta von Hauswolff
von Baumgarten** - *Sweden*

scriptwriter & story editor



Script consultant and screenwriter connected to Binger FilmLab, TorinoFilmLab and various independent film companies (like: SvenskFilmindustri (SF), HeppFilm /Drakfilm, Most Film, Buena Vista, Third Man Film, Memphis, Yellow Bird), as well as international institutes (such as the Swedish Film Institute, Balkan Film Fund, Talent Campus Sarajevo and Berlinale, Rutger Hauer Masterclass, Irish Film Board, Filmpool Nord).

Head of MotherofSons (MOS), development/ film production company based in Stockholm. Background/related areas are: journalism, publishing, art and music, production, theatre and drama television (as writer, script editor and as commissioning editor). Marietta is also working as screenwriter for short and feature films within this company. Marietta received Film Directing/ Acting/Writing training at NYU's Tisch School of the Arts, N.Y.C. and the New School, N.Y.C. and she completed her Cinema Studies in Stockholm. Part of the European development network since 1994 (North by Northwest, Sources, Pilots, Arista, etc.).

She is a member of the Swedish Drama Union since 1997 and citizen of the NSK State since 1999. Presently in development with *KREV?! - a transmedia/feature film project - at Power to the Pixel 2010*, as she is the Minister of Persuasion for the state of the Kingdoms of Elgaland-Vargaland (KREV) since 1996.

Tutors

Anita Voorham - Netherlands

story editor



Based in Amsterdam, the Netherlands, Anita has worked as a script editor and a producer on several comedy and drama series for independent production companies between 1995 and 2005.

She currently works as a script editor for the Dutch public broadcast company NTR, and as a script advisor for TorinoFilmLab, the Binger FilmLab, as well as several independent producers, both nationally and internationally. She is also part of the selection committee for CineMart and an advisor to the Dutch Film Fund. Her projects for NTR range from art-house films to family oriented projects. For NTR, Anita is particularly involved in developing 50-minute single plays with up and coming filmmakers, a project partly funded by the Dutch Filmfund, the Dutch Mediafund and public broadcasters. These single plays have proven to be a successful springboard for young directors to their first feature.

As a writer, Anita worked for the popular, award-winning drama series *Gooische Vrouwen*, which has sold to many countries including the UK, France and Germany.

Scouting

Matthieu Darras - France



Founder of NISI MASA, the European network of young cinema, Matthieu Darras has initiated dozens of international workshops related to scriptwriting, filmmaking, and film criticism since 2001. NISI MASA notably organises European Short Pitch, a coproduction forum for short film projects.

Matthieu Darras has been writing for the French film magazine *Positif* since 1999 and was regularly a member of Cannes Critics' Week selection committee from 2005 to 2011. He was artistic co-director of Alba Film Festival, Italy in 2008 and 2009, and artistic director of the IFF Bratislava, Slovakia in 2009 and 2010.

Besides his activities for the TorinoFilmLab, he scouts projects for the Jerusalem International Film Lab and works as delegate (in charge of Central & Eastern Europe) for the San Sebastian Film Festival.



book of projects 2011

FrameWork Projects

Mr. Kaplan

Alvaro Brechner

Uruguay

synopsis

Jacob Kaplan lives an ordinary life. Nothing differentiates him from his other Jewish friends who fled Europe to South America because of WWII. Turning 70 has had a strange effect on him: he refuses to accept he is getting old.

Grumpy, fed up with the new rabbi, his community and his family's lack of interest in its own heritage, he embarks on an unusual and quixotic project: to capture a quiet and elderly German man, the owner of a run-down beach restaurant, whom, he is convinced, is a runaway Nazi.

Ignoring his family's concerns about his health condition, Jacob secretly recruits the help of a more loyal than honest former police officer named Contreras. Together, they will try to emulate the historic case of Adolf Eichmann's capture, to unmask and kidnap the German man and secretly take him to Israel.

This way, he hopes to recover his family's pride, dignity and prestige in the community.

His journey triggers a number of curious situations, characters and events that all lead to a surprising and unexpected conclusion.

Fearing death and oblivion, Jacob Kaplan embarks on a memorable adventure to bring meaning to his life.

script & intention

The Origin

On January 6th, 1912, my grandfather Jaime Brechner was born in Poland. In 1939 he left his family behind and escaped to Uruguay, a land where nothing was familiar and where he had the opportunity to start a new life.

A century later I travelled to Sosnowiec, his native town. I was moved by the experience, but nothing that I found there was recognizable as being essential to my personal identity or culture. I was shocked by this revelation. The fact is that one day we will die, and after a few decades, there will be little of us left in the world no matter what we do. Who will remember us when we're gone? What difference will we have made?

As I made my way home, an idea struck me: to retrace my grandfather's path searching for those answers. And how he could achieve something that would give meaning to his legacy. What could be more memorable than to bring a run away Nazi to justice? Nevertheless, "the stronger your enemy, the greater your value" wrote Nietzsche. But where can he find one near home?

In this way, I started to think of his life, combining my own memories with a series of fictional events, creating a new and cinematic life. I call it his *Imaginary Biography*.

"It's not really so bad. After all, we're laughing"

I see life as a complex mix of drama and comedy. In dramatic circumstances, humour gives us the strength to persevere.

Maybe that's why I've always felt fascinated by characters that possess a quixotic mentality, whose longing for epic adventure strongly opposes the ridiculous and comical circumstances of reality. Men who use their fertile imagination as a weapon of survival from the boring quotidian existence, and in doing so, they find a way to take revenge on death and oblivion.

Jacob Kaplan is a patriarch *without a patriarchy*. A *Quixote Schlemazle*, who at age 70, finds a last chance to plunge into an adventure that will take his life to unprecedented heights.

This is a film that examines the role of the elderly, the loss of one's identity when confronted with the continuity of tradition, the preservation of one's dignity, the chance to leave one's mark forever and realizing our wildest dreams. A tale about men, about what one believes and what one wants to believe.

Through characters that display their contradiction and frailty in the search for friendship and self-respect, my aim is to convey the deep complexity and hidden dilemmas of those small and big moments that make our journey through this world ridiculous, but always fascinating.



Alvaro Brechner
writer & director & producer

Born in Montevideo, 1976. Alvaro's feature debut, *Mal día para pescar* (Bad Day to go Fishing) was selected in competition at the 48th International Critic's Week at Cannes Film Festival.

It received over 30 awards and participated in 60 International Festivals, including Montreal, Warsaw (Best Film, Free spirit), Los Angeles (Best Film, Opera prima), Mar del Plata (Best Actor), Austin (Best Film & Audience Award), Moscow, Shanghai, Brooklyn (Best Director), Sofia (Best Film Fipresci), São Paulo, Pusan, Haifa, Stockholm, Lima (Best Script) and La Habana.

It won 10 Uruguayan Critics Awards (Fipresci), 3 Iris Awards and was nominated by the Spanish Critics for Best Film, Best Screenplay, Best Actor. It was also Uruguay's Oscar candidate for Best Foreign Film.

Alvaro has also directed several documentaries for History Channel, Odyssey, TVE and three Short Films selected in more than 140 International Film Festivals. He also received the National Literature Award by the Uruguayan Ministry of Culture (1999).

FW

Deadweight

Axel Koenzen

Germany

synopsis

The container ship Columbus Canada lies at Felixstowe's waterfront, when the ship owner wants fifty containers with mutton loaded by the crew as the ship is delayed. Karl nods it through without obtaining clearance of the dockworker union. Through his negligence an accident occurs and a seaman is injured. One day later the vessel enters the port of Antwerp. The local dockworkers call for a boycott. Standstill.

Under the pressure of an upcoming investigation Karl becomes delusional. Friesen, a representative of the ship owner, informs Karl that the injured sailor, James, has died and confronts him with an impossible choice: either Karl takes full responsibility himself and loses his job or he scapegoats Katia, his beloved 2nd officer and personal protégé.

Deeply affected by James' death, the captain has to face the consequences of his actions. Karl, who had considered himself non-tangible cannot rely on his professionalism anymore. Overwhelmed by the conflicting information of his split mind Karl breaks down, when Friesen approaches Katia with a deal. He sabotages the power supply of the cooling-containers and sneaks away from the ship. Upon his return Katia files her dismissal.

All Captain Karl Grabisch has is his work. He is in command of a 35.000-ton container ship, when under deadline pressure he makes a decision that threatens a man's life.

script & intention

You are in prison and there are spaces in which you can work, also inner spaces, but you can't imagine being anywhere else, otherwise you hurt yourself too much because you are immediately thrown back into reality. That's why you're not allowed to dream.

Antonio Negri

Deadweight is told through the eyes of its main character Karl. A life-long civil servant Karl has become like a container himself, interchangeable and indifferent. His career as a captain and the prestige of the position are central to his self-image and his self-confidence. In dealing with people he depends on his function, which seems to be the epitome of loyalty for him. In the search for independence, he has anaesthetised himself against his vulnerability and desire for intimacy. The threat of losing his career and the creeping loss of authority trigger an identity crisis, which melts the glacier inside and confronts him with his deepest fear "What am I, if not a captain?". Karl is an anti-hero, who runs out of time. His world collapses, its time frame crashes. When Karl's authority falters, he starts to feel lonely. And the more he feels lonely, the more he seeks attention, increasingly wondering why.

The film poses the question whether Karl can forgive himself for his obedience. By creating the fictional alter ego Friesen, Karl delegates the freedom of choice to a higher authority. Facing the possibility of death and love Karl escapes the responsibility for both. That's his tragedy. Therefore he denies his private needs and lets professional constraints conquer his reality. Katia is the object of his desire. She finds a way out of the system, while Karl maintains his position. The time of the film is the time of Karl's face, the eternity of a still vague emotion, a permanent becoming, which never takes a solid form or rigid meaning. Karl's gaze remains a mystery as he tumbles over the abyss of his own impotence. By fighting against the loss of his position as a captain, he runs against the windmills of his own dreams.

Deadweight will be shot in a doc-film manner. I intend to film on an operational container ship with a real crew in order to show how the closely coordinated processes aboard affect the individual, his relationships and corporality. Karl's delusional state of mind creates a fiction within the fiction, but reality eventually sabotages his effort. This notion is picked up by the shooting method and the film's formal design, forcing the characters to rather react than act. Three professional actors function as fictional agents, representing the spacial, hierarchical and ethnical separation of the ship: Karl, the German captain, Katia, the Romanian officer and Chelito, a Philippino deckhand. The alleged death of the sailor James transcends this order and requests a repositioning of each of them. What seems to be a contemplation on the course of fifty containers with mutton at first, gradually becomes a meditation on the reality of Karl's mind.



Axel Koenzen
writer & director

Axel Koenzen studied Photography at the International Centre of Photography in New York and worked as a freelance photographer and visual researcher for companies such as R.S.A. (Ridley Scott & Associates) and Columbia Tristar Los Angeles.

He studied at the German Film and Television School Berlin (dffb), where he directed several short films including *Waxandwane* (1999) and *Firn* (2006), which were selected for official competition by the International Film Festival in Cannes. His first feature film *Deadweight* is currently in development and has been supported by the Binger Filmclub in Amsterdam (writer's program 2009) and the TorinoFilmclub (development award 2010).

Since 2008 Axel Koenzen also works as a director for advertisement (i.e. BVR-campaign *Was uns antreibt*, ADC gold medal). In 2010 he directed the feature length architectural documentary *Patara*, which tells the story of the reconstruction of the ancient Lycian parliament in Turkey.

budget & financing

Deadweight is Axel Koenzen's first feature film. Its strong contemporary setting and style and its documentary approach has brought us enthusiastic feedback whenever we presented the project and its filmmaker to possible partners. So far the Berlin Film Fund MBB has supported the development and we are now in touch with Germany's strongest public broadcaster WDR to board the project.

We are optimistic to find 70% of the moderate budget in Germany due to a strong support for debut films and a great network of partners supporting our vision of pushing cinema to new emerging landscapes.

Deadweight
Axel Koenzen
Germany

Nonetheless, finding the missing 30% of a film's budget is often the great difficulty of making today's cinema happen. As shooting is scheduled for autumn 2012 we hope to engage soon with a co-producer from a European country with a strong seafaring tradition such as France, Poland, the Netherlands or Norway to name just a few. Being a multi-language and multi-national ensemble film, we offer a great choice of possible elements to contribute for any co-producing partner.

distribution & sales

Beside its unique way of filming on an operating cargo ship, including a real crew of sailors in the acting ensemble and the distinctive cinematic voice of its director (two of Koenzen's short films were selected in Cannes' Cinefondation section), *Deadweight* tells us a striking story about the three-world-order we live in.

Therefore we are certain that partners in sales and distribution will be able to find a wide angle of possible marketing strategies and unique selling points on a film with the highest artistic standard. In the past Rohfilm was able to collaborate with world sales agents such as Memento,

The Match Factory, Films Distribution, Pyramide International and many more, always putting a strong focus on a tailor made festival strategy for every single film in order to provide it with the best possible international promotion before its distribution in cinemas, on TV or any other media.

production notes

production company
Rohfilm GmbH
Eisenbahnstr. 99
04315 Leipzig
T +49 (0)30 499 19 888 -0
F +49 (0)30 499 19 888 -9

development partners/support
Medienboard Berlin-Brandenburg

total production budget
€ 1.150.000

current financial need
€ 345.000

production status
financing



Benny Drechsel
producer

Rohfilm is a German independent production company with offices in Leipzig and Berlin.

Founded in 2005 by Benny Drechsel and Karsten Stöter we develop and finance feature films and documentaries for international cinema audiences.

Our focus is on stories with strong cinematic conviction as well as finding and fostering filmmakers with distinctive talent. So far we produced and co-produced about fourteen films by young upcoming directors. Among those are Aida Begic' SNOW, Keren Yedaya's JAFFA, Hagar Ben Asher's THE SLUT, Rodrigo Moreno's UN MUNDO MISTERIOSO and recently LORE by Cate Shortland and THE RIVER WAS ONCE A MAN by Jan Zabeil.

For 2012 Rohfilm expects the production of BAIT by Aida Begic, MORUK FIKTION by Serdal Karaça, 40 DAYS OF SILENCE by Saodat Ismailova and DEADWEIGHT by Axel Koenzen.



FW

The Last Land

Pablo Lamar

Paraguay

synopsis

An elderly couple lives out their lives on an isolated hill. Evangelina has been ailing for a very long time. On this particular night, Amancio quietly accompanies her, with words and whispers — with silence — through the dark hours until the break of day, the moment of her death.

Now utterly alone, Amancio takes charge of the various tasks for her burial: he scrubs her dress in a stream, digs her grave, and gently bathes and grooms her. His actions are gradually infused with the power of ritual, as he comes to embrace solitude and loss.

At the end of the day, Amancio carries Evangelina to her grave and lowers her into the ground. He shovels the dirt back into the pit and takes leave of his life companion, now resting beneath the earth.

