

# Tr

book of projects 2010

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**Training**  
Programme

# TorinoFilmLab

This year has started very well for TorinoFilmLab, and we hope it will continue to be so. The first films that received a Production Award in 2008, when presented at Festivals, have been extremely successful. Following *Agua Fria de Mar* by Paz Fabrega, Tiger Award at the Rotterdam Film Festival in January 2010, *Le Quattro Volte* by Italian director Michelangelo Frammartino has won the Europa Cinemas Label for Best European Film in the Cannes Directors' Fortnight, in addition to widespread international acclaim among film critics, audiences and the film industry. It has now been sold in more than 40 territories and continues to be awarded at festivals around the world. The jury's motivation reflects our initial hopes when starting TorinoFilmLab, an international laboratory created to nurture and support filmmakers at their first or second feature: "Never didactic or sentimental, the director takes creative risks and manages to pull them off. At a time when original filmmaking is so threatened, we feel it is entirely appropriate to award and to offer European audiences the opportunity of enjoying such a life-affirming view of a remote corner of our continent".

But at the time being, we are also proud that our Production Awards help films to get into production fast. Out of ten projects awarded in 2008 and 2009, five have already gone into production. Watch out for *Hi-So* by Aditya Assarat, *Swans* by Hugo Vieira da Silva and *The Slut* by Hagar Ben Asher. From this edition, TorinoFilmLab has a President, Gianni Amelio, Director of the Torino Film Festival. We warmly welcome him, while renewing our thanks to the Italian Ministry for Culture, the City of Turin and especially the Piemonte Region for supporting us in these years.

*Alberto Barbera, Chairman of the Advisory Board*

We are now moving towards the end of our third year, and it is time not only to celebrate the successes of filmmakers that have gone through the Lab, but to reflect on the process, and see if there is something missing. When at workshops together, we often joke with tutors and staff, saying that "We like to add". We say that when, during our meetings that normally take place early at breakfast or late in the evening, one of us in turn offers to buy some drinks or some special treat for the group. But then it extends to extra sessions, extra meetings, extra readings...for the filmmakers. As tiring as it may be, we believe this is how it should remain. Thanks to all the colleagues!

In 2010, we have *added* a new Programme to our Script&Pitch Workshops and our Development Programme: Interchange, dedicated to films from the Arab World. Also, we have partnered with Power to the Pixel to help the first workshop for cross-media projects take off. But this is not enough, we know we need to add the word Distribution to the three that already define us: Training, Development and Funding. We are working on it, and whatever step we will try to make, it will always be at the advantage of both filmmakers and the industry, because this is what we are here to do.

But there is also something for the Decision makers present at our Meeting Event this year: we have *added* an Audience Award. All decision makers will be able to vote for the preferred Development Project and the most voted will then receive 30.000 €. Let us know if there is something we should *add*...

*Savina Neirotti, Director*  
*Franz Rodenkirchen, Head of Selection*



internet media  
partner



# Script&Pitch Workshops

Script&Pitch Workshops, the TorinoFilmLab Training course, is an advanced international scriptwriting and script development workshop aimed at writers and story editors who wish to advance and sharpen their professional skills within the field of storytelling. For this year's edition we selected 15 writers and 5 story editor trainees from 16 countries from all around the world, who over the course of 11 months have participated in our 3 workshops, sharing and pitching their stories to not only their own groups, but also across groups, including participants from our partner Le Groupe Ouest in Brittany. We focus on strengthening the universality and personal voice of each project, by entering a close and intense dialogue with each writer and writer-director. The training and script development process culminates at the TorinoFilmLab Meeting Event, which enables the crucial networking part of the course, widening the projects' possibilities to seek international production and co-production opportunities, through a public Pitch and one-to-one meetings with invited decision makers.

2010 marks the 5<sup>th</sup> edition of Script&Pitch that by now has consolidated its presence in the panorama of European and International training institutions. Becoming a part of TorinoFilmLab (now in the 3<sup>rd</sup> year of its existence) supports the inherent design of Script&Pitch 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, it allows some of the participating projects by 1<sup>st</sup> or 2<sup>nd</sup> time directors to win a Development Award at the Meeting Event, which will gain them access to being a part of the TorinoFilmLab development workshops and potentially win a Production Award the year after.

At Script&Pitch we also intend to create a vibrant network and strengthen our ties to the film industry, therefore we are constantly developing connections

with festivals and industry-events, seeking producers and partners who wish to invest their time in writers, their talent and the development process. We are also very fond of our annual Alumni Meeting, an additional chance for people to rejoin and broaden their ties among each other and within the film community. Without revealing any details we look forward to presenting new additions to the course in 2011, which cannot go untouched by TorinoFilmLab's new focus on and collaboration with transmedia partners in the digital field of storytelling and distribution, and we therefore urge you to keep an eye on our website.

Once again, we would like to thank our experienced international tutors Antoine Le Bos, Franz Rodenkirchen, Gino Ventriglia, Marietta von Hausswolff von Baumgarten and Anita Voorham, who are a crucial part of our training, and our partners and entire staff. The pillar of the programme, our group work process, is integrated with lectures on topics such as script and film analysis and Master classes. Bi-annually we print and distribute our publication, *Insights*, which includes essays by our regular and guest tutors, and occasionally by participants as well.

We hope you will enjoy reading about this year's projects on the following pages, and that you will let their stories inspire you to meet the writers, directors and story editors face to face.

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

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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 Workshops and TorinoFilmLab since 2007, as well as for Interchange in 2009 and 2010.

**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



Born in Naples, 1954, he works as a script consultant for cinema and television production companies (Rai Cinema, Lumiere, Studio Canal Urania, Tao2, Cattleya, Sintra, Eagle Pictures, Grundy, Filmmaster, IDF, Istituto Luce, Italian International Films, Bavaria).

For cinema, he co-wrote three movies. For television, he wrote and developed a number of tv movies, tv series and long series.

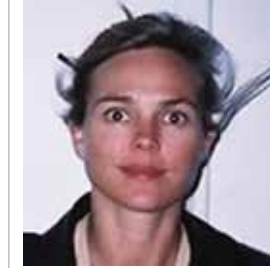
He teaches drama theories (Corso Rai-Script, Scuola Holden, Centro Sperimentale di Cinematografia).

He edited the books *Three uses of the knife - theoretical writings* by David Mamet, *Dancer in the Dark* by Lars Von Trier, and *Alternative Scriptwriting* by Ken Dancyger and Jeff Rush. Since 1994 he is member of the editorial staff of the quarterly magazine *Script*.

He got a Fulbright Fellowship and achieved a double Master of Fine Arts in Directing and Screenwriting at the USC - University of Southern California in Los Angeles.

**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 writer, scripteditor 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 broadcasting company NTR, as a script advisor/tutor for TorinoFilmLab and the Binger Filmlab and as a script advisor for several independent producers.

She is also part of the selection committee for CineMart, the co-production market of the International Filmfestival Rotterdam and a guest lecturer at the Dutch Film Academy. Her projects for the NTR include the art-house film *Little Sister Katia* (dir. Mijke de Jong, Locarno 2008, Toronto 2008, Best Screenplay, Dutch Film Festival 2008), and *Life In One Day* (dir. Mark de Cloe), which is largely told in split-screen. For NTR, Anita is particularly involved in developing single plays with up and coming filmmakers, a project partly funded by the Dutch Filmfund, the Dutch Mediafund and the public broadcaster.

As a scriptwriter, 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



Matthieu Darras graduated in political sciences and sociology. Still he spent most of his study time travelling abroad, reporting for example on Hong Kong cinema. Since 1999 he has been writing for the French film magazine *Positif* and contributing to various publications.

A one-year university exchange in Amsterdam was a turning point towards the foundation in 2001 of NISI MASA, the European network of young cinema. The range of the network's activities is wide: from documentary workshops to scriptwriting seminars and film journalism training. As the association's director, Matthieu Darras has been coordinating about 70 film events in more than 20 countries in Europe and beyond.

Since 2005 Matthieu has been working as programmer for the Cannes Critics' Week. He was also the artistic co-director of Alba Film Festival, Italy in 2008 and 2009. Since 2009 he is the artistic director of the IFF Bratislava in Slovakia. He also works as delegate in charge of Eastern Europe for San Sebastian Film Festival.

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## Training Projects



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# Cascade of Glass

Itamar Alcalay

Israel/Germany

## intention

I want to create a world that is shifting from severe realism to a mystical and enchanted atmosphere. In the 30's, just before the big war. Back then people believed in the possibility of inventing a new kind of man. They strove to explore science and ideology in a way that played with human nature.

On this background I'm telling a story of awakening, the wish to stay awake and the slippery slope you will step on if you cross certain lines.

Miral'e, the young girl, is detached from her ill body that without warning drowns her into a deep sleep. She is looking for vitality. An older doctor, Yozef, is detached from his body's needs and had to suppress his desires for years, letting the head be the only organ that rules. His brain and revolutionary ideas may heal her and her youth may heal him.

But can they really change their own nature without getting hurt, or without hurting others?

Vitality  
from mortality.



## synopsis

In the year 1935 Yosef, an ambitious Jewish doctor from Berlin, arrives to a desolate village in a swampy Valley in Northern Palestine.

The doctor struggles to save the village from a Malaria epidemic that is spreading over the valley. His focus shifts when he meets Miral'e, a 14-year-old girl, who suffers from an unknown disease and is believed by her family to be possessed by demons.

While he is fighting to save the girl with the help of a mysterious substance he finds in the swamp, they bond in a dangerous liaison that makes them cross lines of morality and interferes with nature.

## contact information

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## production notes

**director**  
Itamar Alcalay

**original title**  
Eshed ha zhuhit

**production company**  
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**producers**  
Benny Drechsel, Karsten Stöter

**production status**  
in development

**total production budget**  
€ 2.500.000



## Itamar Alcalay

Itamar Alcalay (Israeli/German) graduated from The Midrasha – Beit Berl Art and Film School in Kfar Saba, Israel, in 2000. For several years, he directed short films and collaborated on video projects with local artists as an editor and photographer.

In 2007 he directed his first documentary film *Stefan Braun* which won the Israeli Best First Film award in 2008 at the Documentary Forum, in addition to the Jerusalem Film Festival's award for best photography.

In 2009 he directed a three-episode documentary series, *Dancing with tears in my eyes* and was accepted to a residency in Berlin to write the script for his first feature film, *Cascade of Glass*.

In 2010 he is working on *City Escape*, a new, five episode documentary series, in addition to a documentary film, *Baytel*, and his first music album, *Hut*.

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Wednesday 04:45

Alexis Alexiou

Greece

**intention**

The fall of a man, the fall of a country. *Wednesday 04:45* utilizes the film language of the crime-drama genre in order to tell the story of a disillusioned middle-aged Greek businessman whose ambition and high expectations to succeed and make a difference are met with frustration and defeat.

Infused by a bitter and often cynical humour, the screenplay explores the darker side of the human psyche, using the ongoing riots and the overall Greek social upheaval both as a backdrop and as a metaphor of the protagonist's inner turmoil.

Against this small scale background of the Athenian underworld, wider aspects of contemporary Greek society are subtly addressed (violence, corruption, unemployment, rising cost of living) underpinning the constant shift of social dynamics brought about by the high influx of immigrants and the collapse of the economy. And it is within this context that the protagonist's self-destructive journey becomes an ironic statement on the failed dreams and misplaced hopes of a whole country's middle class society, of an entire generation of Greeks who, deluded by the rapid economic growth at the beginning of the 80's, failed to foresee how things would change for the worse.

One man,  
one city,  
32 hours...



**synopsis**

Stelios Dimitrakopoulos (53) runs a Jazz Club in downtown Athens. In 2004, through the help of his former associate, Vassos, Stelios received a loan from the Romanian in order to renovate his club.

The financial recess finds Stelios on the brink of bankruptcy. The Romanian meets with Stelios and gives him one day to come up with a solution or he will be forced to sign over his club. Trying to buy time for his old friend, Vassos asks Stelios to meet up with Omar, an Albanian strip-bar owner who also owes money to the Romanian mob-boss.

Omar's and Stelios' lives will soon cross in the most unexpected of ways. In a whirlpool of adultery, drug abuse, violence, guilt and self-deceit, Stelios has only a few hours left to find his way and save his club, salvage his crumbling marriage, battle the mafia loan-sharks, baptize his employee's kid as a good godfather, and, at the beginning of next day, show up at school to receive his son's report card as a proper parent.

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**production notes**

**director**  
Alexis Alexiou

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**producers**  
Eleni Bertes,  
Thanassis Karathanos  
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**production status**  
financing, seeking co-producers

**total production budget**  
€ 1.000.000



**Alexis Alexiou**

Born in 1976, Alexis Alexiou has a degree in Physics from the University of Athens and has studied cinema in Greece. In 1998 he founded the independent production company Tugo Tugo productions.

He wrote and directed 4 short films prior to his debut feature *Tale 52 (Istoria 52)*, in 2008, which was presented in over 30 international film festivals including the Tiger Awards Competition of Rotterdam IFF, the Toronto IFF and Sitges, where he won the best screenplay award.

*Tale 52* so far has secured theatrical distribution in 15 territories.



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# A Day of Fire

Alessandro Avataneo  
Italy

## intention

Always being fascinated by my roots, I've spent 8 years researching and interviewing people of my land, the Langhe. These hills, renowned worldwide for their winemakers, were in the past a place of hunger, poverty, dust, gambling, suicides, and a strong tradition of antifascism. That research turned into my first feature documentary and novel: *A Tale of the Hills*. But those characters could easily belong to a spaghetti western.

Since in Piemonte we don't eat spaghetti, but tajarin, this is the first film of a new genre: the Tajarin Western. Think of *Amarcord*, but with machine guns, or *Taxi Driver* in the '30s, without the taxi.

This story is about the precise moment in life when the compromises you are able to make become too heavy, and the rage you've tamed inside yourself for years gets suddenly unleashed, without control. When someone falls into this condition, there's no escape, and the people around have to make a choice: watch you die alone, or join your battle.