On an isolated hilltop, Evangelina's death becomes Amancio's life.

script & intention

La última tierra is a film about the very core of our existence; about how we deal with death within life. A human approach to death in a time where the treatment of our lost ones is increasingly industrialized

Amancio and Evangelina have been living on the hilltop for an indeterminable amount of time. It's as if they have always been there, as integral a part of the landscape as the hill itself. They could very well be Adam and Eve, or the last inhabitants on Earth. Nevertheless, Evangelina is dead.

La última tierra is primarily made up of a series of personal, intimate rituals through which Amancio comes to fully feel Evangelina's absence. Her loss resonates within him as we get into the mystery of our existence.

For a full day — the timeframe of the film — Amancio is immersed in the consuming ritual of taking leave of Evangelina, and in these burial rites he comes to fully accept his own solitude. Indeed, death ritualizes Amancio's actions. I want to portray how death transforms these simple tasks, renders them extraordinary, making the day that is devoted to them an utterly singular day.

Just as death is always in the background of life, so the tension in *La última tierra* is just under the surface of the images, gradually transcending it. And so it is the spectator who will slowly break through this surface and perceive the force of the images by giving them their emotional intensity connected to the loss of the living and the weight of a life that has let go.

The film has a calm, steady rhythm and so I favor long-duration shots with a static camera, and scenes that allow the spectator to concentrate on Amancio, to become increasingly engulfed in his actions in order to decipher his character.

But the camera will pull away from him too, particularly when nature and the surrounding space take predominance. There are also movements that are slow and fluid, such as when Amancio slips into reverie and whistles, and the camera, as if driven by his reminiscing, slowly pans to reveal the mountains.



Pablo Lamar
writer & director

Pablo Lamar was born in Asunción, Paraguay. He studied film at the Universidad del Cine of Buenos Aires. He has written and directed two shorts, *Ahendu nde sapukai* (2008) and *Noche adentro* (2009), both of which premiered at the Semaine de la critique of the Cannes Film Festival in 2008 and 2009 respectively.

The Last Land is Pablo Lamar's first feature film. The project has participated in both the Taller de análisis de proyectos cinematográficos of the Typa foundation (Argentina) and The Rotterdam LAB organized by Cinemart of the IFFR.

It also received a grant from the Huber Bals Fund for the development of new projects and was awarded first and second prize from the Buenos Aires Lab (BAL) of the BAFICI.

<div data-bbox="95 71 337 100" data-label="Section-Header"> <h2>budget & financing</h2> </div> <div data-bbox="95 128 599 257" data-label="Text"> <p>Since 2002 Fortuna Film is involved in independent filmmaking in Latin America. The focus has been to support young filmmakers in developing and producing their visions in an environment lacking a supportive infrastructure.</p> </div> <div data-bbox="95 287 599 523" data-label="Text"> <p><i>La última tierra</i> by Pablo Lamar is the perfect example: It has a relatively small budget, an exceptional vision, and a talent with a singular voice coming from an emerging film country, Paraguay. His short-film <i>Ahendu nde sapukai</i> made his talent and artistic qualities visible on festivals around the world and won many prizes from Korea to Finland. Pablo Lamar has an incredible ability to communicate through visuals and sound.</p> </div>	<div data-bbox="660 71 897 100" data-label="Section-Header"> <h2>distribution & sales</h2> </div> <div data-bbox="660 128 1164 284" data-label="Text"> <p>An important fact that we base our approach on is that Pablo Lamar's short films both premiered at the Semaine de la Critique section at the Cannes Film Festival. Also Fortuna's co-productions have been very successful in Cannes and other A-Festivals. This has resulted in an established network.</p> </div> <div data-bbox="660 313 1164 469" data-label="Text"> <p>Besides distribution in specific territories like The Netherlands, France and Paraguay, which are involved in the production, we are looking for a passionate and specialized sales agent. As it is a first feature film our strategy is to wait for the right visual material in order to attract sales partners.</p> </div>	<div data-bbox="1355 71 1575 100" data-label="Section-Header"> <h2>production notes</h2> </div> <div data-bbox="1355 128 1499 178" data-label="Text"> <p>original title La última tierra</p> </div> <div data-bbox="1355 208 1567 363" data-label="Text"> <p>production company Sapukai cine Dr. Luis Migone 337 Asunción, Paraguay T +55 81 91160896 sapukai@hotmail.com</p> </div> <div data-bbox="1355 393 1640 522" data-label="Text"> <p>Fortuna Films Prinsengracht 634 1017 KT Amsterdam, The Netherlands T +31 (0) 20 6258871 fortunafilms@runbox.com</p> </div> <div data-bbox="1355 551 1569 601" data-label="Text"> <p>co-producers Mandra Films - France</p> </div> <div data-bbox="1355 631 1597 680" data-label="Text"> <p>total production budget € 383.589</p> </div> <div data-bbox="1355 710 1640 759" data-label="Text"> <p>production status financing and pre-production</p> </div>	<div data-bbox="2101 72 2373 338" data-label="Image"> </div> <div data-bbox="2101 389 2252 442" data-label="Section-Header"> <h3>Ilse Hughan producer</h3> </div> <div data-bbox="2101 472 2419 918" data-label="Text"> <p>In 2002 FORTUNA Films moved from sales and distribution for documentaries into production focusing on independent filmmaking in Latin America. Ilse Hughan partnered with Lisandro Alonso (Argentina) to produce <i>Los muertos</i> and worked together successfully since then on all his films. Other remarkable productions were <i>Hamaca Paraguaya</i> by Paz Encima, one of the first expressions of new Paraguayan Cinema and <i>Abrir puertas y ventanas</i> by Milagros Mumenthaler, which won a.e. Pardo d'oro in Locarno 2011.</p> </div>
<div data-bbox="95 650 433 784" data-label="Section-Header"> <h1>The Last Land</h1> <h2>Pablo Lamar</h2> <h3>Paraguay</h3> </div> <div data-bbox="95 870 352 892" data-label="Text"> <p>It is time for his first feature.</p> </div> <div data-bbox="95 921 599 1210" data-label="Text"> <p>The artistic vision of <i>La última tierra</i> is clear and strong and with a budget of under € 400.000, shot on location in Paraguay with a small cast and crew, we are not chasing false dreams. We have a solid financing plan in place bringing together European funds:, HBF, WCF, and TorinoFilmLab, the Paraguayan cultural fund (Fondec) and a possible participation through our French co-producer Mandra Films of ARTE France CINEMA, who already gave the first prize to the project at BAL (co-prod. market at Buenos Aires Film Festival).</p> </div> <div data-bbox="95 1240 534 1290" data-label="Text"> <p>In the first month of 2012 we hope to close the financing and start principal photography.</p> </div>	<div data-bbox="660 870 1164 1184" data-label="Text"> <p>We experience a strong interest in the way the subject is treated. The film could have a life outside the conventional showcases and public. It is not yet an elaborated idea but our preliminary research shows that there is a need and an interest to embrace the theme of death and loss, often stigmatized in Western culture. By offering an approach to overcome the estrangement and to tackle one of the universal facts of life: the loss of a close one and our own death, this film seeks to touch its audience almost physically, by letting the film image tell a story of loss, grief and acceptance.</p> </div> <div data-bbox="660 1214 1164 1343" data-label="Text"> <p>These themes speak to many people today and this gives us the opportunity to find partners outside the standard exploitation scheme, yet may also trigger the interest of broadcasters, for example in Germany.</p> </div>	<div data-bbox="1355 1110 2041 1652" data-label="Image"> </div>	<div data-bbox="2101 987 2285 1040" data-label="Section-Header"> <h3>Wiebke Toppel producer</h3> </div> <div data-bbox="2101 1070 2419 1359" data-label="Text"> <p>Before she joined Fortuna Films in 2009, Wiebke Toppel, worked in Germany as head of acquisition and production for PolyGram Filmed Entertainment, Universal Pictures and Studio Canal Production. The German/ Dutch/French co-production she independently co-produced was selected for the Festival de San Sebastián 2003.</p> </div>



FW

Romanian Spring

Anca Miruna Lăzărescu

Germany / Romania / Czech Republic

synopsis

Place a frog in hot water, and it'll jump out. But place it in cool water and gradually turn up the heat, the frog will slowly boil to death - missing its right moment to escape.

Romania 1968: Mihai (27) a talented architect oblivious to political ideologies, starts to question the system after a small incident jeopardizes his family's long-planned first trip to East Germany. Mihai must betray a friend to be allowed to travel. He sets off together with his idealistic younger brother Doru and his father Tudor, who, discriminated by the communist regime, gave up fighting long ago.

Their trip ends as the Soviets invade Prague. The trio can't return home: the way through Czechoslovakia is blocked. Totally unexpected the Iron Curtain lifts: they're offered a two-day transit visa through the West - 48 hours, which could change their lives.

Mihai wants to stay, but Doru insists on returning. Tudor agrees to follow his younger son home. Mihai is unprepared for this abrupt life-changing opportunity. Grappling with this decision, he finally chooses his family over his personal freedom, hoping to be aware of the moment when the water begins to boil and it's time to get out of Romania.

If you got one sudden chance to completely change your life, would you take it?

script & intention

When my father was 18, he went on his first trip through Eastern Europe with his parents. Due to the political incidents of the summer of '68, he found himself - together with 51 other Romanian families - in an East German military camp. After finally receiving a transit visa to travel back through the West - an unimaginable act during the Cold War - they realized that the next days could change their entire future. Having just 48 hours to question their lives, all three experienced the toughest moment they have ever faced as a family.

At last, my father decided to return home, truly believing his country would follow a different path than the Soviet hard line. In August 1968 Ceausescu harshly criticized the invasion of the Warsaw Pact and was celebrated for his courage by all the Western countries. Even though signs of deterioration lingered in the air, my father was sure things would get better. "After all, it's not that bad!" - people kept on repeating like a mantra. But bad was just the beginning. It got worse. And my father was never allowed to enter the West again until 1989, after the fall of Ceausescu, when he immediately immigrated to Germany with my mother and me.

I grew up with this story, having heard it many times. Today, I find it very easy to say: How could he? How could all 51 families return home after having tasted freedom? But nothing is ever that simple.

Like the Russian tanks that ran over Prague, the characters in *Romanian Spring* are run over by a random incident with the power to change the course of their entire lives. They fight amongst themselves and struggle to make the right decision. But what is right and what is wrong? Is staying in the West the right decision if you know that you might never see your family again and might even endanger them, by marking them as the family of a traitor?

Even though this is a historical plot, the main theme is very contemporary. It's easier to adapt than to rebel. It's easier to hope for a second chance than to be strong enough to grab the first opportunity. We are all slow-boiling frogs. Still the question remains: Can we change things before our time's up? I hope so - otherwise life doesn't make much sense.

I see *Romanian Spring* as a tragicomic story, filled with very human characters and intimate moments. A twist of history provides a once in a lifetime chance to make an irreversible decision, which creates a cinematic situation, sometimes dramatic and heartbreaking, sometimes so absurd it's almost funny.



Anca Miruna Lăzărescu
writer & director

Born in Romania, immigrated with her family to Germany in 1990. Studied at the University of Film and Television in Munich.

Her graduation film *Silent River* had its premiere at the Berlinale International Shorts 2011 and was invited to over 100 festivals around the world. It received 35 awards so far such as Best Live Action Short Film at the Warsaw Film Festival, Grand Prix at the Brussels IFF, Best Film at the Thai Short and Video Festival Bangkok and also Best Film at the Filmocorto Lima in Peru. *Silent River* is nominated for Best European Short 2011 by the European Film Academy.

Her documentary film *The Secret of Deva*, sold in over 10 territories, was awarded Best German Newcomer Film 2007. *One Day Today Will Be Once* was nominated for Best German Short in Oberhausen 2010 and was screened at various international film festivals including Rotterdam, Nyon and Warsaw.

Anca worked on the comedy TV series *Scrubs* in L.A. and attended summer classes at UCLA. She is a member of the European Film Academy.

budget & financing

Razor Film produces mainly international feature films from art-house to crossover and focuses on new talent and high quality projects. Up to now Razor productions won two Golden Globes, were nominated twice for an Oscar and premiered and were awarded at major festivals worldwide – productions include *Paradise Now* and *Waltz with Bashir*, and the films of Danis Tanovic, Ciro Guerra, Benedek Fliegaut, Mia Hansen-Love and Mirandy July.

Knowing Anca Lazarescu from the film school in Munich, I immediately picked her *Romanian Spring* project during a Berlinale pitch event. Since then, the project was developed at EAVE, with the support of the Balkan Film Development Fund

Romanian Spring
Anca Miruna Lăzărescu
Germany / Romania / Czech Republic

and the German FFA. Czech Negativ Film (Venice competitor *Alois Nebel*) is affiliated with the project and both Romanian Strada Film (Berlinale winner *If I want to whistle I whistle*) and the public Bavarian broadcaster BR are also interested in taking part in Anca’s feature film, after being on board for her successful graduation film *Silent River*.

Because it worked out so well with *Silent River*, the idea is to continue with Anca’s vivid, realistic and character-driven mise en scène rather than create a history lesson. This way of directing allows us to keep the budget low for a period film. Due to its crossing-borders core story we will be eligible for Eurimages as well as for federal and regional funds in Germany and the co-producing countries. Bavarian FFF and Romanian CNC have already backed Anca’s previous work and are very interested in the next film made by a female Romanian-German director, the first of her kind. At the moment we are finalizing the artistic concept of the project and initiating the financing stage.

distribution & sales

Anca Lazarescu’s medium length historical film *Silent River* was a festival hit and premiered at the Berlinale short competition in February 2011. It has been shown at many international festivals, winning over 30 awards since then. It will also be broadcast in many countries.

With her last film and previous work on documentaries, Anca has gained international attention. Following world sales’ and European distributor interest in the project, we will start sending out the script of *Romanian Spring* after its participation at the TorinoFilmLab.

We truly believe that we can reach a wide audience with this powerful but untold story, which puts the spotlight on a little known part of European history. The universal themes of freedom and family are as urgent as ever with people fighting to change things in their home countries (“Arab Spring”) or giving up and seeking different freedoms across continents. *Romanian Spring* takes a serious subject and lets it unfold in a deep, yet light and almost casual way.

Because ultimately, the question at stake is: can you grab an opportunity that life throws at you, or not? What do you really want most when the ultimate choice stares you in the face? This theme plays out in a moving and dramatic way for the characters in *Romanian Spring* - authentic, filled with genuine emotion and often absurdly hilarious.

production notes

production company
Razor Film Produktion GmbH
Wassergasse 4
10179 Berlin
+49.30.84712280
info@razor-film.de
vmeier@razor-film.de
www.razor-film.de

co-producers
Strada Film, Bucharest
Negativ Film, Prague

total production budget
€ 1.900.000

current financial need
starting financing

the development of the screenplay was supported by the FFA and awarded by the Balkan Film Fund

production status
finalizing artistic concept
and entering financing stage



Verona Meier
producer

After a degree in photo design and some years working with media art, Verona Meier graduated in film production at the University of Film and Television in Munich. Thanks to a Fulbright Scholarship she studied Interactive Media and Graduate Film at NYU/Tisch School in New York City.