This film is about all those who fight for their ideals against any form of oppression, and live their life free, building a future for people they'll never meet, who will learn their names through a story like this one.

"Amarcord"  
with guns.



## synopsis

Martino Galesio is a tough boy growing up in the rural western Italy of the '30s, together with his young cousin Orsolina.

They dream about going far away from their small village, and Martino is fascinated by the ideals of the rising fascist regime, which promise a rewarding and adventurous military career.

His life changes the morning he should leave to join the army, when their grandfather Pietro Galesio, a farmer and a respected Great War hero, kills the priest against the church door, with a trenching fork. The old man then barricades in his farm with guns and loads of ammunitions, with no intention of surrendering.

When the fascists understand that this could turn into a rebellion, they send the army to invade the village and kill Pietro Galesio and anyone who may support him.

Martino, Orsolina and the whole community now have to choose which side to stand for, and this day of fire will unveil to Martino a terrible secret about himself, which is also the truth behind his grandfather's rage.

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## production notes

**director**  
Alessandro Avataneo

**production status**  
seeking production

**total production budget**  
€ 3.500.000



## Alessandro Avataneo

Alessandro Avataneo was born in the city of Bra in 1977. He holds a degree in International Relations and Diplomacy, a 2-year master in Storytelling and Narration Techniques, and a master in Digital Entertainment, Animation and CGI.

He became a writer and director under the guidance of masters such as Alessandro Baricco, Gabriele Muccino, Guillermo Arriaga, Michael Ballhaus and Harold Bloom.

Working and filming in more than 30 countries between Europe, North America and Japan, he is author and executive producer of 4 documentaries, 9 short movies, 3 animated shorts, one TV format, 3 theatre plays performed on stage, a novel, and a film: *A Tale of the Hills*.

He has been lecturer at the prestigious Università di Scienze Gastronomiche in Pollenzo, and guest lecturer at Maastricht University. He also works as a designer and international consultant for local and national governments on food culture issues and strategic planning.

The Tajarin Western *A Day of Fire* will be his first fiction feature film.



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**Mr. Kaplan**  
**Alvaro Brechner**  
*Uruguay/Spain*

**intention**

I've always felt especially endeared to characters who possess a quixotic stock and mentality, whose longings for epic adventures strongly oppose the ridiculous and comical circumstances of real life.

Jacob Kaplan is a patriarch without a patriarchy. He is well-informed of everything that goes on in the world, his community and his family but he laments his non-existent influence on them. An idea presents itself: an opportunity to plunge into an adventure that will make his life transcend unprecedented heights. Along with his companion Contreras, the two men embark on an epic journey that will effect each of them differently.

Approaching from an angle that mixes drama and comedy, I want to go beyond the historic fleeing of Nazis to South America. This is a film that questions the role of the elderly, the loss of one's identity in the face of continuing tradition, the preservation of one's dignity, the chance to leave one's mark forever in spite of humanity's ephemerality and realizing one's wildest dreams.

Through characters that display their contradictions and frailty, my goal is to portray those small and big moments that make our journey through this world ridiculous, but always fascinating.

Resentful of his old age and the apathy of the world around him, Jacob Kaplan embarks on an utterly unusual and quixotic journey.



**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 75 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, owner of a beach restaurant, whom he is convinced is a runaway Nazi.

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

In 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.

**contact information**

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**production notes**

**original title**  
Kaplan

**director**  
Alvaro Brechner

**production company**  
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La bolsa 12, 2D  
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**production status**  
financing

**total production budget**  
€ 1.100.000



**Alvaro Brechner**

Alvaro Brechner was born in 1976. He has directed several documentaries for History Channel, Odissey Channel, Spanish National TV (TVE) and the 35mm short films *The Nine Mile Walk*, *Sofía*, and *Segundo Aniversario*. These short films have participated in more than 140 international film festivals, obtaining several awards.

Brechner's feature directorial debut, *Mal día para pescar (Bad Day to go Fishing)* premiered at Cannes 2009, as one of the seven films officially in competition at the 48th Cannes International Critic's Week. It has participated in more than 60 international festivals, including Montreal, Warsaw (Best Film Free Spirit Comp.), Los Angeles Latino (Best Film), Mar del Plata (Best Actor), Austin (Best Film & Audience Award), Moscow, Shanghai, Brooklyn (Best Director), São Paulo, Pusan, Haifa, Stockholm, Lima (Best Screenplay) and La Habana. It has won 10 Critics' Uruguayan awards (Fipresci), 3 Iris Award and was nominated by the Spanish Critics (CEC) for Best Film, Best Screenplay and Best Actor. It was also Oscar 2009 Uruguayan candidate for Best Foreign Language Film.

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## How Cindy Met Paul

### Elaine Gallagher

Ireland

#### intention

I wanted to write a story about regaining lost idealism. We all begin our lives as idealists and it's no wonder; from a very young age we are pre-conditioned to think about life and love in a Disney-fied way, where every girl is a princess, waiting to be rescued by her prince charming, where dreams can come true and where a happy ending is guaranteed if one only believes. As we grow up we learn that real life isn't like this and we give up on fairytales. Yet even as adults, there is still an appetite for fairytales.

The modern-day equivalent of this earliest of traditions is reality T.V., where we are led to believe that overnight transformation and success is possible for everyone. However, these shows are completely fictitious. They do not reflect reality, but rather present us with a highly-constructed illusion of it, perfectly tailored to fit our viewing needs.

In *How Cindy met Paul*, I wanted to combine the fantastical worlds of fairytale and reality T.V. with the uncomfortable complexities of real life; to peel away the gloss and reveal the flawed princesses and the insecure princes, and to show that beneath all of the artifice and fakery, something real can still be found: love; not the scripted love of a T.V. show, but the seeds of an organic love, which have the potential to grow into a real-life beanstalk.

The fairytale becomes a reality: just when she had given up on a happy ending, Cinderella meets her prince in the most unlikely of settings.



#### synopsis

Cindy, a young woman with O.C.D, enters a reality T.V. show where she competes against other women to win the heart of Paul, the show's "Prince Charming".

But the course of true love never runs smoothly, and Cindy must overcome cynical producers, sabotaging contestants and her own demons before she can live "Happily Ever After".

#### contact information

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#### production notes

**production status**  
seeking production



#### Elaine Gallagher

Elaine Gallagher is a writer/director, living in Dublin, Ireland.

Elaine graduated from Trinity College, Dublin in 2006, reading English Literature and French and went on to study Television and Radio Production.

Starting out as a producer and presenter in radio, Elaine moved on to a career in television and film, working as a production assistant and researcher on many documentaries for RTE, the national broadcaster.

In film, Elaine has worked on a number of short films as associate producer and first assistant director, as well as having written and directed her own shorts.

Her next project, *An Rinceoir*, an Irish language short for the Irish film board, will begin production early next year.

This is Elaine's first feature-length script.



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# Deadweight

Axel Koenzen

Germany

## intention

The container empties what it retains. The container is the endlessness of the preliminary means, the end of the definitive, interchangeable and indifferent. Karl has been assimilated by this factual world.

A life-long civil servant, he has become like the box himself, tossed around between the pressure of his employer, the crew aboard and the strikers on shore. The time of the film is the time of that 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.

*Deadweight* is a modern "film noir", to be shot in a doc-film manner. I intend to film on an operational container ship to show how the closely coordinated processes aboard affect the individual, his relationships and corporality. Crew and actors will be pushed through a physically challenging and unexpected experience forcing them to rather react than act.

What seems to be a contemplation on the course of fifty containers with mutton at first, gradually becomes a meditation on the reality of the main character Karl's mind.

All Captain Karl Grabisch has is his work. He is in command over a 70.000-ton container ship, when under deadline pressure he makes a decision, that costs a man's life and threatens his career.



## synopsis

The container ship *Columbus Canada* lies at Felixstowe's waterfront, when the ship owner wants the crew to load fifty containers with mutton as the British dockworkers are on strike. Karl nods it through.

Through his negligence an accident occurs and a seaman is injured. One day later the vessel enters the port of Antwerp. The local dockers refuse to unload the cargo in solidarity with their British comrades. The ship is anchored off shore. Standstill.

Karl takes responsibility as he learns that the injured sailor has died, but the ship-owner wants him to cover up and find a suitable scapegoat. Deeply affected by the death, Karl refuses to cooperate and starts to investigate the circumstances of the accident.

When he attempts to reveal the truth, decisions have been taken out of his hands. Once the home of his dreams and romantic ideal of seafaring, the ship now turns into a hostile metal cage.

The Captain descends into one of the gigantic cathedral-of-steel-like loading bays. We lose Karl, who disappears into a labyrinth of small spaces inside the ship's hulk, flashing through the darkness.

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## production notes

**director**  
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**producer**  
Benny Drechsel, Karsten Stöter

**production status**  
looking for co-producers,  
world sales, distribution, funds.  
Development supported by  
Medienboard Berlin-Brandenburg.

**total production budget**  
€ 2.000.000



## Axel Koenzen

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

He then studied at the German Film and Television School Berlin (DFFB), where he directed several short films including *Waxandwane* (1999) and *Firm* (2006), which were selected for official competition by the Cannes International Film Festival.

His first feature film *Deadweight* is currently in development. It has been accepted for the writers programme at the Binger FilmLab in Amsterdam, as well as for the TorinoFilmLab (Script&Pitch Workshops).



## Romanian Spring

### Anca Miruna Lazarescu

Germany/Romania

#### intention

When my father, who was from a small town in Romania, 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 in an East German military camp. After finally receiving a 48-hour transit visa to travel back through the West – an unimaginable act during the Cold War – they realized that the next days would decide their entire future.

Having just 48 hours to question their lives, all three experienced the toughest moment as a family. Finally my father made his decision: they would return home and would never enter the West again. However, immediately after Ceausescu's fall he immigrated to Germany. This story is ingrained in me.

Like the Russian tanks which have overrun Prague, the characters in Romanian Spring are overrun by the incidents. They fight and struggle to make the right decision, but what is right and what is wrong? The film is a tragi-comic story, full of very human and intimate moments. The consequence of history playing ping-pong is the once in a life-time chance to make an irreversible decision, which creates a very filmic situation, that is as dramatic as it is absurd, and even comic.

If you get the chance of your life to change everything, are you going to take it?



#### synopsis

Summer of 1968: three Romanian couples set off on their long-planned trip to East Germany.

Single parent Tudor, discriminated against by the communist regime, wants to prevent his rebellious son from committing the same mistakes which ruined his career. Victor, suffering from post-retirement depression, is convinced that the Romanian medical system and his wife are planning to let him die. And the talented young sportscoach Monica slowly discovers the limits of the men-dominated socialistic system.

Their trip suddenly ends as the Russians invade Prague. They are brought to a GDR military camp and can't return to Romania as the way home is blocked. After days of anxious waiting in which they get to know each other quite well, they are allowed to travel home through West Germany.

Understanding that the next 48 hours will change their lives, they try to make the best decision: to stay or return. But when the moment of making the irreversible decision arrives, all realise that sometimes it is better for dreams to remain as dreams.

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#### production notes

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Denijen Pauljevic

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**producer**  
Verona Meier  
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**production status**  
in development



#### Anca Miruna Lazarescu

Born in Romania, Anca M. Lazarescu emigrated with her family to Germany in 1990. In 2000 she began her studies at the German Academy for Film and Television in Munich. She directed several documentary and short films which attracted international interest. *The Secret of Deva* was sold to over 10 territories and received the award for Best Emerging German Film, 2007. *One Day Today Will Be Once* won at the Syracuse Film Festival, was nominated for the Best German Short Film at the Oberhausen International Film Festival in 2010 and was invited to different international festivals, including Rotterdam, Nyon and Warsaw.

Anca attended numerous scriptwriting workshops held by Mark Travis, Keith Cunningham and Hans-Christian Schmid. She worked on the comedy TV series, *Scrubs* in Los Angeles and attended summer classes at UCLA.

Her affection for subjects such as the East-West conflict, and themes such as immigration and the outsider in a community are influenced by her own background, having been born and raised in a country with plenty of identity issues, if not an inferiority complex.





Tr

# Adama

Julien Lilti & Simon Rouby  
France

## intention

Carried by narrative and animated innovative styles, *Adama* is an invitation to live through new eyes a fundamental moment of our universal history.

These new eyes are those of Adama and this moment is World War I, the tremendous melting pot in which today's world was forged.

We want to show the meeting between two worlds: Africa and Europe, magic and hyperrealism, myth and "true story".

The language of animation will give us the ability to always emphasize Adama's perception: we will show his subjective, poetic look on things.

Both an enchanting initiation tale and the story of a descent into hell, *Adama* tells of the birth of a man into the modern world, complex and ambivalent. This birth is Adama's and this world is ours.

An African child  
tries to find his  
way in the chaos  
of the war.



## synopsis

1916. In a West African village, the world of 12-year-old Adama falls apart when his older brother Samba suddenly disappears.

Adama believes he is responsible: a couple of days earlier he had disturbed the spirits while playing in the forbidden cliffs. Feeling guilty, and wanting to fix his mistake, Adama secretly leaves his village to search for his brother.

Once in Dakar, Adama discovers that Samba has been taken to Europe and is in great danger. In a desperate attempt to help his brother he embarks illegally on a boat for France.

While crossing this unknown country he learns that it is not the spirits who have taken his brother, but the French army drafting African soldiers to fight in the trenches of the great war.

An unexpected friendship with a street kid called Maximin helps him on his way through the chaos of a world at war. At the end of the road, in the core of the fights, the reunion with Samba will reveal the hidden meanings of Adama's initiation journey...

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## production notes

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**producer**  
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Claire Beffa  
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**co-producer**  
Christian Baute  
(Selavy Film International)

**production status**  
in development,  
seeking co-financers.



## Julien Lilti writer

Julien Lilti was born in 1979. Prior to 2002 he lived in both France and Africa working on sociological research and rural development. After receiving a Master's Degree in Documentary Cinema in 2003, he worked as a news reporter for Canal+. In 2006 he left journalism to enter the CEEA in Paris (French Conservatoire for Film Writing). Since then he has written for short and feature films as well as TV shows.