After years of working in production in Germany, New York and Hong Kong, she joined Razor Film in 2006 and has been involved in all productions since then – including Ari Folman’s *Waltz with Bashir* and Miranda July’s *The Future*.

Verona Meier took part in the European Producers Workshop EAVE.

Fw



Adama

Julien Lilti & Simon Rouby

France

synopsis

12 year-old Adama lives in a remote village in West Africa, sheltered by the cliffs. Out, beyond, lies the land of breaths, the kingdom of wicked spirits hungry for war. When Samba, his elder brother, suddenly vanishes from the village, Adama decides to set off in search of him.

Accompanied first by Abdou, a tragically lucid griot*, then by Maximin, a street urchin who is his own negative twin, he crosses a Europe in the grip of war.

Borne by the energy of desperation and the poetry of childhood, Adama travels to the hell of the frontline in order to free his brother and see his own initiatory journey through.

Beyond the cliffs,
In the land of
breaths,
Where my brother
has been taken,
To the war of the
Nazarenes

* A griot is a West African musician, storyteller and tradition warden.

script & intention

We work and live in a corner of Paris where the Eiffel Tower is no more than an insignificant shard on an inaccessible horizon. A corner of Paris, where African illegal immigrants arrive from Lampedusa and roam the streets, invisible and lost. A corner, where communities mix at the feet of buildings where tourists never stray. Children of the 20th century, of hip-hop and graffiti, it took us living in Africa for a few years to understand the extent to which our own culture had been influenced by the continent.

The extent to which our artistic practices were inherited from a song that had crossed the Atlantic and the Mediterranean, becoming Gospel, Blues, Reggae, Rap... before transforming into explosions of paint on the walls of New York or Paris.

Adama is the tale of the reversed, profoundly subjective, exploration of a child from "elsewhere" who has come to our sick and suicidal – but also violently beautiful and at times touching – world.

Envisioned as an initiatory trance, our film recounts Adama's passage into adulthood and how he discovers his own uniqueness, his identity, whilst at the same time touching on the universal, humanity itself.

Adama is set in a specific historical context, but it is not a period piece. What matters to us is how Adama's adventure resonates with contemporary issues. The film is contemporary and will be handled as such both musically and visually. We know that animation can connect us to the infinite inner realms of the character. It will allow us to make the transformation of Adama's view of the world around him visible. A changing world that will eventually give birth to our own.



Julien Lilti writer

Julien Lilti was born in 1979. Before 2002, he lived and worked in Africa as a researcher in sociology. After a master degree in documentary cinema in 2003, he joined Canal+ as a news reporter. In 2006, he entered the CEEA in Paris (French Conservatoire for Film Writing). Since then, he writes short and feature films, and for television.

Simon Rouby director

Simon Rouby took his first artistic steps as a graffiti artist 10 years ago. He then accessed other mediums such as painting and sculpture. From this background he studied film directing, first in Gobelins, Paris then in CalArts, Los Angeles. He graduated in 2007 with two short films, *Blind Spot*, and *Le Présage*. His last short film *La Marche* has been selected in various international events.

<div data-bbox="95 71 337 100" data-label="Section-Header"> <h2>budget & financing</h2> </div> <div data-bbox="95 128 584 257" data-label="Text"> <p><i>Waltz with Bashir</i> was an independent movie with limited resources and a great ambition. More importantly, it was innovative cinema, using animation not as genre but as a language. This is our inspiration for <i>Adama</i>.</p> </div> <div data-bbox="95 287 584 522" data-label="Text"> <p>We have not only a very promising director, but also a whole team we developed with some of the images we're presenting at TFL. We've learned how we will make the movie. Our bet is to bring a unique experience to the audience while implementing a production process in Europe based on the amazing skills of a new generation of digital artists. Their culture started in the streets, where the inheritance of Africa is vivid.</p> </div>	<div data-bbox="660 71 899 100" data-label="Section-Header"> <h2>distribution & sales</h2> </div> <div data-bbox="660 128 1159 361" data-label="Text"> <p>Adama's culture, and therefore the film's audience, is not specifically French. The 1914 Great War is not the subject of the movie. It is used as a symbolic framework for the violent start of globalization. African culture has spread worldwide, in all arts, especially in music. For this very reason, there's a link between the story of this young boy and the world's street culture. The audience will hear it and see it.</p> </div> <div data-bbox="660 391 1159 522" data-label="Text"> <p>We will present the project to 5 independent French distributors we have identified, some of which have an international sales arm. We have started to develop pre-marketing Internet tools to bring attention to the movie.</p> </div>	<div data-bbox="1358 71 1575 100" data-label="Section-Header"> <h2>production notes</h2> </div> <div data-bbox="1358 128 1660 284" data-label="Text"> <p>production company NAIA Productions 114 rue de Turenne 75003 Paris +(33) 1 83 56 88 53 philippe.aigle@naia.pro www.naia.pro</p> </div> <div data-bbox="1358 313 1622 389" data-label="Text"> <p>co-producers Centre National du Cinema Procirep</p> </div> <div data-bbox="1358 419 1597 469" data-label="Text"> <p>total production budget € 2.900.000</p> </div> <div data-bbox="1358 498 1575 548" data-label="Text"> <p>current financial need € 2.500.000</p> </div> <div data-bbox="1358 578 1532 627" data-label="Text"> <p>production status in financing</p> </div>	<div data-bbox="2101 72 2368 338" data-label="Image"> </div> <div data-bbox="2101 391 2273 441" data-label="Caption"> <p>Philippe Aigle producer</p> </div> <div data-bbox="2101 470 2361 546" data-label="Text"> <p>Philippe Aigle graduated in Political Sciences & Finance (Sciences-Po).</p> </div> <div data-bbox="2101 576 2414 707" data-label="Text"> <p>As former CEO of MK2 and CELLULOID DREAMS, he has acquired an extensive experience in Production, Distribution, Sales and Financing.</p> </div> <div data-bbox="2101 736 2406 786" data-label="Text"> <p>He founded NAIA Productions in 2009.</p> </div>
<div data-bbox="95 650 524 778" data-label="Section-Header"> <h1>Adama</h1> <h2>Julien Lilti & Simon Rouby</h2> <p>France</p> </div> <div data-bbox="95 870 584 973" data-label="Text"> <p>They make a lot with few means. <i>Adama</i> is their movie and the film will be made with this spirit. We drastically revised the budget to bring it back to our original target.</p> </div> <div data-bbox="95 1002 584 1314" data-label="Text"> <p>We've established a € 2.9M budget, including development and we're convinced by the screen value of the end result. The combined support of NAIA equity investment, PROCIREP, CNC funding (CNC is supporting the project for more than 15 months) has enabled us to start the financing, as the project is now fully developed. This Fall we will present the developed project to CNC in the AVANCES / RECETTES programme, to 2 Soficas and to CANAL+, who have expressed further interest following our selection at the March 2011 CARTOON MOVIE.</p> </div> <div data-bbox="95 1344 584 1501" data-label="Text"> <p>We're currently looking for co-producers in Italy and Germany. In parallel, we're discussing with an International Sales Agent. Berlin 2012 is an important objective for us. The Distribution in the main territory (France) is of course part of our primary focus.</p> </div>	<div data-bbox="660 870 1159 1024" data-label="Text"> <p>With the exception of one International Sales Agent, we didn't start talks earlier as we had to finalize the script in line with an achievable budget. From March to May 2011, we produced a 5-minute animation and the script was finalized during the summer.</p> </div> <div data-bbox="660 1053 1159 1156" data-label="Text"> <p>We now consider that we have a solid artistic package to bring to financiers and distributors. Our objective for the 1st Day of Production is April 2012. By this date, we should have closed the financing.</p> </div>	<div data-bbox="1358 1053 2041 1652" data-label="Image"> </div>	<div data-bbox="2101 1557 2421 1579" data-label="Page-Footer"> <p>37</p> </div>



Beirut, I Love You

Zena el Khalil & Gigi Roccati

Italy / Lebanon

synopsis

Maya runs the streets of Beirut in a wedding dress, chased by militiamen who've captured her best friend Zena, rebellious and wild at heart. The two young girls are interrogated, but upon news of the liberated South, they are set free. In the chaos of post-war Beirut they live like there's no tomorrow.

The city is being rebuilt and memories of the war erased, however; the burden of bloodshed does not evaporate easily and eventually Maya collapses from its weight.

To pursue better lives, the girls move to NYC only to be confronted with the 9/11 attacks. In a time of pain and suspicion the two friends are torn apart. In solitude, Zena begins to have visions of Asmahan, the great diva who will guide her through Maya's mysterious past lives; a legacy of women and violence.

Zena returns to a Beirut in turmoil as Maya discovers her cancer, fighting for her friend's life under the bombs of the 2006 war. Maya will tragically lose her battle, leaving Zena alone with her demons. Beirut is drowning and so is Zena, but only in the depths of Maya's beloved sea will she find the strength to live, as her destiny is to tell their story. A woman never dies in a wedding dress.

It was you and me
against reality.
It was love,
when Beirut
was shot dead.

script & intention

When I first read Zena's memoir I thought it was the best portrayal of my generation I had ever come across. Global, compassionate, urgent. While reading I was imagining the film, a metaphorical bridge between East and West. A universal story of love between two best friends, on the line of prominent conflicts, in the dusk of the second millennium. The story of Zena and Maya is told in three crucial moments of their lives and friendship; the style of the film matches the point of view of the characters through the subjective eyes of Zena. Youth is a time of fast changes, so is the rhythm at the beginning of the film; colourful, like their coming of age. But the euphoria of liberation soon shows consequences on Maya's sensitivity to the violence around them.

The pace of the story changes in the devastated beauty of Hasbaya, where Maya experiences her first breakdown, announcing the worst to come. After their decision to move to New York City, their world turns dark and lonely after 9/11, the two "Arab students" feel exiled. And finally, their loss of innocence, and the bleached tension of their adult age during the "July war" of 2006, while Maya fights her diagnosed cancer and Zena remains in a surreal and deserted Beirut under the bombs, to share her last days. The film inherited a key from the book that becomes a stylistic approach to the visuals: in Beirut you live like there is no tomorrow, because you could not be alive the next day. The idea is to describe this aspect of life by blurring the lines between reality and dreams, in what could be defined as a sort of "magic realism". In the story, Maya has a strong connection to Asmahan, the great Arab diva murdered during WW2. Asmahan will take Zena on a journey to understand Maya's pain through multiple dream sequences into Maya's cycle of reincarnations; a legacy embracing three generations of women living the wars of their time.

During the film we intend to include documentary sequences, either to reveal the internal feelings of the protagonists through the colours of unforgettable memories like the original home movies from Maya's family, or to contextualize the events with black and white amateur images of war-torn Beirut and hand held video footage of the 2006 war. Beirut eventually becomes a character of its own. I think that this film should give no answers, but rather open questions to disclose the layers of humanity behind the story. Against the ever-present threat of war are Zena, Maya and Beirut.



Zena el Khalil
writer

Zena el Khalil, born year of the Dragon, is a visual artist, writer and cultural agitator based in Beirut. Zena exhibits internationally, exploring issues of violence as well as gender. During the 2006 invasion of Lebanon, she was one of the first largely followed Middle Eastern bloggers; her writings published in the international press. In 2008, she was invited by the Nobel Peace Centre to present a lecture and soon after completed her memoir, *Beirut, I Love You*. She is a TED2012 Fellow.

Gigi Roccati
director

Gigi Roccati, director, holds degrees from the London Film School and the London Metropolitan University. His graduation short, *Chloe Travels Time*, won him an internship at Universal Studios in LA, and his short films have shown at the Venice and Rome Film Festivals. Roccati has worked on documentaries taking him from Afghanistan and Russia to Cuba and Lebanon. In 2009, he wrote and directed *Road to Kabul* for RAI. His first photographic book was recently published by Contrasto.

budget & financing

Having a strong background in art-house documentaries, in the past few years Vivo film has expanded its targets to the production of feature films, aiming for projects exploring new territories. Our interest in *Beirut, I Love You* is rooted in this path. "There's a thin line between reality and dreams", so begins Zena el Khalil's striking memoir on which the film is based. This merging space is where our couple of talents will bring us, a space where maybe only the power of cinema can bring you, and Gigi Roccati knows how to use it.

Beirut, I Love You deals with the nearness and the distance between East and West. As a logical consequence of its nature, it was important for us to

distribution & sales

Thanks to the great interest the story by Zena el Khalil has raised all over the world, we nourish a deep trust in the potential of a film based on her memoirs. This tale of war, love, despair and hope has the strongest international appeal; it touches directly on some of the hottest conflicts contemporary society is facing nowadays, as it deals with the unsolved contradictions of the West and the Arab world. This feeling is ever stronger now that the events of the Arab Spring are front-page news. *Beirut, I Love You* is a film meant to speak to wide audiences, involving their sensitivity and memories. It is essential for us to convey this idea to our possible partners in terms of distribution and sales.

production notes

production company
VIVO FILM SRL.
Via Giovanni Antonelli, 41
00197 Roma
T +39 06 8078002
F +39 06 80693483
martadonzelli@vivofilm.it
www.vivofilm.it

co-producers
Batoota Film (LEBANON)

total production budget
€ 1.500.000

current financial need
€ 1.200.000

production status
we're entering the last stage of the development. The past months have been intensely dedicated to the writing process. The script is now ready to be sent to financiers and investors; we're therefore starting the production fundraising stage.



Marta Donzelli
producer

Marta Donzelli, born in Turin in 1975, lives and works in Rome. After graduation, she finished her PhD in Philosophy in 2004. The same year, with Gregorio Paonessa, she established Vivo film, an independent production company for documentaries and art-house films.

She is currently Head of the Editorial Secretariat and Member of the Editorial Board at Donzelli Publishing House.

In 2007 *Il mio paese* by Daniele Vicari won a David di Donatello Award for Best Documentary and *Imatra* by Corso Salani, was awarded a Pardo d'Oro Special Jury Prize in Locarno's Filmmakers of the present section.

Le quattro volte by Michelangelo Frammartino, was premiered in Cannes 2010, within the Director's Fortnight Section, and has been awarded the Europa Cinema Label Award. In 2011 she was Italy's "Producer on the Move" at Cannes Film Festival; together with Gregorio Paonessa for *Le quattro volte* she was awarded the "Ciack d'Oro" as Best Producer and was nominated as Best Producer for the David di Donatello Awards.

Beirut, I Love You
Zena el Khalil & Gigi Roccati
Italy / Lebanon

set up a co-production with Lebanon. We're therefore very proud of our collaboration with Katia Saleh's Batoota Films, a leading Beirut-based company, awarded the International Digital Emmy Award ® this year for *Shankaboot*, the world's first Arabic web-series. Co-productions between the two countries are rare. With no current co-production treaty, it's a great challenge to set the path!