## Simon Rouby director

Simon Rouby, born in 1980 in Lyon, France, 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 animated film directing, first in Gobelins, Paris then in CalArts, Los Angeles. He graduated in 2007 with two shorts, *Blind Spot*, and *Le Présage*. Both have been shown in many festivals: Cannes, Clermont, San Diego, Bucarest, Ottawa, Taiwan. His last short film, *La Marche*, was produced by Naïa in 2010, and is currently being screened in various international events.



Tr

# Historia del Miedo

## Benjamin Naishtat

Argentina/France

### intention

Out of the real, I have found this story, which rather than tell, I'd like to untell, deconstruct in small parts, destroy. Personally, I find it very hard to understand the dynamics of reality in our time (why does it seem that we, as a kind, are consciously advancing into the worst possible end?). And this is the point of view that I'd like to adopt to make this project, my first feature film, just as I did in my past work. Urgent and lively. A point of view where the problems of the characters (the plot) are not something that must be understood, but something you as spectator have to accept and somehow deal with just as they do.

I have the unshakable conviction that cinema is the way to express certain thoughts and the proper vehicle to achieve a certain connection with the other. Because some things (a sunrise seen from a train, a terrible fight in a football match, a dog in a lonely hospital corridor) can exist in film and somehow generate a devastating beauty that will get into your head forever. A beauty that works as a feeling of strangeness in this particular project, in the films I like. The sensation of a peripheral reality, a dying and grotesque one, but not for that less real. The feeling of life (warmth, love, the need to keep moving on) resisting a giant evil, an all-powerful and absolute evil that we have to constantly fight.

It's dark, people  
are getting scared.  
They are here and  
they don't know why.



### synopsis

Christian works in a suburban gated community. Shy and observant, he spends most of his time as a gardener outdoors. He lives with Romina, his supporting girlfriend, miles away from there. His life is abruptly disturbed when he has to take care of his mother, Teresa, who has some sort of collapse while working as a maid downtown.

At first he finds an aid in her mother's employer, Edith, a kind woman. However, everything gets complicated as days go by and Teresa's situation becomes less and less clear. Christian finds himself out of resources and, even worse, he lacks the will to take care of everything. He starts sinking into a strange emotional abyss, paralyzed by fear and overwhelmed by anger.

Drifted apart by the city and its never-ending suburbs, he wanders around on his motorbike. An impression of defeat grows inside him, driving him to a feverish, very violent behavior.

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### production notes

**director**  
Benjamin Naishtat

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**producer**  
Benjamin Domenech,  
Santiago Gallelli

**production status**  
in development,  
seeking co-producers.  
*Historia del Miedo* participated  
in BAL 2009 (BAFICI, Argentina)  
and MoreliaLab '09 (Mexico).  
Shooting is planned for 2012.

**total production budget**  
€ 465.000



### Benjamin Naishtat

Born 1986 in Buenos Aires, he has both Argentinean and French citizenship. He studied Film at Universidad del Cine in Buenos Aires. In 2006 he won the Historias Breves award given by the Argentinean Film Institute to shoot his short film *Estamos bien*, selected in 12 international festivals and screened nationwide in Argentina.

In 2009 he was admitted at the Fresnoy Studio National des Arts Contemporains, a 2-year postgraduate multidisciplinary programme. Le Fresnoy, an institution based in Lille and funded by the French Ministry of Culture, has financed the short film *El Juego*, developed and produced under the supervision of Luc Moullet. *El Juego* was selected in competition at the 2010 Festival de Cannes by the Cinéfondation.

As part of the programme Le Fresnoy - Studio National is currently producing an experimental short film to be shot early 2011 in Patagonia which will consist in creating fake archive footage of Argentina's southern desert conquest in the late XIX century. *Historia del Miedo* is his first feature film project.



Tr

# Way of Lesser Resistance

## Anita Obdržáľková

Slovakia

### intention

Katka is an ordinary Slovak woman at the beginning of her independent life.

Expectations and demands of the others - her boyfriend, her parents and the surroundings - fill up her mind. The others are elder, more experienced with a clear concept concerning Katka's behavior and her duties. When in her childhood she did not do what she had been told, she was simply beaten and it worked like that. Fear seems to function nowadays. It also induced her habit of telling lies in order to comply with the wishes of the other side: she says what the others want to hear. She gets to be wound up in her own words and acts and so she hangs back in the shelter of promises...

Katka's parents' generation only had limited possibilities due to the closed system of the Eastern block up to 1989. The social reality has substantially changed since then, but people's way of thinking changes slower. Not only that young generation's values differ from the elder, but the whole hierarchy of values of society has undergone a transformation in the last twenty years. The material well-being becomes the measure of success. We cannot recognize the human beings as our closest ones with their confused opinions, relative values and in unstable financial conditions.

*I would say  
everything for you...  
And if necessary,  
I would promise it.*



### synopsis

Katka's (24) story is that on the choice of a life style, the choice which is undertaken by each of us, but only some do it consciously. It rather comes with life experience.

During a prolonged weekend Katka's plans and beliefs are put into counterbalance of questions when she is returning to her birthplace, a little town, and she is forced to make her decision on her further life.

Life with her longtime boyfriend Peter means security, luxury in the Slovak social conditions, a permanent job in his company and a maternal future with his kids. But at the same time it also means signing a mortgage, contact with her divorced parents - her permanently dissatisfied mother and her resigned father.

An overnight falling in love with Oskar, a foreigner who does not expect anything from her, brings a turning point in her plan. People from her surroundings put their demands on her and Katka tries to fulfill them as well as their expectations in a hope she would make everyone happy. However, she fails to get things done, concealing it with lies and promises. She gradually gets entangled in them, successively sweeping away everybody - including herself - but in the end she must cut the knots all by herself.

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### production notes

**original title**  
Cesta menšieho odporu

**production status**  
seeking production



### Anita Obdržáľková

Anita Obdržáľková was born in 1985. She studied Philosophy at the Universität Wien (Vienna University), Austria and later on she attended the Film and TV Faculty of the Bratislava Academy of Performing Arts, Slovak Republic - redirecting her studies towards scriptwriting and dramaturgy.

She was awarded a scholarship to spend a 1-year study period at the Színházi és Filmművészeti Egyetem (Budapest Drama and Film Academy), Hungary. She graduated in 2009.

She has written screenplays for a television crime series as well as some short documentaries on not-yet-discovered places in Slovakia.

She worked as an assistant director on the short film *One Man Show*. She is currently working as an assistant director, writer and film editor on various television projects. She directed a one-minute short for the project *Advertising Life - Is Our Society Open?*

Tr



# Martinez

Lorena Padilla  
Mexico

## intention

I want to tell a story about loneliness, but not any kind of loneliness. I want to talk about the kind you feel in the big cities; the one you experience when you are surrounded by people. I want to portray the feeling of being totally anonymous in the middle of a crowd.

Half of the population in the world lives in big cities, and the new city is the motherland of individuals. The human being has become a fortress, enclosing herself to the exterior world, and becoming more related to a variety of machines than to the people living next door. I find this alienation very scary and sad.