Our next target is to finalize a co-production in Europe. Talks are underway with A. D. Toussaint (Le Film des Tournelles) in France and with A. Jafar (Quinta Communication) in the UK.

As for Italy, FIP (Film Investimenti Piemonte) has pre-selected the project as a candidate for their investment. Moreover, the first promising contacts have been taken with broadcasters and distributors that will now deepen and be made concrete.

We are working on a max. € 1.500.000 film. The idea is to integrate a richer cinematographic syntax with a lighter, low budget asset. We plan to fund 55% of the budget in Italy and the rest abroad.

To build a cross-media platform strategy is quite natural with reference to this project, in view of its inherent multilayered structure. We will focus on Zena's and Gigi's versatility as artist and filmmaker, active in a wide range of fields. They already have a strong web presence that can work as a good starting point. Furthermore our Lebanese co-producer's know-how in web-based and user-generated content is surely a plus.

Up until now, we didn't stress the search for distribution and sales partners, as we decided to first set up the project properly, in order to exploit its best potential. From now on, our main target is to identify the right partners, both in Italy and internationally. We expect *Beirut, I Love You* to be a visually outstanding and strongly emotional film, able to target urban art-house audiences all over the world; a distributor and sales agent can play a key role, so the hunt is open!



FW

History of Fear

Benjamin Naishtat

Argentina / France

synopsis

Christian spends his days trimming grass and taking care of a football court at a Gated Community in the most distant suburbs of Buenos Aires, not far from the blur point where the green wilderness begins.

The people inside the community hardly ever go out, and visitors are rare. But Christian belongs to both worlds, the gated and the wild. He fears the impact of the strange people that have started wandering nearby the Community. Everyday he spends long moments simply watching them, observing their moves through the fence, wondering if he should take sides in this invisible war.

When one more year is about to end, under an unreal December heat, a large gathering takes place at the Community. Everybody comes, friends and relatives. The kids play out in the park. Midnight comes and rockets are launched. Everybody is drunk now. And suddenly there's a power blackout. Maybe it's because of the heat. Someone quietly makes a remark about those strangers, and people get tense. They keep drinking and try to stay calm. But terror spreads like a stain of ink. And then they can see. In this darkness they can finally see them.

In this darkness,
we can finally see
them.

script & intention

It started with a question. This happened not too long ago. It's early in the morning and I'm having coffee at some indistinct McDonalds. Everything is quiet until I notice him. There's a skinny junkie dancing by himself around the restaurant. At first, people just look at him with distance, but soon he has all of us hypnotized. His eyes are completely absent and tell nothing, yet one can feel that behind that face he hides another, one of terrible intentions. Everyone - the guards as well - is paralyzed by now. I can't move, I'm too scared. And I can't understand where does it happen, where does the fear take place. After all, he's only dancing.

Fear is the core of the film. It first works in a cerebral way: fear emerges from context and works through the logical understanding by the audience of the situations that the characters face. But as the film unravels, it shall become more and more intuitive, physical, almost epidermic. This experience is key for the film, in the sense that it has the power to achieve a much more *real* connection with the audience. Real as in primary, an urgent and immediate comprehension that is beyond cultural background or prejudice. It happens here and now.

This is how I will develop the subject matter of the project: the fear of the Other. This Other one doesn't understand; one doesn't know; one barely ever sees, yet we feel it threatens the way one lives. What's haunting about this Other is that it has become a mental picture in one's mind, with no concrete entity. *He* is an idea, a word, a projection. It's as much a problem, as it's something we need. The film deals with these fearsome projections of an *Other* that has become a symptom of our times.

Both the tone and rhythm of the film will spin around the purpose of building an atmosphere of tension and uncertainty. I will take time to observe this very particular outskirts scenery, capturing the dullness of the suburban condition and the presence of nature in these desolated landscapes. Acknowledging fear as a basic human emotion, I will drive the actors through a journey into their most instinctive nature, aiming to capture the physicality of borderline performances.



Benjamin Naishtat
writer & director

Benjamin Naishtat was born 1986 in Buenos Aires where he currently lives and works.

He completed his studies at the Universidad del Cine in 2008. From 2009 to 2011, he was resident artist at Le Fresnoy - Studio National des Arts Contemporains in northern France.

He has directed the shortfilms *Estamos Bien* (35mm, 2008), awarded the Historias Breves prize, and *El Juego* (16mm, 2010), which opened at Cannes Cinéfondation and went on to Rotterdam, Indie Lisboa, Amiens, among many others. Best Short award at BAFICI 2011.

In 2011 Le Fresnoy - Studio National financed his video-installation *Historia del Mal*, a loop projection of fake footage from Patagonia's desert conquest. So far it has been shown in the artshows *D'une génération à l'autre* - Maison de l'Argentine (Paris), *Saison vidéo* (Lille) and *Video-Salon 5* (Sarajevo).

Currently he works both with *History of Fear* and an additional project, which will explore the 70s armed politics in Argentina.

budget & financing

History of Fear will be the third feature produced by Rei Cine in a series of films by first-time feature filmmakers. The production company handpicks projects with a high artistic quality that can offer strong and wholesome experiences to the audience while putting this art-form under the spotlight. We work with writer-directors from the very conception of each film, getting closely involved in their creative process. In a very competitive local market, our local strategy is based both on the company and filmmaker's track records: Benjamin's short-film *Estamos Bien* (We are just fine) was produced by the film fund as a part of the *Historias Breves* (Brief Stories) programme, and his short-film *El Juego* (The Game) took part in the Cannes Cinéfondation

distribution & sales

History of Fear is a visceral film, exploring the possibilities of audience experience in the context of both film and visual arts. Benjamin Naishtat has a bold ability to decipher tense and violent behaviour in human relationships, portraying it and putting it out there on display. These images and acts will be condensed and articulated in a film that successfully will question - both politically and aesthetically - many aspects of contemporary behaviour. It's an exploration across a complex and hostile path, and we trust that Benjamin will mold the material into a beautiful and intimidating film.

After having participated in the Fresnoy artists residency, Benjamin has begun a visual artist career

production notes

original title
Historia del Miedo

production company
Rei Cine S.R.L.
Benjamin Domenech
Av. Dorrego 1940, 2°M
Buenos Aires - Argentina
T +54 (9) 11 5248 3367
bd@reicine.com.ar
www.reicine.com.ar

total production budget
€ 280.000

current financial need
€ 240.000

shooting date
january 2013

production status
seeking finance

History of Fear
Benjamin Naishtat
Argentina / France

competition. In this way, 60% of our € 280.000 budget is to be covered with the support of national film fund INCAA. International funding strategy stems from a meticulous development process that can position the film early in the international market and attract partners that will enhance its artistic potential. *History of Fear* has been developed in the EAVE/Puentes Workshop (BAL/Gijón) and is currently supported by Le Fresnoy Studio (France), where writer-director Benjamin Naishtat has been a resident artist for the past two years. Encouraged by this, we expect to attach an early partner both in France and in other international territories; we seek partners who are also open to alternative funding systems (visual arts, museums). The production structure of *History of Fear* stems from the need to make a resourceful film mainly focused in its vitality. In this direction, we plan to work with a small talented crew, a dynamic team that offers greater freedom for the shooting of the film. Principal photography is set to begin in January 2013.

that we intend to propel and follow up with the film. The distribution strategy for *History of Fear* includes both traditional media as well as complementary cultural spheres. The film will be accompanied by artwork created for the film (art installations), setting out to achieve a larger impact on many different audiences. We plan to attach an early distributor in Argentina with whom we can work alongside in order to create the best possible strategy for each platform.

A sales agent will be attached after a first cut, in order to plan and assess the potential impact of this distribution strategy worldwide. Early co-production partnerships will maximize this impact and the international distribution-life of the film.

Our goal is to premier the film in a major film festival in 2013.



Benjamin Domenech
producer

Benjamin Domenech was born in Buenos Aires, 1986. He completes his studies at the Universidad del Cine. In 2008, he creates production company Rei Cine S.R.L., where he develops films by emerging filmmakers.

He has produced the short films VIDEOJUEGO (dir. Dominga Sotomayor), and CYNTHIA TODAVIA TIENE LAS LLAVES (dir. Gonzalo Tobal), selected to participate in festivals like Cannes' Semaine de la Critique, Rotterdam, BAFICI, Huesca and Milano, among others. His 2012 line-up includes: LEONES (dir. Jazmin López), and VILLEGAS (dir. Gonzalo Tobal) as main producer, CARMITA (dir. Laura Amelia Guzmán & Israel Cárdenas) as a minority partner. He is currently developing *History of Fear* (dir. Benjamin Naishtat).

He also works as an Executive Producer for Chilean production company Cinestacion, where he has produced DE JUEVES A DOMINGO (dir. Dominga Sotomayor), to be premiered in 2012.

Benjamin is currently taking part of the Binger Filmlab Creative Producers' Lab, and is additionally involved in Argentinean film magazine *Kilómetro 111*.

Fw

Touch me not

Adina Pintilie

Romania

synopsis

3 people deal with the same longing yet inability to touch, to make contact. Laura is in her 50's. She's worked 25 years in the same mannequin factory. She peeps at other people's intimate life, while hers doesn't seem to function. She pays to be touched, hiring young boys to create an illusion of intimacy. Tudor (35) is an actor who earns his living as a masseur. He wants a woman who rejects his attempts of contact. He stalks her, finding a compensatory way to touch her through objects, places she's touched. Paul (25) is an actor too. He deals with an obsessive fear of aging. He is caught in a dysfunctional relationship with an older man, Radu. *In the background, a "miracle" story develops, first as a TV-news piece that gradually enters the characters' lives: in the outskirts, a simple uneducated man discovers he has a "gift" - when he touches people he cures them, removing any illness. The Suburban Saint phenomenon grows, between irony and worship.* Laura witnesses an interactive show performed by Paul and Tudor. Fascinated by them, she keeps coming back, more and more visible for them. She gradually becomes a silent witness of their lives, their solitary longing deeply resonating with her own. In this mirroring process, the walls Laura so skilfully built around her slowly collapse under the flow of her repressed feelings. *As when he touches he gives a lot, the Suburban Saint starts losing more and more weight, until he falls ill. Street fights begin in the long lines of*

A woman and two men in search of intimacy. Their solitudes meet - by chance or maybe they are meant to - in a forlorn attempt of contact.

people waiting to be cured in front of his building, all desperate to get to him before he dies.

One night, Laura invites the 2 actors to perform in her house for money. They agree. They spend the night together. After, they separate. Yet things have changed. Paul finds the way to break the wall between himself and Radu. Tudor finally reaches the ultimate contact he longs for: he transforms into the woman he stalks.

Laura finds herself in the long line of people in front of the Suburban Saint's flat. When she finally enters, she finds an exhausted and sick man. As he is about to touch her, blood pours from his nose and he collapses. Laura helps him up, cleans his face. Unable to move or speak, he surrenders to her caring hands. In the end he falls asleep. Laura stays there watching over him.

script & intention

I take the risk, as I feel it emotionally important, to begin by quoting a scene from Bergman's *From The Life Of Marionettes*. A gay fashion designer in his 50s relates a disturbing confession to an old female friend concerning his worst fears: time, inescapability of death and physical decay, incurable loneliness. At the height of his anxiety, he asks her to take his hand and put it on her cheek, when he asks: *Can you feel the hand?* The woman nods, she feels it; then in a sort of helpless despair, he asks: *Can you feel it's me?* After a long hesitation, she shakes her head: *No*.

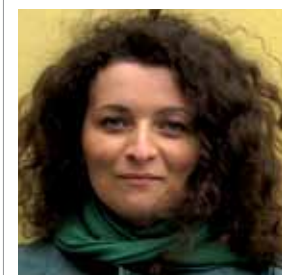

Though our civilization has evolved enormously and communication seems to have become closer at hand than ever before, paradoxically, contemporary society experiences spiritual impoverishment, lack of landmarks, impossibility to fill a void where gods used to be, offering balance, meaning. Solitude, lack of communication, of authentic contact between people has become symptomatic. Our daily rush on the surface of things is just a substitute. After all, we are naked in front of the ultimate questions, of time, loneliness, physical decay, death. In our "disenchanted world" the authentic contact with the other (though maybe impossible) becomes in its unexpected forms the way to heal this void, these fears. *Touch me not* is a personal investigation on intimacy, on human longing and yet inability to touch and be touched, to make contact.

As I work a lot with reality, the film grows in organic connection with in-depth research in areas as touch-related therapies (sex surrogate/body psychotherapy/massage), experimental theatre, sex industry etc. An extensive workshop aims to experiment approaches like psychodrama + playback theatre, building characters on the actors' emotional backgrounds. On the boundary of reality and fiction, the film experiments in both content and form, exploring the limits of cinematic language from narrative structure to shot construction. Plot is consistently played down, what moves the story forward is the characters' sensorial journey towards a physical, emotional, spiritual awakening. This "emotional" structure allows an essential freedom, moving from a distant, clinical observational style (one-shot scenes w. a sparse stylized, rigorously constructed frame, capturing like a cage the human behavior when contact is dysfunctional) to other visual approaches: personal diary, amateur recordings, archive footage.



Adina Pintilie
writer & director

Romanian filmmaker, recent graduate from the Nat. University of Drama and Film Bucharest, Directing Dept. At the border between fiction, documentary and visual art, her work is very particular in the new Romanian cinema landscape, distinguishing itself through a highly personal visual style, daring to experiment in cinema language, an uncompromising exploration of human psychology. Her medium length *Don't Get Me Wrong* premiered in Locarno IFF-Filmmakers of the Present Competition, was awarded Golden Dove Best Doc. Award at DOK LEIPZIG 2007 and selected/awarded in 50 international film festivals like IDFA, Thessaloniki, Montpellier, Trieste, Namur, Munich, Moscow, Sarajevo, Warsaw. Her latest film *Oxygen* screened in Rotterdam, BAFICI, Montpellier, Thessaloniki, Tampere, Warsaw. Her short SANDPIT#186 was selected in Locarno 2008 and won the Runner Up Award in Miami IFF and Special Mention in Trieste IFF. *Touch me not*, her first feature, received ARTE France Cinema Award as most promising project, Cinemart 2011, Jury Special Mention Cinelink 2011, was selected in Binger Filmlab (Writers + Directors Lab).

<p>budget & financing</p> <p>Manekino Film has already achieved some important steps with <i>Touch me not</i> during the development: the project won the ARTE France Cinema Award at CINEMART 2011 and Jury Special Mention at Cinelink 2011, it was selected for Binger Filmlab (both Writers' and Directors' Lab), the Nipkow Programme and was recently granted MEDIA Development Funding, ranked as the best project in the Fiction category/Single Project. Presently we envisage a co-production with France and Germany. We are very happy to have Unlimited SA (Philippe Avril) and Rohfilm (Benny Drechsel) as confirmed partners, companies with strong experience in international coproduction and many films screened/awarded in A class</p>	<p>distribution & sales</p> <p>In terms of distribution, <i>Touch me not</i> will be a particularly challenging experience, first of all due to the project's daring nature in itself: more a concept driven than a plot driven film, dealing with taboos, with a particular concern in visual style and a highly subjective view on reality. Yet, through the universal and present-day themes it tackles (alienation, non-communication, dysfunctional intimacy), its emotional power and its interest in exploring the limits of cinematic language, <i>Touch me not</i> is likely to raise the interest not only of an international "art house" audience, but also that of a much wider public. Adina's previous work found faithful supporters in prestigious film festivals like Locarno, IDFA, Thessaloniki, Rotterdam, Moscow etc.,</p>	<p>production notes</p> <p>original title Nu ma atinge-ma</p> <p>production company Manekino Film Banu Manta 18, sector 1, 011226, Bucharest, Romania T +40 723 124 329 T +40 749 100 958 office@manekinofilm.ro monica@4prooffilm.ro www.manekinofilm.ro</p> <p>co-producers 4PROOF Film (Romania) ROHFILM (Germany) UNLIMITED (France)</p> <p>total production budget € 1.152.990</p> <p>current financial need € 1.051.230</p> <p>production status financing and advanced script development</p>	<div data-bbox="1721 66 2003 338"></div> <p>Monica Lazurean-Gorgan producer</p> <p>Monica Lazurean-Gorgan graduated Film Directing in Bucharest in 2001. In 2007 she co-founded 4 Proof Film, together with director Adrian Sitaru. She produced his short fiction <i>The Cage</i>, awarded at the Berlinale 2010, it received Grand Prix in Warsaw, Uppsala, Huesca, Vila Do Conde, Valladolid, a BAFTA Certificate of Excellence and 15 other awards. The latest 4 Proof Film production, <i>My Vote</i>, a creative documentary, produced and directed by Monica Lazurean-Gorgan, was awarded in Sarajevo 2011 with the EDN Talent Grant and selected in Rotterdam, Documenta Madrid and others. She is Associate Producer of the feature film <i>Hooked</i> by Adrian Sitaru, world premiered in Venice 2008, and awarded in festivals like Thessaloniki, Palm Springs, Buenos Aires and others. She is also coproducer of Adrian Sitaru's Best Intentions, winner of Leopard for Best Director in Locarno 2011. Monica is delegate producer for <i>Touch me not</i> by Adina Pintilie. She is in pre-production with the feature film <i>Domestic</i>, writer/director Adrian Sitaru, a Romanian-German co-production.</p>	<div data-bbox="2084 66 2368 338"></div> <p>Marius Iacob producer</p> <p>Marius Iacob graduated in 2006 from the National University of Drama and Film Bucharest, Film History and Cinematography Departments. He is a PhD student and also teaching at the Cinematography Department of the same University. He has been the constant collaborator for 9 years, as producer and cinematographer with writer/director Adina Pintilie. Their latest work, <i>Oxygen</i> (2010), a Manekino Film production supported by the Cinema Studio of Romanian Ministry of Culture, was screened in among other festivals at Rotterdam, BAFICI, Thessaloniki, Bilbao, Cork, Tampere and was nominated for the Romanian Film Industry Awards GOPO 2011. Previous to this they made 6 short films together that were screened and awarded at international film festivals like Karlovy Vary Short Film Festival, Vienna Film Academy IFF, Beijing Film Academy IFF, Warsaw, Huesca, Circuito OFF Venice, Uruguay, Documenta Madrid and others. Marius was also cinematographer of <i>The Flying Shepherd</i>, winner of The Special Jury Award in Locarno Leopards of Tomorrow 2008, and of BRIC BRAC, premiered in Berlinale Shorts 2009.</p>
<p>Touch me not Adina Pintilie <i>Romania</i></p> <p>festivals. We hope the previous successful collaboration between Unlimited and Arte France, and the fact that <i>Touch me not</i> won the ARTE France Cinema Award, will be helpful towards the further involvement of ARTE in our project, once the script reaches the necessary quality level. Rohfilm will seek production funding from MDM. In raising the necessary funding from Romania, we teamed up with 4Proof Film, which is directly involved in the development-financing stage and later in the production, offering us both their professional expertise and equipment. We applied for production support from the Romanian Film Centre and expect an answer in January 2012. The Romanian Film Centre has previously supported both medium length films of Adina Pintilie and also the development of <i>Touch me not</i>. Romanian National TV and HBO Romania have shown interest in the project, negotiations are in progress. Being the first feature film of the director and due to the instability of film financing in Romania, particularly by the Romanian Film Centre, TorinoFilmLab becomes an important chance for us to build up our financing plan. We will also consider Eurimages.</p>	<p>showing a strong personal voice, an outstanding visual style, a keen observation of human psychology and extreme boldness in experimenting. We believe the film will have the strength to launch at an A class international festival, especially Venice and Cannes, which are particularly open to innovative work by young directors, and to have an impressive festival career. We are also very aware of how important it is to team up as early as possible with a strong sales agent with good connections with festival programmers and the press, one able to position this film in the best way. Due to the uniqueness of Adina's previous work, some sales agents and distributors, among them Films Boutique and Eye Film Institute Netherlands, already showed their interest and we aim for an MG as soon as we have a good rough cut. We strongly believe that with the right sales agent attached, given the film's originality, its innovative, challenging and seductive character, <i>Touch me not</i> stands a good chance at gaining visibility within the international art house world, both in theatrical exploitation, TV broadcasting, and on the DVD and VOD markets as well.</p>			



Fw

Los Hongos

Oscar Ruiz Navia

Colombia / France / Mexico

synopsis

Every night after work, Roberto makes graffiti on different walls of his neighbourhood at the east of Cali. During the day he is a construction worker and also the son of Maria, a sweet mulatto woman who migrated to the city from the Pacific jungle.

Roberto has not come back home to sleep and he is starting to daydream. Maria suffers because of this; she thinks someone has bewitched him and he will end up mad. One day Roberto loses his job because he steals several cans of paint, using them to do a huge mural on the lot next to his house. His neighbours are tired of his images; they think he is promoting bad manners and disorder.

Without a dime to help his mother, he crosses the city looking for Eduardo, another young graffiti creator, who studies fine arts and is having a difficult time since his parents divorced and his grandmother was diagnosed with cancer.

He has been without money for several days, bored and with no creativity at all. When the boys get together, they try to get some money from Eduardo's father Gustavo, a 65-year old lawyer who is obsessed with composing and singing "boleros" nonstop. Gustavo can't help them, he hasn't paid alimony to either his ex-wife or his son. He is in debt, but

Fungi.
Living creatures
appearing from
dreadful
putrefaction
and decay.
Songs of life.

he just wants to go drink coffee with his friends and discuss the next electoral commissions in the coming days.

The boys move aimlessly through the city, like the ones who want to get lost and not return. Along the way, as two fungi, they will contaminate their surroundings with immense freedom. Their memories and desires will be shaped in the walls they will paint across their way.

The city is waiting for them.

script & intention

Los Hongos (The Fungi) has a lot to do with my life in Cali, the medium-sized city in Colombia where I was born, went to school and fell in love with film. I moved away for a time, but following my grandmother's illness and subsequent death, I decided to come back home, returning to the streets where I now run into people I have known as an adolescent.

I intend to make a film that mixes memories with new experiences, the places I've known forever with those I've yet to see.

Working between something known and something unknown, between something I can control and something totally out of my control, fills me with deep fascination - even through the enormous difficulty that it all implies.

This is not a hedonistic film. It is instead a project that arose from a pain. When most people hear the title *Los Hongos (The Fungi)*, they immediately imagine psychedelic drugs and pleasure. Well, the metaphor in the title refers to fungi exploring their literal sense: living creatures that appear in the context of dreadful putrefaction and decay.

The Fungi are life that comes from death, and it is here that the spirit of this film lies: "Life"; which I intend to portray because death has touched me - not only my grandmother's, but also the death of my home after the divorce of my parents. I have returned to a city that I find different, almost alien, which fills me with nostalgia and therefore I want to turn into a song of life.



Oscar Ruiz Navia
writer & director

Graduated in Social Communications and Journalism from Universidad del Valle (2005). Coordinator (2005 -2008) of the Movie-Club Cinema d'Autor. founder (2006) of Contravia Films, Art-House Film Production Plataforma, producing several short-films, his long feature projects and projects of emerging talents. His debut film *El Vuelco del Cangrejo (Crab Trap)* got the Fipresci Prize at the Berlin Film Festival 2010 (Forum), world premiered at Toronto Film Festival (2009) and was invited to more than 60 festivals around the world.

Main Producer of the long feature *La Sirga (The Towrope)* by William Vega (currently in postproduction). *Los Hongos*, his second feature film project as writer and director, was part of La Residence Cinefondation, Cannes Film Festival 2011.

budget & financing

Contravia is a Cali-based company run by Oscar Ruiz Navia and Burning Blue is based in Bogota and run by Diana Bustamante. Arizona Films, our French-based partner company, is run by Guillaume de Seille. The three companies have previously coproduced the first film by Oscar Ruiz Navia *El Vuelco del Cangrejo* (Crab Trap) in 2009.

Los Hongos was developed with the support of the Residence of the Cannes Cinefondation, was invited to Buenos Aires Lab (Bafici) where it won one of the development awards and has already received production support from the Colombian Cinema Fund (€ 260 000).

Los Hongos
Oscar Ruiz Navia

Colombia / France / Mexico

We're currently planning to apply to Ibermedia Program with our new Mexican partner, Mantarraya Producciones, one of the most recognized Art House Film companies in Latin-America. We will also apply to the new French support scheme Cinema du Monde early 2012 for a shooting scheduled in September.

The estimated budget includes a very high quality format (S16mm-DI-35mm) mixed with a rigorous parallel process of workshops with real young artist who will play in the film giving it the reality that this project deserves.

distribution & sales

El Vuelco del Cangrejo (Crab Trap) was released in Colombia, US, Canada, Spain, Mexico, France, Argentina and Belgium, sold to TV in Colombia and Latin America. Press support was excellent, including strong reviews in magazines such as Cahiers du Cinema, Variety, and Cinema Scope.

For *Los Hongos* we would like to attach a very known Sales Agent to give the film a solid platform for its distribution.

This project has a potentially enormous market, taking into account that the graffiti phenomenon is everywhere and because the treatment of this

theme in our film will be attached to a personal story, exploring different layers of reality and representation, keeping far away from "video-clip clichés". We think young audiences worldwide may have a very powerful interest in knowing the street art scene in Cali, Colombia.

We have already gathered distribution deals in Colombia (with Cineplex), and France (with Arizona Films Distribution).

production notes

production company
CONTRAVIA FILMS
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Cali-Colombia
T +573113727657
contraviafilms@gmail.com
www.contraviafilms.com

BURNING BLUE
Cra 45ª # 91-82 OF 202
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T +573133490012
dbe@burningblue.com.co
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ARIZONA FILMS
5, Boulevard Barbes
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co-producers
MANTARRAYA PRODUCCIONES
México DF - México
T +52 55 5273 9307
info@mantarraya.com
www.mantarraya.com

total production budget
€ 500.000

current financial need
€ 200.000

production status
final financing



Diana Bustamante
producer

Founder of Burning Blue, created in Bogota, Colombia, focuses on independent cultural and audiovisual projects. This company has produced films like *The Wind Journeys* by Ciro Guerra (Un Certain Regard Cannes Film Festival 2009) and *Crab Trap* by Oscar Ruiz Navia (Berlin 2010).



Guillaume de Seille
producer

Founder of Arizona Films, Paris based, to mainly produce art-house feature films directed by non- French emerging talents. Also handling domestic theatrical French distribution for the co-produced titles and a couple of acquisitions a year. *Black blood* by Miaoyan Zhang (China) Rotterdam 2011. *Amnesty* by Bujar Alimani (Albania) Berlinale 2011. *Crab Trap* by Oscar Ruiz Navia (Colombia) Berlin 2010.



FW

Underground Fragrance

Pengfei Song

France / Taiwan / China

synopsis

In the outskirts of Beijing, in a village earmarked for mass relocation, a young man, Yong Le, watches the demolition workers dismantle the houses as he collects used furniture from the relocated residents to sell them. It is a very dull and lonely job. To cut down on expenses, he lives in Beijing's underground city. The underground city was originally a bomb shelter, containing tunnels so deep and winding that it makes it extremely easy to get lost. The majority of its residents have left their hometowns to look for opportunities in Beijing.

Outside, in the destroyed village, Jin, in spite of the recent failure of his business, spends his days sitting around in his huge mansion as a form of resistance. Previous negotiations over his relocation compensation have fallen through. The government has even cut off his electricity supply and soon his water supply. Nevertheless, Jin continues to hold out for a better deal. He decides to borrow a vehicle to transport an electricity generator home so that he can continue to wait. The next day, he sees Yong Le's small truck, but Yong Le has gotten his eyes injured in an accident at the demolition site. Jin offers to take Yong Le to the hospital. Yong Le begins to lead a life of temporary blindness. He begins to sense the world around him through smell and touch. It feels like a new world to him. Thin wooden walls that are hardly soundproof at all separate the underground apartments from one another. Every time

An underground love story in the ultra modern city of Beijing. This adventure leads audiences to the discovery of another side of globalization in China.

Yong Le needs to use the bathroom, he ties a rope to his doorknob, and then waits patiently for someone to appear, and then follows the sound of the footsteps. Once, a girl accidentally kicks his rope. After some explanation, the girl helps him find his way back. From then on, Yong Le spends his days listening to his neighbors' movements, while at night, the girl visits him to take care of him. Then they lie in a tiny bed together, making love in hushed voices. Yong Le knows her only through his sense of smell. Meanwhile, aboveground, Jin buys the Vice Mayor meals and drinks in a desperate attempt to build a good relationship with him, and save his house...

script & intention

As China's economy takes off, large groups of people are forced to relocate to make way for the skyscrapers that are sprouting in every major city. Beijing, being the capital city, is naturally the most severely affected. The term "Southern Drifters" refers to the non-Beijing natives working and living in Beijing. Most of them do not have a permanent place of residence, constantly moving around, as if rootless and drifting, hence their nickname. Furthermore, the reality is nowhere close to the ideal they had imagined. Most of them choose to live in underground dwellings where it is humid and void of natural sunlight.

They seldom interact, but are strangely familiar with each other through the noises that they hear through the thin walls. Most of them develop low self-esteem and are reluctant or afraid to enter into relationships. Beneath the surface of a modern city of skyscrapers lies a sea of endless silent suffering. Actually, people like them exist in every big city in the world. I used to be a "drifter" myself in Paris and my family is also currently suffering the troubles brought about by the relocation projects. That is why I am so passionate about and sensitive to this subject.

I wish to portray the real emotions of these people and reflect both the coldness and warmth that co-exists in this environment. Forced to depend on his touch and smell to find his way around and to interact with other people, the main protagonist discovers many things that he'd normally neglect to notice. It is an opportunity for him to listen deeply to this world. On the surface, Beijing is a city that is undergoing robust development, but deep underneath that surface, people's relationships with one another and with society has become deformed. Their spirits, their sense of being, and even their ideals are slowly fading away.