*Martinez* is about second chances, about discovering the joy in the small things of life. I think we don't have to wait for amazing things to happen; they are happening right now in front of our eyes and maybe we are too busy watching TV, driving our cars or using computers.

There is a world outside waiting to be discovered, but most of the time we prefer to hide in our shells. I think I am Martinez, I think we all have a degree of Martinez in us, and we are trying to connect with other human beings, it is just that sometimes we don't know how.

A gift from  
a dead neighbor  
opens up a lonely  
man's discovery  
of life as he starts  
a relationship with  
her through her old  
belongings.



## synopsis

Martinez is a lonely and cranky man who is forced to face the fact that he is about to be retired when Pablo, the guy who will replace him, starts working at his office. Martinez has a monotonous life; but one day, a neighbor is found dead in his building.

The woman has been dead for months and no one noticed. Oddly, she has left him a cheap present. At first, he doesn't care about the gift; he is busy applying for an extension to keep his job; but later, when he finds some garbage bags with the dead woman's discarded belongings, his curiosity is awoken.

Her name was Amalia. Little by little he discovers new places, new flavors, all from the stuff he got from the bags. His behavior slightly starts to change. Pablo thinks he has a girlfriend, and Martinez starts to believe it too. While he discovers a new world through the life of a dead woman, he begins to isolate himself even more from the world around him, immersing himself in his fantasy. Suddenly the work extension is given.

He realizes that even if he has the job, he is completely alone. But he is alive; he still has a second chance. He quits his job and for the first time he walks, just enjoying life.

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## production notes

**original title**  
Martinez

**director**  
Lorena Padilla, co-directing  
with Rodrigo Diaz Diaz (Brasil)

**production status**  
seeking production



## Lorena Padilla

Lorena Padilla was born in 1978 in Guadalajara, Mexico. She graduated with a Bachelor degree in Audiovisual Arts from the University of Guadalajara.

She studied one year abroad at the Universitat Autònoma de Barcelona, where she participated as a co-writer in the short film 53 which won the Best Script Award in the Nova Aurtoria Section at the Sitges Film Festival '02.

After Barcelona, she began moving around the world and in the last seven years, she has lived in Creel, Mexico; London, England; Madrid, Spain; Guayaquil, Ecuador and Lima, Peru.

She received a Scriptwriting Diploma in Madrid, where she began to write her first feature *Celestial Objects* (now *Martinez*). This project was selected to participate in the Script Station at the Berlinale Talent Campus '09. As a grant recipient of the Incentive of the Artistic Creation SCJ/CONACULTA '09, she finished her second feature, *Menu*.

Her past and current projects deal with small everyday stories that pass unnoticed to most people.

Tr

## Desperate Kingdom of Love

Laura Schroeder

Luxembourg

### intention

*Desperate Kingdom of Love* is a plunge into the struggles of a triangular relationship between a grandmother, mother and granddaughter.

Like birds with broken wings, my fallen heroes look for a balance, afraid that they'll slip and fall under the weight of love, despair, or ambition.

I want to be as close as possible to them, to their bodies, observe them, without judging them, to let them evolve within the frightening concoction of feelings, confusion and destruction that can characterize a mother-daughter relationship.

In *Desperate Kingdom of Love*, the characters' lives will unfold through images and silences. What is left unsaid is more striking than labored, coffee-table psychology.

The emotions and conflicts in this film are not black and white; the grey space which the characters inhabit awakens an insight into the harm that can be done in the name of love.

Mother and  
daughter...  
Everything is  
possible in the  
name of love  
and affection.

SCRIPT  
& PITCH  
WORKSHOPS

### synopsis

Alba is an 11 year-old girl, brought up in Luxembourg by her wealthy grandmother Elisabeth (54), an eccentric and authoritarian woman, who envisages a career as a violinist for Alba.

A docile little girl, Alba submits to Elisabeth's ambitious desires, if only to receive the affection that her own mother, Catherine, has never been able to give her.

Indeed Catherine (30), a fragile and disoriented young woman, lost custody of the child to her mother Elisabeth, shortly after the birth.

After slowly managing to pull her life back together, Catherine longs to get closer to Alba, but all her attempts are foiled by Elisabeth.

One day, Catherine cannot take it anymore. On impulse, she kidnaps Alba and takes her to the seaside.

This is the beginning of an unsettling journey which plunges mother and daughter into a puzzling world that will reveal the ambiguous facets of motherly love.

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### production notes

**director**  
Laura Schroeder

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**producer**  
Pol Cruchten  
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Jeanne Geiben

**production status**  
in development,  
seeking co-producers



### Laura Schroeder

Born in Luxembourg in 1980, Laura graduated with a Masters in Film Studies at the University of Paris 1 – Sorbonne and a Postgraduate Diploma in Directing at the National Film and Television School, London.

After 8 years abroad, she moves back to her hometown in 2007 and starts building the Luxembourg context into her work. She writes and directs 2 shorts, *Senteurs* (2008, 15 min, 35 mm), screened in many festivals worldwide, and *Double Saut* (2010, 15 min, 35 mm) yet to be released. In 2009, she writes and directs the transdisciplinary theatre play *Luxtime – Jacques Tati revisited* which, after public acclaim, is shown at the Avignon Theatre Festival in 2010.

Laura is currently developing two features: *Desperate Kingdom of Love*, her first feature as a writer/director and *Melusina TS*, a film for children co-produced with Germany and scheduled for 2011.

Laura's work is characterized by a strong interest in human frailty, in the intimate and the individual – close-up character studies dealing with where the characters themselves wouldn't want you to go.





# The Lost Daughters

Eva Tang

Singapore

## intention

I began to travel extensively to China in the 90s, I remember vividly seeing a big group of mature Caucasian couples in a 5-star hotel where every couple was carrying a Chinese girl. The toddlers, apparently from the orphanages in the countryside, looked bewildered. Today, such adoption tours are still being organized and I wonder how these girls have grown to be.

I always feel for the orphans and their struggles. Their past is missing and they live with a hole in their hearts that haunts mysteriously. Metaphorically, the state of the modern man resembles that of an adoptee. We are either adopting multiple identities, or coming to terms with our loss of identity.

My grandparents were migrant farmers from Southern China. I am the new generation overseas Chinese with a Westernized education who deals with the gap rather than the bond. Growing up in an environment that turns to materialism for an answer of a better life, I grew up with more questions than answers. Facing such rapid transformations, one can experience tangibly the ongoing exodus from China in a larger scale. Lost in a shifting and rootless world, the hybrid man is confronting his identity crisis at its core.

Finding who you  
are is as troubled  
as getting out  
of who you are.



## synopsis

Julie was adopted from China at 5. She left her French family at 18. She loves Paul and they have a deal: no marriage, no baby.

Julie avoids weddings but she attends her best friend Elena's. Elena's granny flies all the way from South America to pass on a necklace that has been in the family for generations. It wrenches Julie's heart, she realizes what she is missing.

With an urge to know her origin, Julie & Paul sign up for a reunion tour to look for Julie's family. Upon arrival at China, they are amazed these tour packages are flourishing. Both adoption & reunion tours have become an economic source.