Pengfei Song
writer & director

Pengfei Song was born on December 29th 1982, in a family of Peking Opera performers in Beijing. Under the influence of his family, he developed a strong passion for the arts. After graduating from high school, he went to Paris to study film at L'Institute International Image et du Son and majored in film directing.

After 7 years of immersion in European culture, which transformed his personality and views on life, he returned to China and was able to see the people and things in China in an exciting new perspective, which resulted in his choice of subject for this film, in the hope of reflecting the changing lives of the people of Beijing, as well as the absurdity of their way of life through this film.

He has directed 3 short films. *Underground Fragrance* is his first feature film and the project was selected by PPP Pusan International film festival in 2010 and was at Cinemart in Rotterdam 2011.

<p>budget & financing</p> <p>Nowadays with the strong increase of commercial Chinese movies, it becomes very hard to finance a truly independent movie; systematic censorship, no matter the subject of the movie, is threatening cinematographic quality. In order to preserve our own independence, we decided to forget about the domestic Chinese private equity financing and to concentrate our financial research on different world funds such as Hubert Bals Fund, Fondation Gan, CNC Fonds Sud Cinéma, Vision Sud Est Fund, Sundance Cine Reach & Asia Film Fund. At this stage, we already received financing from Carmine Foundation and EED. However, the support of TorinoFilmLab is necessary for this movie to exist.</p>	<p>distribution & sales</p> <p>To offer a quality movie reflecting contemporary China is a real challenge in a country where a multi level censorship exists: Institutional and Commercial. However, a quality artistic creation has always been the motto of Homegreen Films & House on Fire. In fact, all movies produced by Homegreen Films have been selected in competition in the most important international film festivals.</p> <p>For this first ambitious feature film from Pengfei Song it is essential for this movie to be competitive in all the biggest international film festivals such as Berlin, Cannes and Venice.</p>	<p>production notes</p> <p>original Title Di Xia Xiang</p> <p>production company House on Fire 63 rue des Vinaigriers 75010, Paris - France T +33 9 81 61 42 48 vincenthouseonfire@gmail.com www.houseonfire.fr</p> <p>co-producers Homegreen Films</p> <p>total production budget € 590.000</p> <p>current financial need € 318.000</p> <p>development support EED (Germany) Carmine Fund (Taiwan)</p> <p>production status in development / financing</p>	 <p>Tsai Ming-Liang producer</p> <p>Tsai Ming-Liang is regarded as a master of contemporary cinema and belongs to the generation of Taiwanese new wave filmmakers who have made Taiwanese films so significant in world cinema. His films have won many awards including the 1994 Golden Lion (<i>Vive L'Amour</i>, 1994), and the Silver Bear for <i>Wayward Cloud</i> (2004).</p> <p>His last film <i>Face</i> was the 1st feature film produced by the Louvre Museum in France. From his first feature, <i>Rebels of the Neon God</i>, to the recent playfully scandalous <i>Wayward Cloud</i>, Tsai Ming-Liang has cast a dispassionate eye upon contemporary life and human relations, often happily mixing genres and moving from melancholy to black comedy. Recently, he started to produce the young generation of filmmakers and continues to support new Asian cinema.</p>	 <p>Vincent Wang producer</p> <p>French from Taiwan, he worked in France as a Production Manager before meeting Tsai Ming Liang for the first time in 1999. After this encounter, he came back to his native country and founded his first production house, Homegreen Films. His deep knowledge of both Western and Chinese cultures along with his movie production savoir-faire were part of the reasons for the success of his Taiwanese European movie productions.</p> <p>In 2009 in Paris he created House on Fire, a production company, in order to continue producing quality masterpieces between Asia and Europe.</p> <p>Among his productions are <i>Help Me, Eros</i> by LEE Kang Sheng (2007), <i>Face</i> by TSAI Ming Liang (2009) and <i>The Forest in Between</i> by Antoine Barraud (2010). Currently in production is <i>Old Age</i> by Stephen Dowskin.</p>
<p>Underground Fragrance Pengfei Song <i>France / Taiwan / China</i></p> <p><i>Tsai Ming Liang Producer's notes</i> Pengfei was my assistant for my movie <i>Face</i> in Paris. After the production was finished, Pengfei returned to Beijing and we continued to keep in touch. It wasn't long before I began to sense that he was finding it difficult to adjust to life back home after being away for 7 years. The flurry of development and the rapidly changing face of his home country made him increasingly perplexed, uncomfortable and lost. He decided to write his first film about the theme of "Southern Drifters and the Relocated Population". I found it interesting – "drifting and relocating". This is exactly what had impacted him and caused his discomfort since his return to China. However, I told him that I would only produce this film if he made sure his work is authentic and heartfelt. We discussed the screenplay for <i>Underground Fragrance</i> constantly over the next 1,5 years. I'm very strict with him. I wanted this talented and patient young filmmaker to realize one thing - that the screenplay is never ready. It will only be finished when the film is completed. I told him my expectations: Don't just make an OK film, make a <i>great</i> film.</p>	<p>That would be in order to have a worldwide visibility and to face a film market oriented more and more towards entertainment films, leaving even less space for artistic independent movies.</p> <p>From the beginning of postproduction, we will discuss with the most competent international sales agents, specialized in art house movies, and aim for the one showing the most stunning imagination and suggestions for an appropriate communication and promotion strategy in order to sell this movie throughout territories worldwide.</p>			

FW

Mercuriales

Virgil Vernier

France

synopsis

Two high-rise buildings stand out against the skyline of the Parisian suburbs. They are LES MERCURIALES. Lisa, Joane and Tony work there, in the concealed parts of these buildings. They are twenty years old and still searching for their paths in life.

Lisa fled Tirana and her homeland, Albania, a country of ghosts and violence. In France, she seeks inspiration for her artwork – she wants to feel the breath of the land of revolution. She meets Joane, who saves her from her lonely existence. Joane fled Orleans to try her luck in Paris. Everyone said that with her looks, she'd have no problem finding work. But for the time being, the only work she finds is in striptease clubs. Joane poses for Lisa, who sees in her a sort of imaginary double: a female martyr, a witch, a modern day Joan of Arc, a vampire from the Balkans, who haunts suburban forests. Together they feel stronger. If the revolution happens, they will lead it. Like Joan of Arc, Tony wants to fight, but he has no battle to wage. Still, he knows he wants to devote his life to a greater cause, channel the violence inside him that has no outlet. He enlists in the army, but will never see war.

So now what's left to do? Flee again, far from the city? Until the end, the world's violence will disarm them, but now they know how to fight.

Joane, Lisa and
Tony are twenty.
They want to
experience adventure
here and now.
In the distance, two
high-rise buildings
tower above them:
LES MERCURIALES.

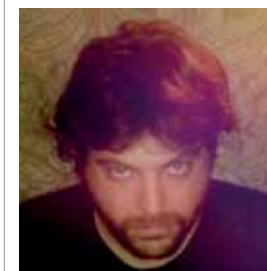
script & intention

With this film, I want to show the strange beauty of suburban landscapes, abandoned places with their towers erected skyward like totem poles to 20th century ideology, neon lights shining in the night like starry constellations, towns with unexplored zones, mysterious dead end streets and paths leading to nowhere, walls covered with bright colors – graffiti, frescoes, rainbows – as though to mask the misery and anonymity underneath, streets where lonely hearts and misfits roam, where hatred prowls, hatred born from misery, frustration and resentment, where individuals feel crushed by the endless uniformity, driving one to madness and violence.

Lisa, Joane and Tony are twenty years old, and they burn to experience adventure here and now. They do not want to disappear, crushed and forgotten in these tall towers of solitude. They yearn to believe in something, to devote themselves body and soul to some cause, a god, a passion, a child, a war – alienate, to escape?

Through the portrait of these three characters, and those they will encounter, I wish to portray the emptiness that menaces a generation deprived of dreams, of a common cause, stuck in a world of rationalism, fear and conformism. A world where the last remaining act of freedom might be a collective artistic experience.

The film is born of the real, of documentary observations, but also of dreams, visions, myths, and fairy tales. The shoot should be an experience, a place where the film reinvents itself, where the spontaneity of life flows, where the grace, the magic and the enchantment of the real appear in the most everyday details, and where, behind the anecdotes, the accumulation of daily events and stories gleaned on the street, a new contemporary urban mythology begins to take shape.



Virgil Vernier
writer & director

Born and raised in Paris. His first films (*Karine*, *Bird of gold*, *Tales of 2005*) are about young people in Paris and its suburbs.

Between 2005 and 2007, he directed with Ilan Klipper a documentary diptych in the police milieu (*Simulation*, *Police station*). In 2009 he directed *Thermidor*, a film about an ex-biker who is nostalgic for the old regime. In 2010 *Pandore*, a film about power relations at the entrance of a nightclub, was released.

In 2011, he directed *Orleans*, a film about two girls working in a striptease club and Joan of Arc. He is writing *Mercuriales*, his first feature film.

budget & financing

Kazak Productions is a company based in Paris with the aim of producing first features by talented young directors who were discovered through their short films. We are involved in all creative aspects of our projects, and we work side by side with the directors, adapting finance strategies and work methods to suit each individual film.

Mercuriales is award-winning director Virgil Vernier’s first fiction feature. Virgil comes from a background in documentary filmmaking. His unique vision combines medieval mythology, female characters, a fascination for the Parisian suburbs and a very unique sense of how to capture real life and real people on film.

Mercuriales
Virgil Vernier
France

We must adapt the production plan of *Mercuriales* to Virgil’s way of making films. Virgil’s writing process is linked to casting and location, so the final script is as close as possible to reality. In preparation for *Mercuriales*, we produced a medium-length film called *Orleans* involving the same characters. It was a great way to let Virgil find his own approach to creating fiction with his actors and crew. The result (still in post-production) has made us very confident about *Mercuriales*.

The budget of the film is € 1.425.000, relatively low for a French budget. It strikes a good balance, allowing us to produce the film in optimal conditions (with a long period for preparation, shooting and editing) while maintaining freedom in the filmmaking process. We are looking for a co-producer (Germany, Belgium, Luxemburg) and we can shoot part of the story there. We plan to shoot by the end of 2012.

distribution & sales

Mercuriales is award-winning director Virgil Vernier’s first fiction feature. Virgil has directed several documentaries and two shorts: *Thermidor*, selected in 2009 for the Director’s Fortnight in Cannes, and *Pandore*, nominated for a French Cesar in 2012, selected for Acid Cannes in 2011 and winner of many international prizes.

His last documentary feature, *Police Station*, was released in French theaters in November 2010 to enthusiastic reviews and has been shown at many international film festivals. Virgil was included in the November 2010 Cahiers du Cinéma cover story “French Filmmakers of Tomorrow”.

The project has a strong identity and presents a unique view of French society and the suburbs, the female experience and diverse significations and expressions of freedom. The film also delves into Eastern European immigration, life in the suburbs, the economic downturn and the identity crisis of youth. In this sense, *Mercuriales* is a very European project, exploring Europe and its borders, its cities and suburbs, migration and immigration, and reflecting on the way the youth behave, travel, interact and live.

We are convinced of the project’s potential for a broad appeal. That’s why it’s important to us to have an international sales agent join the project by the end of this year. All of Virgil’s recent films have been selected for major international film festivals, and we fully expect *Mercuriales* to follow suit and launch its career in a major film festival.

production notes

production company
Kazak Productions
Jean-Christophe Reymond
9 rue Reaumur
75003 Paris - France
T +33 1 48 24 30 57
jcr@kazakproductions.fr

co-producers
looking for a co-producer

dev partners / support
CNC development support
Région Centre development support
ACE project
TorinoFilmLab 2010/11

total production budget
€ 1.425.000

current financial need
€ 300.000

production status
in development and pre-financing



Jean-Christophe Reymond
producer

In 2007 Jean-Christophe Reymond founded Kazak, a dynamic young production company with the aim of discovering new talents and supporting them as they make the transition to feature-length projects.

In just under 4 years, we have produced 1 feature, 4 documentaries and more than 25 short films, many of which have enjoyed success on the festival circuit and have been shown on TV. Four films were selected for The Directors’ Fortnight and Critics’ Week at the Cannes Film Festival, another was pre-selected for the Oscars, and many more have received awards in France and abroad.

We recently completed our 1st feature, *Jimmy Rivière*, by Teddy Lussi-Modeste, a director whose 3 shorts we also produced. The film was released theatrically in France in March 2011. In addition to *Mercuriales*, we are currently developing 4 other features.

In February 2011, at the Clermont-Ferrand International Short Film Festival, Kazak Productions received the Procirep Prize for Short Film Production.





book of projects 2011

The Pixel Lab Selection





The Tower of Fables

Writer/Producer: **Jean Pierre Magro**
Producer: **Dean O'Toole**
Malta

synopsis

Tim Tom is Storyville's plump, good natured policeman. Like his righteous forefathers, he loves his uniform and would do anything to uphold the law. But unlike them; he's clumsy, loud, easily distracted... disasters abound under his watch. Quite frankly, he's a disappointment. In reality, his family name is the only thing that keeps the Chief of Police from sacking Tim Tom. To keep him out of trouble, he is assigned the simplest of tasks – guarding the sacred TOWER OF FABLES!

Within its wondrous walls is the original version of every enchanting fairytale in existence... but from one dull day to the next, Tim Tom realizes, he can never prove his worth as protector of Storyville in such an uneventful place. Determined to become a hero, he abandons the Tower in search of true tests of his bravery!

But alas! Upon learning of Tim Tom's foolish actions, the evil wizard, Utrek, and his minions raid the Tower of Fables, twisting every single fairytale – the bad guys emerge victorious! Children around the world are devastated; plagued by terrible nightmares. Tim Tom has done the unforgivable! Fired and expelled from Storyville, Tim Tom is completely crushed. He is preparing to leave when – he hears Little Bo Peep's terrible cries...

Every fairy tale
needs a hero!



They shake him to the core! There he decides to own up to his mistake and rectify that which he has destroyed!
Disobeying the direct order from the Council of the Wise, Tim Tom ventures back to Storyville to save all the characters who are in danger and to defeat the wicked Utrek.

stage & structure

"Little Red Riding Hood, was my first love. I felt that if I could have married Little Red Riding Hood, I should have known perfect bliss."
This statement by Charles Dickens indicates that he, like untold millions of children all over the world throughout the ages, was enchanted by fairytales. Dickens understood that the imagery of fairy tales helps children better than anything else in their most difficult task and yet most important and satisfying task: achieving a more mature consciousness to civilize the chaotic pressures of their unconscious. As Chesterton put it, *"Fairy tales do not only teach us that dragons exist but also that dragons can be defeated."* This project aims to re-launch fairy tales to this new generation of hyper linked kids.

Animation movie

At the core of the project lies an animation movie. The story will revolve around Tim Tom's efforts to save the Tower of Fables, Storyville and its inhabitants from the clutches of Utrek, the evil wizard.

Interactive website / App

However the project will start with the creation of a web based portal where kids are introduced to Storyville, its inhabitants and most of all to the magical Tower of Fables. Children will be asked to create an avatar... Once this is done, children are allowed to roam freely around the whole of Story Town. They can play free games and meet many of the characters of this universe. The mythology and the back story of the place are introduced slowly. Children will be able to understand the history of the place by playing various games with many of their favourite characters... Like helping Little Red Riding Hood cross the woods etc.. However the children will always be directed towards visiting the magical tower. There they can read, listen and even write their own fairy tales.

Publishing

A series of books about the history of the Tower and the inhabitants of Story Town will be released in conjunction with the site...

Live Events

Various events will be organized where a PHYSICAL TOWER is taken to various schools where children will listen to stories as actors act them out but also they will have the possibility to leave the books they have finished reading for others to make use of.

Game

A Wii game will bring the story arc to a conclusion as children will be able to don the uniform and go on a quest to defeat the evil wizard who has returned and is keeping Little Bo Peep hostage...





Jean Pierre Magro
writer & producer

Jean Pierre is an award winning filmmaker from the small Island of Malta.

Specializing in history documentaries, Jean Pierre's films have been broadcast on all major European and American networks. During this time he became fascinated with narratives and the magical world of myth.

After furthering his studies under David Howard, he worked as a freelance story analyst. He is currently a PHD researcher in transmedia narratives at the University of Exeter.

Jean Pierre also lectures on Screenwriting and mythology at the University of Malta.

<p>financing & development</p> <p>The Factory is an ideas business operating in the media sector. Our aim is to bring the worlds of academia and business closer together. It is our mission to create powerful mythologies that can engage audiences throughout the world.</p> <p>We have already secured funding for the development of the screenplay and the designs of the characters.</p> <p>We have applied for a number of technology funds to start developing the website.</p> <p>Finding the right partners will be crucial.</p>	<p>audience & distribution</p> <p>Rather than using different media channels to simply tell the same story thread, we want to utilize each channel to communicate different elements of the story.</p> <p>Our web portal will introduce the world of our story. The idea to create an immersive and engaging library is to brand our story and create a believable mythology of this sacred city where all the fairy tales of the world are locked.</p> <p>We want to build a place where our visitors can enjoy stories and encourage connections with the mythology and the characters. We want kids to share their experiences and interact amongst themselves.</p>	<p>production notes</p> <p>production company The Factory Sidonia Apartments Flat 3, St. Monica Street G'Mangia - Malta</p> <p>co-producers Immortal Transmedia 3rd floor - 121 Charing Cross Rd London - WC2H 0EW United Kingdom</p> <p>production status in development 2012 – website / apps 2013 – books / e books 2015 – feature animation film 2016 - games</p>	 <p>Dean O'Toole producer</p> <p>Based in London, Dean O'Toole is a producer possessing over 10 years experience in the industry. Coming from a broad production background in short film and television, he has also been the UPM/Line Producer on a number of critically and commercially successful films such as <i>Kick Ass</i> (Matthew Vaughan), <i>Mister Lonely</i> (Harmony Korine) and <i>Housefull 2</i> (Sajid Khan).</p> <p>In addition, Dean produced the 2010 released <i>4.3.2.1</i> (Noel Clarke), which was initially on over 300 screens in the UK by Universal, who then bought other key territories, including North America. ICON sold the film internationally.</p>
<p>The Tower of Fables</p> <p>Writer/Producer: Jean Pierre Magro Producer: Dean O'Toole Malta</p>			
	<p>There will be a place where the kids can write and upload their own stories and file them into the Tower for all the others to read.</p> <p>These connections will help us build a brand that will move from web to book to film to game. For us it is paramount to partner with a publisher and with the education divisions so that we can all promote our virtual library and fun space.</p>		

Granny's Dancing on the Table

Writer/Director: **Hanna Sköld**
 Producer: **Helene Granqvist**
 Game producer: **Karin Ryding**
 Transmedia producer: **Valeria Richter**
 Sweden

synopsis

This is a tale about Eini, a girl who grows up in the deep Swedish forests, isolated and schooled only by her father, who fears the outside world. In the attic, Eini finds boxes with things from a woman, including a book about the devastating earthquake in Messina, Italy in 1908. She starts to dream about an Italian granny and an evil twin sister. At the age of 17, Eini runs away from home and enters society, alone and completely unaware of its social codes. But Eini has developed a special gift, a supersensitivity to everything in her surroundings that also makes her able to predict the smallest earthquakes. This becomes her most important tool to help her survive on the journey towards becoming able to feel her own body and emotions. Because Eini's ability is both a gift and a curse; she senses other people's feelings, yet is unable to connect with her own. It's like she is missing a limb. What keeps driving her forward is the dream of her dancing Granny in Italy and the house that may be waiting for her there. When Eini meets Tekla, an old woman, make-up artist and wig-maker, Tekla becomes her guide through a world filled with unwritten rules and codes. Eini gets to try on different disguises on the search for her identity. Here she meets Anna, a female creature that fascinates Eini, and the question of friendship becomes another challenge for her. When Tekla dies, and Anna turns out to be not just a woman, but also a man, Eini struggles to let go and to accept these – in her view – betrayals. Inspired

Only by facing
and acknowledging
your own emotions
and fears can you
truly connect with
another human
being and the world
around you.



by her grandmother's destiny and by her growing sexual awareness and sense of self, she finds the power to return to her childhood home and confront her father. She knows a new earthquake is on its way, and warns him that the house will collapse. Her father chooses to stay. And Eini walks away for the second and final time. Journeying to Italy, having entrusted Anna with her most personal belongings and "buried" Tekla, Eini stumbles across an exhibition in an old house, inside there is a huge crack in the floor. Sitting on the edge of it, Eini doesn't even notice that she has lost her ability to predict earthquakes. She has become whole now – daring to discover her own vulnerabilities.

stage & structure

The synopsis focuses on the core of the feature film, which is one element within our transmedia project. Another strong element is the social Facebook-game *Below*: by exploring your history you can find a key to yourself. The extended universe also comprises a website, a number of art-pieces and a live-online game/event, which in part is connected to the digital distribution of the film in cinemas. By providing many doors and entrances into our story world we are engaging a large audience in different ways. Audience participation is the key buzzword for Granny and events such as International Granny Day support this, as do our current Facebook activities. The all-inclusive story universe is called Granniverse, and the main themes circle around sexuality and the search for identity – finding a way to belong in this world. We believe that stories need a broader context to develop, grow, deepen. By changing the one-way communication and enter processes of collaboration we hope to create the prerequisites for new ways to narrate and visually convey our story world: an enchanted, impertinent and dreamy universe. Participants are invited to dive into the conscious and unconscious parts of this world; in the game, the player will meet Eini, as well as other characters connected to Eini's world – either by relation or by the fact that they face similar dilemmas. The goal is to unravel the story of these characters and solve their dilemmas by helping them out in their present life, but also by going back in time and exploring their history and their subconscious.

Granniverse is both a product of and creates the same effect as ripples on the water. Each ring expands and deepens the universe. Our aim is to reach quantitative goals through a qualitatively driven process where both results and processes are equally important. We have a story we believe in and want to tell. Based on Hanna's initial audience collaboration on her first feature *Nasty Old People*, we continue to create relations with our audience, among our team, and ultimately among our audience members as well, independently. The audience investment and teamwork takes place on several levels: Socially – Creatively – Financially. We don't just sell a number of interconnected experiences, but also a community with room to share and create the audiences' stories. Our values are based on inclusion: we invite you to become part of a connection and to invest yourself in Granniverse. We see ourselves as storytellers and our team and story is growing: it begins in a Swedish forest and journeys to a big crack in the earth in Italy, from life to death, from fear to friendship. Will you play?





Hanna Sköld
writer & director

This is Hanna's 2nd feature and the short film *Lady Crush* recently premiered at Fantastic Fest in Austin, Texas.

"I grew up isolated with almost no contact with other people – except for my family."

"This is why I'm deeply engaged in themes of identity and how to belong – to ourselves, our own bodies and to other people. I think this is what transmedia is all about."

"When we share stories with each other and build story-worlds together, we might also find a way to belong to each other".

<p>financing & development</p> <p>Good World AB is a film & postproduction company based in southern Sweden. We produce documentaries, short- and feature films. <i>Granny's Dancing on the Table</i> is Hanna Sköld's third film produced by Good. Based on a drive to find new kinds of relations to the audience and alternative ways of production and distribution, Granny has been developed in a Living Lab at MEDEA Crossmedia Research Center in Malmö, where the project also won The MEDEA Prize 2010 for best co-production. Granny was also the winner of ARTE's Power to the Pixel Pitch Prize 2010 and received MEDIA's New European Talent Prize for best script in Cannes 2011. Granny has received financial support for development (2011) from the Swedish Film Institute,</p>	<p>audience & distribution</p> <p>With the experience of the unusual launch of the feature <i>Nasty Old People</i> *, we made the decision to collaborate with the audience and successfully invited them to take part in the script process of Granny. This was also a way to start the distribution process from the beginning. Today, Granniverse has an active fan-base and it is our goal to support this fan base to grow bigger and bigger during the development and production process, inviting them to take part and contribute creatively, practically and economically through various activities incl. live and online events. In our business model some parts of Granniverse are for free and some parts you have to pay for. We think it is important that there are different levels of opportunity for engagement in Granniverse.</p>	<p>production notes</p> <p>original title Farmor dansar på bordet</p> <p>production company Good World AB Stora Kvarngatan 8 211 29 Malmö Sweden T +46 705 13 21 41 helene@good.se www.good.se</p> <p>Ozma Game Design Drottninggatan 38 211 41 Malmö Sweden T +46 702 45 25 92 karin@ozma.se</p> <p>co-producers Pebble, Valeria Richter, Denmark Slot Machine, Marianne Slot, France</p> <p>partners/funders: MEDEA (Sweden) Swedish Film Institute (Sweden) Film i Skåne (Sweden) Boost Hbg (Sweden) Kulturbryggan (Sweden) Region Skåne (Sweden) Nordic Game (Sweden) New Danish Screen (Denmark)</p> <p>total production budget feature € 3.140.000 transmedia € 500.000</p> <p>production status feature film/game: development/financing art pieces/live-online/apps: early development</p> <p>relevant links www.facebook.com/grannysdancing www.facebook.com/EinisForest www.grannysdancing.com <i>Moodboard:</i> grannysdancing.com/mood-board/ password: Media10 <i>Teaser for the Granny-project:</i> vimeo.com/21756163</p>	 <p>Karin Ryding Bobbi A. Sand game producer lead game designer</p> <p>Both are co-founders of Ozma Game Design. Involving people is key in Ozma's projects, spanning organizational change through the platform WeProject and storytelling games through Urbløve.</p> <p>Karin previously worked as a web programmer and technical project leader for several IT-companies in Sweden. She studied Game Development at the university of Gotland. Bobbi has a background in Interaction Design and Web/Media Production.</p>	 <p>Helene Granqvist producer</p> <p>After graduating from The Royal Theatre School in Copenhagen in 1988 Helene Granqvist spent a decade working as a set designer for film, theatre and national television.</p> <p>In 1999 she started realizing her vision of an alternative, interactive and Internet based TV-channel. That was the first step towards building Good World and her starting point as a producer.</p> <p>She is devoted and engaged in developing talents, social innovation, sustainable development and in developing alternative economies.</p>
<p>Granny's Dancing on the Table</p> <p>Writer/Director: Hanna Sköld Producer: Helene Granqvist Game producer: Karin Ryding Transmedia producer: Valeria Richter</p> <p>Sweden</p>				
<p>Film i Skåne, Kulturbryggan, New Danish Screen and MEDIA. The process for production financing starts in October 2011. The feature will be funded through international co-production – until now Sweden, Denmark and France are attached, and we are currently looking for German and Polish co-producers. The main part of the financing will be Swedish and we will have secured 30% by the beginning of 2012. The rest of the financing will fall into place during Spring 2012 and we aim to start shooting the film from Summer 2012. The game development will focus on producing a demo during the same period, where we also have applied Nordic funding in order to start developing the transmedia art-pieces and the website.</p> <p>A part of the film will be shot in southern Italy, so we are also interested in Italian co-operation, for example with an Italian Film Commission. Regarding the game, our financing strategy is a combination of venture capital, public funds and crowd funding. For the smaller transmedia parts of the project there is a gap in the funding systems, which we aim to solve by making economically independent projects and co-operate with different stakeholders, cultural funds and crowd funding.</p>	<p>We will also work traditionally, in our own untraditional way, with the distribution of the film and the game and are currently looking for co-operation with innovative sales and distribution companies.</p> <p>The international film festival premiere will be during the Autumn 2013 and the Swedish cinema release in December the same year. The game will be released in episodes, from March to December 2013. We expect the marketing/PR-effects for the game to support the launch of the film and vice versa. Live and online events will take place continuously during 2012 - 2014. One of these being planned is a live event in cinemas in Sweden in 2012. This could possibly be spread further into other digital cinemas in Europe.</p> <p><small>* <i>Nasty</i> was released on the front page of <i>The Pirate Bay</i>. Reached 132 countries. Inspired the audience to screen the film all over the world and was translated into 18 languages. The audience also donated € 10.000 to the film.</small></p>			

Px

Tomorrow Never Knows

Writer/Director: Emmanuel Dumont

Producer: Samuel Rousselier

France

synopsis

Sciences and technologies are foreseeing a mutation even more drastic than the one our parents lived through, an unrecognizable world where science fiction seems to become reality. How can we understand and picture the future without getting lost and confused?

I needed a practical and pragmatic approach to help me free my mind from pure speculation and fictions. When I met the French company Aldebaran and its Romeo project, I finally found the perfect guiding thread to start my investigation. As the pioneer in service robotics, Aldebaran is launching the first human-size robot. This industrial adventure sets us within a technological production timeframe that we are going to consider as the starting point and the underlying story. Around the robot we will envision the technological breakthroughs that will change our world radically. Through a TV documentary, a participative website and a mobile application, *Tomorrow Never Knows* (TNK) will be the logbook of an investigator on an industrial, scientific and human adventure into domestic robotic technology.

I want to re-envision the future. TNK will enable me to place it in the heart of a thought that concerns us all.

Domestic robots
are about to get
into our homes.
The Android Industry
is not science fiction.
The revolution has
already begun,
are you ready?



stage & structure

There is no possible doubt, a new robotic revolution has begun. Obama's administration just announced a \$500 Million funding dedicated to the robotic industry. Foxconn — the Taiwanese company manufacturing most of the electronic devices in the world — is about to replace most of its employees with one million human sized robots. Korea invests millions in domestic robots research and aims to install robots in every household by the year 2020 and has already introduced robotic English teachers in classrooms. We are very close to a radical change: the arrival of robots in our daily life. It is believed that robots will be everywhere in about 10 to 15 years. Soon, buying a robot will be as normal as buying a car, a computer or a washing machine. But ethical and political consequences will be far more complex. Even if it is hard to conceive, androids are no longer science fiction. According to a UN report, the robot industry will be for the 21st Century what the car industry was for the 20th.