But Julie is witnessing a bigger ongoing disappearance. Her orphanage is torn down. Developers are transforming the area into a pseudo European town.

Despite Julie's disappointment, Paul has to go back to work. Julie continues her journey with Rocky, a streetwise guide who exposes her to the reality of migrant workers that gave up their farms for illegal work elsewhere.

Julie feels estranged more than ever when her twin brother is found & the media wants to sensationalize the reunion.

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## production notes

**director**  
Eva Tang

**production status**  
seeking production



## Eva Tang

Born in Singapore, Eva Tang has lived and studied in Hong Kong, London and China. When she was offered a scholarship from the Singapore Film Commission, she resigned from her journalist job for 5 years and went on to study film.

She was the first Singapore filmmaker who had her short film selected by Venice Film Festival in 2002.

Eva is a MA directing graduate of the National Film and Television School. Her student film *Londres-London* won the Governor Award of the Akira Kurosawa Memorial Short Film Competition. Japanese critic Inuhiko Yomota commented it is a beautiful film with an important theme bearing the style of Marguerite Duras.

It also won Best Artistic Film in Shanghai, Jury Recommendation at the Hong Kong Independent Short Film & Video Awards, and was nominated for Best Short Film at Hawaii and Bangkok International Film Festivals. The National Gallery of Art (USA) also picked it up for screening.

Eva was selected for the 2009 Berlinale Talent Campus and 2010 Taipei Golden Horse Film Academy led by Hou Hsiao-Hsien.

Tr



## Mercuriales

Virgil Vernier  
France

### intention

With this film, I want to explore the strange beauty of suburban landscapes, with their towers erected skyward like totem poles to 20th century ideology and their streets where lonely hearts roam...

Lisa and Joane do not want to disappear ground down and forgotten in these high towers of solitude. They burn to experience adventure here and now. Young beautiful, insolent, they feel anything is possible. Unless this friendship is just another illusion? A way of devoting oneself body and soul, a form of alienation to forget the self, as one might do for a cause, a God, a passion, a child.

Faced with the emptiness menacing a generation, deprived of dreams, deprived of a common desire, stuck in a world of rationalism, fear and conformism, Lisa wants to break through to another world. One where you fight for your ideas, like Joan of Arc, a revolutionary, an Amazon. And where the power of art, representing a critical view of society and providing the opportunity to live a collective experience, is more compelling than life itself.

Two twin towers  
rise up in the middle  
of a vacant lot  
in the Parisian  
suburbs. They are  
the Mercuriales.



### synopsis

It is in a Paris suburb – one where boredom, violence and ordinary madness reign – that Lisa and Joane meet one day. They are both twenty but their stories are very different.

We know little of Lisa. She's from Tirana, her family is well-to-do, she fled to France to escape some obscure small group. Joane fled the mediocrity of her life in Orléans and her working class, intolerant family to try her luck in Paris. But for the moment, only the nightclubs of Pigalle and the Méridien hotel in Bagnolet have taken an interest in her...

Lisa, who sees Joane as the model of a free, uncompromising woman, asks her to pose for her drawings. Joane becomes her muse: a Joan of Arc, both conqueror and martyr.

They are inseparable. Together they feel strong enough to take on the world, confident and bonded, mistresses of their destinies. But it is only another illusion. The ghosts of their pasts will soon wreak havoc on their friendship.

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### production notes

**director**  
Virgil Vernier

**co-writer**  
Mariette Désert

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**producer**  
Jean-Christophe Reymond  
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**production status**  
in development

**total production budget**  
€ 1.430.000



### Virgil Vernier

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 2008 *Autoproduction* was released, then he directed *Thermidor* (2009), 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.

He is writing *Mercuriales*, his first feature film.

Tr

# Impermanence

Edmund Yeo

Malaysia

## intention

As a Buddhist, I believe in the concept of "Impermanence" that expresses the notion that all of conditioned existence, without exception, is in a constant state of flux: the cycle of birth and rebirth, the aging process and the experience of loss.

The development of my country, Malaysia embodies this. Its urban landscape and infrastructure have been rapidly transforming in the past two decades due to the political leadership's desire to become a global player. Yet its human and cultural development are often neglected. People either become obsessed with an idealized past, or yearn for an unattainable future. What about the present? With its multiple characters and narrative strands, my film is intended to provide a sweeping portrayal of contemporary Malaysia and its people. But this isn't a social commentary. At its core, this is a love story set in such an environment, and a meditation in humanity's paradoxical relationship with fate and memories. The visuals will be lyrical and poetic.

If Zeshin's artwork were a method to defy the impermanence of life, would one give up on his current existence to embrace a personal Nirvana where all things remain unchanged? Just let a fleeting memory stretch to an eternity...

A sweeping magical realist tale and poetic meditation of men's desire to defy the impermanence of life.



## synopsis

Hokkaido, Japan. A Malaysian reporter, Wei, lies in the snow, his life slowly seeps away in a blizzard. His years-long search for the elusive Japanese artist Zeshin Ogawa is coming to an end. Images, memories and imaginary landscapes flow into one, revealing the origins of his journey...

Somewhere in time, a boy lives with his dying grandfather in a village. He sees strange, beautiful apparitions at night. When his grandfather dies, the boy sleeps under a tree and dreams the merging of past and present. The boy is Zeshin, he grows up to be an artist.

Zeshin moves to Malaysia and shuts himself away to create an artwork. His girlfriend, Rina sinks into melancholy. Three gallery curators meet Zeshin and view his artwork. Few days later, two of them commit suicide. Zeshin disappears.

Rina meets Wei. A friendship leads to a tentative love affair, yet she is lost in her past. One night she dies in her sleep. A heartbroken Wei begins to investigate Zeshin's artwork. The story comes full circle.

The impermanence of life creates constant pain, but also bittersweet memories.

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## production notes

**director**  
Edmund Yeo

**producer**  
Woo Ming Jin

**co-producer**  
seeking co-producers

**total production budget**  
€ 750,000



## Edmund Yeo

Born 1984 in Singapore, trained in Australia and now based in Japan. Edmund Yeo is a prolific Malaysian filmmaker who started writing and directing short films in 2008.

In 2009, he became the youngest Malaysian filmmaker to ever compete in the Venice Film Festival with his first Japanese-language short *Kingyo* (2009). On the same year, his earlier short film, *Love Suicides* (2009), which screened at the Paris Cinema, Split and Los Angeles Film Festivals, received the Best Director Award at the China Mobile Film Festival in Shenzhen. His experimental short *Fleeting Images* (2008) was the Grand Prix winner at Japan's CON-CAN Movie Festival.

His latest short, *Inhalation* (2010) won the Sonje Award for Best Asian Short Film at the Pusan International Film Festival and was screened at the Tokyo, Vancouver and Bangkok International Film Festivals.

He also produced and edited Woo Ming Jin's *The Elephant And The Sea* (2007), *Woman On Fire Looks For Water* (2009) and *The Tiger Factory* (2010). The latter, which he co-wrote, was screened at Directors' Fortnight in Cannes Film Festival 2010.