Bruno Maisonnier is a robotic pioneer, founder of Aldebaran Robotics. A visionary, passionate and clever businessman, this fifty-year-old kid has dreamt all his life of building an android robot. With this company he has achieved to become the world's leader of android manufacturers in just five years.

Be part of the Aldebaran Robotic's teams. Follow the challenge of giving "birth" to "Romeo", Aldebaran's main project, a human-sized domestic android that will be sold at an affordable price. Unlike his greatest predecessor — such as Honda's Asimo — Romeo is intended to be a robot for everyone. Romeo is not a laboratory robot, but a mass consumption device conceived to assist the elderly, to entertain your kids, to help with the housework... and maybe someday become your most trusted friend. It will walk, climb stairs, grab objects, learn from your habits and tell you jokes... It will be connected to the Internet and upgraded daily with new and improved behaviours.

Share the adventure of Romeo's engineers, designers, AI researchers, and marketing teams. Imagine how it will be used to change people's lives. Through the exclusive story of Romeo's production, discover an exponentially growing industry that is competitive, creative and fascinating. To envision this revolution, meet the most significant initiatives around the world, entering labs, start-ups and universities.



Emmanuel Dumont
writer & director

Emmanuel is director of documentary films and graphic films. He holds two postgraduate degrees in broadcasting technology and documentaries. For six years he worked as a freelance director and graphic designer for various production companies and for such French TV channels as Arte. Having been trained in directing documentary films, animation and special effects, he uses his skills to design new forms of interactive audiovisual storytelling. He co-founded the web agency Cellules Studio in 2007.

By creating the video magazine *Cellules.org* in 2007 and later, in 2009, launching the web-TV channel *Digup TV* he moved into production. It is worth noting that the videogame *Lives2play*, which is currently being developed by ND Interactive, a start-up company he co-founded, and the web fiction *Surveillance* (co-produced by Capa for Canal +) have enabled him to enrich his experience as a producer working on innovative storytelling projects.

financing & development

Tomorrow Never Knows is co-produced by Cellules, a multimedia studio that creates productions with innovative audiovisual contents, and Bellota Films, a traditional TV documentary production company.

Tomorrow Never Knows received funding for the writing and development from the French CNC (Centre National de la Cinématographie). We will submit the project to the production funding application in December 2011.

We are quite confident that we can secure a 50 per cent budget with a French TV channel and are now actively looking for other partners.

audience & distribution

The project will unfold through different platforms: an interactive website, a mobile application and a TV documentary.
The interactive website will be the cornerstone of the project: it's the main place for the community to be created and to interact with the author. The website can be described as the headquarter of the project.

The mobile application will be a powerful tool for users to take part in the investigation: to gather evidence anywhere at anytime, to share, publish and keep track of new content.

production notes

production company
Cellules
40 rue du chateau d'eau
75020 Paris - France
T +33 142010252
www.cellules.tv

co-producers
Bellota films, France

total production budget
€ 600.000

current financial need
€ 300.000

production status
end of development

relevant links
www.tnk-project.com



Samuel Rousselier
producer

Since 2007, Samuel is creative director, interaction designer and producer at Cellules, a multimedia studio co-founded along with Emmanuel Dumont.

From 2000 to 2007, Samuel has worked as freelance web designer, working for various and prestigious clients such as General Electric France, La Poste, and Encyclopedia Universalis. In 2003 Samuel received a scholarship from the European Union for a multimedia artistic project on a poem by Arthur Rimbaud. This scholarship led him to Greece for an artistic residency and to Graz (Austria) to showcase the project.

Samuel Rousselier holds two post-graduate diplomas, one in Political Sciences (Sciences Po. Paris - 1999) and the other in Interactive design (Beaux-Arts de Paris - 2000).

Tomorrow Never Knows

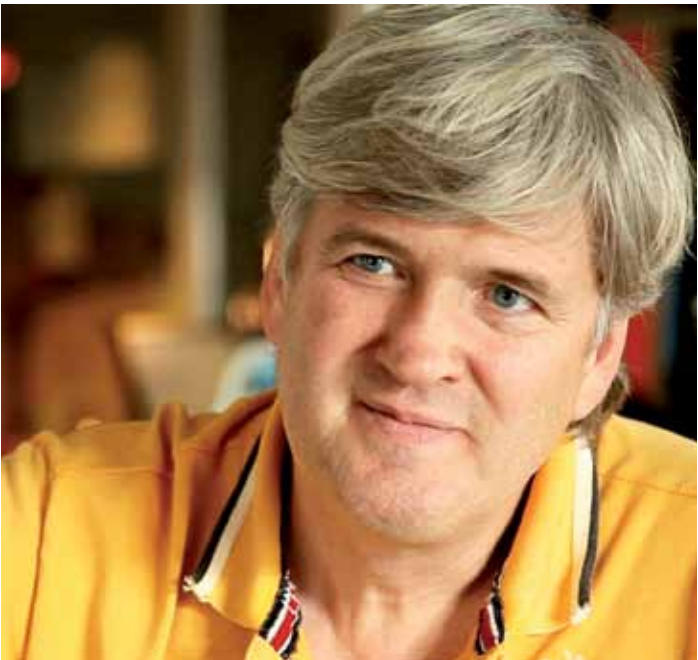
Writer/Director: **Emmanuel Dumont**
Producer: **Samuel Rousselier**
France

The TV documentary will act as an outcome of the project, the result of the investigation led by both the author and the community.

To drive people to the website, we plan to use different ways:

We will establish partnerships with online publications and blogs talking about innovation and the future (Wired, IEEE Spectrum, TechCrunch, Engadget, Futura-sciences, Numerama...). The objective is to reach curious and passionate people to drive the audience. We will envision partnerships with video portals (YouTube, Dailymotion) to promote the film as a series. The film will be presented at Romeo project's partner universities and may lead to on-site debates. We will make distribution agreements with major French, European and International media and websites. We will look for broadcast agreements with institutions such as INA (French National Audiovisual Institute).

We will explore any possibilities to open the project to international partnerships.



Px

book of projects 2011

Special Guest



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Dancing with Hugo Boss

Director/Producer: **Heather Leach**
Digital producer/Writer: **Sean Coleman**
Executive producer: **Alan Hayling**
United Kingdom

synopsis

Dancing with Hugo Boss is a poignant and humorous storyworld that was born when established British Producer Heather Leach was diagnosed with thyroid cancer at the age of 33. Three days later she picked up her camera and started documenting her journey. Reconsidering the purpose of life, Heather made a decision that would define her relationship with illness; she wrote a mischievous 'Life to do List' that would become both a sword and shield and a driving force in her international search for love.

Instigated by a mad idea and recurring vision (of herself line-dancing in a pair of Hugo Boss boots she'd seen in a magazine) no 1 on the list - Heather had to get the boots and when well enough dance her ass off in them. Using intimate footage recorded over 3 years in Manchester, London, Europe and Canada, in verite style scenes, video diaries, animated photographs and through old home movies Heather shares her evolving yet universal trials. It includes friends, potential and ex-lovers, her camerawoman mother and her toddler nephew, clumsy soundman Jack. Full of naughtiness and laughter allowing audiences to consider the bigger picture and question, how much we really engage in living our lives.

Dancing with Hugo Boss is a character driven storyworld that models how to face ones mortality with a mixture of intimacy, insight and fun!

stage & structure

The film (currently in production and post production) is part of a storyworld designed to distribute media on a variety of platforms, the ultimate aim is to educate, encourage participation and assess how character driven story models can deliver health information.

The experience begins with the release of Heather Leach's twitter autobiography co-produced with Red Kingdoms Digital Producer/Writer Sean Coleman. The beginning of the story takes the user back to December 1974 when Heather was born, weighing just 2lbs - her life starting in an incubator in a premature baby unit in a (now defunct) Hospital in the North West of England. Scripted from interviews with key contributors, Heathers biomedical history will be published daily on twitter. It will share her experiences in childhood, her teen and young adult years and take us to 2004 when she was diagnosed with Graves disease in Torino, Italy.

This 1st phase will map Heather's life timeline on the web and at a key point trigger a click through series of animated short films where key characters in the story will start to come to life. Comedic and poignant in tone, they will illustrate the way memories (real and forged) are interpreted. At their heart, these unique animations will investigate how much our experiences and identity determine who we are, and consequently how we are then impacted by a trauma such as a cancer diagnosis. Both the twitter autobiography and the animated web series are in pre-production, with a scheduled release at the end of 2011 and early 2012.

The webispodes will drive the narrative to the release and premier of the feature *Dancing with Hugo Boss*. The film models how to face ones mortality with a mixture of intimacy insight and fun, following British workaholic as she executes her 'Life to do List', exploring how much we really engage with living.

The film will launch a simple call to action, asking the audience, if their life were to be cut short, what would they put on their own 'Life to do List' (numbered 1 - 5). Up loadable straight from the cinema seats, the user can build an aggregated wall of universal dreams, where they can then find and help one person realize an achievable aim on their 'Life to do List'.



Heather Leach
director & producer

Heather Leach is an established British film and interactive Director / Producer and the founder of Ginger Army Ltd.

She uses film and digital media to share poignant, humorous engaging stories and creates innovative experiences that can be used as a catalyst for social change.

<div data-bbox="95 71 415 100" data-label="Section-Header"> <h2>financing & development</h2> </div> <div data-bbox="95 128 599 417" data-label="Text"> <p>Ginger Army Ltd is a film and interactive production company founded by Director Heather Leach; they are based in the north west of England. Over the last 15 years Ginger Army's founder Heather, has worked in the creative sector as a Director of Documentaries, a Lecturer of Fine Art and Film studies, as a mentor and expert for Power to the Pixel and Crossover Labs. Ginger Army Ltd partners and co-produces with other established producers and companies who can bring added value to their content, both financially and creatively.</p> </div> <div data-bbox="95 446 599 523" data-label="Text"> <p><i>Dancing with Hugo Boss</i> has been in production for 3 years and is part financed through a variety of models.</p> </div>	<div data-bbox="660 71 952 100" data-label="Section-Header"> <h2>audience & distribution</h2> </div> <div data-bbox="660 128 1164 523" data-label="Text"> <p>The multi tiered project focuses on universal shared human experiences around biomedical issues and we are building relationships with a number of organisations who will engage their partners and readership with the prequel and first phase of the project. Heather Leach has been establishing links and partnerships with cancer charities in the UK and America, but we would welcome direct introductions to European organisations. Each element of the <i>Dancing with Hugo Boss</i> experiences are developed and tailored to engage and encourage participation. This is an experimental project forging and testing new finance and distribution models working to the target demographics needs.</p> </div>	<div data-bbox="1355 71 1575 100" data-label="Section-Header"> <h2>production notes</h2> </div> <div data-bbox="1355 128 1617 365" data-label="Text"> <p>production company Ginger Army Ltd 23 Tong End - Whitworth Lancs - UK OL12 8BJ T +44(0)7801848874 www.gingerarmy.co.uk heather@gingerarmy.co.uk Twitter: @gingerarmy</p> </div> <div data-bbox="1355 393 1640 578" data-label="Text"> <p>co-producers Renegade Pictures Unit 5, 6 Erskine Road London - UK NW3 3AJ +44 (20) 7449 3200 www.renegadepictures.co.uk</p> </div> <div data-bbox="1355 606 1703 735" data-label="Text"> <p>Red Kingdom Ltd London - UK T +44 (0) 208 133 4753 hello@redkingdom.co.uk www.redkingdom.co.uk/contact.html</p> </div> <div data-bbox="1355 763 1597 814" data-label="Text"> <p>total production budget £ 270,000</p> </div> <div data-bbox="1355 842 1575 893" data-label="Text"> <p>current financial need £45,000</p> </div> <div data-bbox="1355 921 1706 1053" data-label="Text"> <p>production status Interactive web engagement Online series Feature film (with Broadcast version) Online applications</p> </div> <div data-bbox="1355 1082 1680 1159" data-label="Text"> <p>in pre-production and production and due to launch at the end of 2011 and early 2012.</p> </div>	<div data-bbox="1736 72 2000 338" data-label="Image"> </div> <div data-bbox="1736 389 1983 442" data-label="Caption"> <p>Sean Coleman digital producer & writer</p> </div> <div data-bbox="1736 472 2031 761" data-label="Text"> <p>The quality of Sean Coleman's & Red Kingdom's work is the foundation of our success and we build consistently on that base. We are nimble and agile in our approach, and flexible in delivery. We have a number of projects in development and production currently, from live events to animation, with a feature film and a drama series.</p> </div>	<div data-bbox="2101 72 2366 338" data-label="Image"> </div> <div data-bbox="2101 389 2295 442" data-label="Caption"> <p>Alan Hayling executive producer</p> </div> <div data-bbox="2101 472 2409 602" data-label="Text"> <p>Prior to forming Renegade Pictures Alan Hayling was Head of Documentaries at the BBC and a Commissioning Editor for Documentaries at Channel 4.</p> </div> <div data-bbox="2101 632 2419 867" data-label="Text"> <p>Whilst there he was executive in charge of work by some of the top filmmakers in the field including Errol Morris's <i>Dr Death</i>, Phil Agland's <i>Shanghai Vice</i> and Molly Dineen's film <i>Geri</i>, Michael Moore's series <i>The Awful Truth</i> and commissioned his hit film <i>Bowling for Columbine</i>.</p> </div>
<div data-bbox="95 606 680 659" data-label="Section-Header"> <h1>Dancing with Hugo Boss</h1> </div> <div data-bbox="95 665 473 791" data-label="Text"> <p>Director/Producer: Heather Leach Digital producer/Writer: Sean Coleman Executive producer: Alan Hayling United Kingdom</p> </div>				
<div data-bbox="95 870 579 948" data-label="Text"> <p>It is a British Danish and Canadian co-production with BBC Storyville, Storyville Knowledge (Canadian Broadcaster) and DR (Danish Broadcaster).</p> </div> <div data-bbox="95 976 599 1186" data-label="Text"> <p>The digital and interactive content is partially financed through crowdfunding and with a British Science Fund. The additional resources we are looking for are European partners to finance and leverage <i>Dancing with Hugo Boss</i> and to produce territory specific content and events. The project intends to build a European presence at the TorinoFilmLab and secure the right European partners and charities.</p> </div>				

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Selection Committee

Ido Abram

Matthieu Darras

Savina Neirotti

Franz Rodenkirchen

Olivia Stewart

Staff

Gianni Amelio

President

Savina Neirotti

Director

Franz Rodenkirchen

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Valeria Richter

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TorinoFilmLab Project Manager

Daniele Segre

Logistics & Production

Laura Marcellino

Promotion & Events

Cecilia Cortese

Hospitality Office

Ufficio Sottocorno

Press Office & PR

design: Flarvet