# Story Editors

## Fabienne Aguado

France

### biography

Fabienne Aguado holds a BA in Film Studies (thesis about Jacques Tati) and a Master's Degree in Sociology. Her early professional life was spent on film sets and on writing film reviews. Her experience includes managing a film production company, running evenings for film clubs, reading scripts and being a regular member of juries attributing development grants.

In 1998, she helped founding the Centre for Cinematographic Scripts (CÉCI) and has been managing it for the past six years. The CÉCI holds its offices at the Moulin d'Andé, a cultural association of international reputation located in Normandy (France) where artists have found support and inspiration over the last fifty years. It provides a permanent program for film screenwriting which supports innovative and personal projects and includes: accommodation, training, professional meetings and colloquiums; it is open to individuals as well as to groups (all professions of the film industry are welcome).

### intention

As a script editor, I'm ever and ever cheerfully stimulated by the opportunity to detect early artistic potentials in film projects. For me, reading scripts all eyes and ears open, meeting authors with deep attention, listening to their told and untold goals, is the starting point of the script development process.

Then, step-by-step, author and script editor invent together a prolific framework that best fits the project. An ardent and trusting dialogue, sometimes using maieutic principles, sometimes dramaturgic guidelines, has to be gradually established. There is no blueprint for that: any skills from both parts may be useful to map the specific logic of the script project and to emphasize the best of each film-to-be. I am convinced that the film and its author prevail, including even throughout financial perspectives.

I consider the scriptwriting process to be a thrilling challenge that relies first on free intuition, emotional handling, and an always renewed passion. More than ever, through story editing, I want to go on acting concretely for the diversity of cinematographic creation.



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*A script editor  
is a (sparring)  
partner  
accompanying  
authors concretely  
to the core and  
helps shape their  
vision.*



## Orsolya Benkő

Hungary

### biography

Orsolya was born in Budapest, Hungary, in 1980. After graduating at the Faculty of English Literature and Cinema Aesthetics at Eötvös Loránd University of Sciences in Budapest, she was the author of several essays on cinema aesthetics and scriptwriting as well as of various film-related articles and reviews. During her studies in Cultural Mediation as well as Cinema and Audiovisual at the Sorbonne Nouvelle Paris 3, she did a traineeship as a production and distribution assistant for The Coproduction Office in Paris. After her return to Hungary, she contributed to the organisation of several film festivals and joined MEDIA Desk Hungary. She started collaborating as a script consultant in 2007 with the production company Merckelfilm in Budapest. From 2008 on she cooperated on more and more various projects as a script consultant with young filmmakers, such as Czech director and screenwriter Marek Dobes and Hungarian director Csaba Bollók among others.

### intention

When it comes to author-story editor relationship, a third factor should also be taken into consideration: that of the spectator. Not in the sense of his preferences or taste but on a more elemental level: how he is affected. Especially when we consider today's viewer who is invaded by images but often not confronted to any content behind them. What visual stories are supposed to convey is the human content behind the image, a certain model for life or at least a relation to it: to the basics of human life which are the same in different cultural circumstances.

Therefore I'm not only interested in how "well" a story is told, rather in "what" is told, that is, what it suggests to audiences. Stories in the form of movies have an inevitable impact on our lives; our feelings and relation to the world are refined by them. My method focuses on the author's personal experience or need to write his/her story, and aims to avoid slipping into a "movie for movie's sake"-type of filmmaking. The author's own relation to the story is the link to the spectator, a way to allow his/her experience to become that of the audience. Applying the premise "only what is personal can be universal", I intend to contribute to a project in bringing forth and deepen this personal relation to the theme, and make it as accessible for the audience as possible.



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*Only the personal  
can be universal.*



# Story Editors

## Simona Marchegiani

Italy

### biography

Born in Italy, Simona moved to the UK and worked for the British Council's Film Department for a number of years, collaborating closely with international film festivals, new talent and events worldwide. During this time she also completed a degree in Film Studies and Mass Communication at the London Metropolitan University.

After attending a Script Reading course at the Script Factory in 2005, she discovered a passion for working with scripts and started reading for a literary agency as well as production companies. She then completed a post-graduate diploma in Script Development run by the National Film and Television School / Script Factory. In autumn 2009, she attended a Story Editing Workshop at the Binger Filmlab in Amsterdam.

She is currently working as a freelance script reader and script consultant for writers, production companies, regional screen agencies and also a script competition in America.

### intention

For me, the job of the developer is to support the writer in turning their script or idea into a brilliant and unique story, by exploring all the diverse possibilities. Often a writer has the story in their mind, but there can be a gap between their vision and a workable script.

Stories are labyrinths and sometimes finding the best way through can get confusing, and writers can get lost. I help them find a way out by understanding the writer's intention and what the story is really about. As developer, I believe, you must always be objective, honest and respectful. It is not about having a secret formula, but understanding the creative process.

The Script&Pitch has given me the opportunity to observe some of the best script editors in action and has been profoundly inspirational. This hands-on experience, has given me a strong platform from where I can grow.



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*It is not about  
having a secret  
formula, but  
understanding the  
creative process.*



## Aldrina Valenzuela Rojas

Venezuela

### biography

Born in Caracas, Venezuela, in 1975, she graduated with distinction at the International Film and TV School, in San Antonio de los Baños - Cuba. She has worked as a producer, both in fiction and documentary for over ten years, and recently as a documentary filmmaker, in Venezuela and Latin America. Her experience includes field and executive production, budgeting, knowledge of the whole moviemaking process, and script analysis for projects in development. During the last 3 years she has been consulting young Venezuelan scriptwriters and directors to find the right way to communicate their ideas in order to finance them. Also, she participated as producer and director in a number of international film and industry meetings like the Sundance Independent Producers Conference in 1999, the Morelia Lab in 2007, and the Talent Campus in Buenos Aires in 2008.

In 2009 she was a consultant to the CEO, and Commissioning editor/jury in the "Fundación Villa del Cine", the government's production company. There she participated as a member of the crew who evaluated and chose the projects to produce or co-produce.

### intention

Following any stage of making a film is exciting, but to accompany the sacred journey of the birth of a story is always a privilege. Script editing has really allowed me to get next to the movie-to-be with humility, energy, affection, and patience, and I like to think about our job as the midwives of all the stories that are about to be delivered: we'll be loyal and help and guide them to see the light. The instinctive process of writing does not need any company other than one, which is part of its very instinctive nature: we must establish a way to engage with the true intentions of the writer, and to find and understand those is the best way to support the writer's process. For a moment we must erase ourselves, and just be there, serving and listening to the story, this is the main challenge in this job, but it seems to be the only way to reach honest and deeper screenplays.

This is maybe opposite to the statements of being a producer; yet, I feel this approach is the perfect complement for supporting our emerging and very own point of view as Latin American filmmakers.



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*It is always a  
privilege and an  
act of shared love  
to accompany the  
sacred journey of  
the birth of a story.*





# Story Editors

## Hanneke van der Tas

Germany / France / UK / Netherlands

### biography

Hanneke van der Tas was born in 1975 in Mexico. She grew up in the United Kingdom, Syria, The Netherlands, Germany, France, and the United States. She has a post-graduate law degree from Harvard Law School and is admitted to the New York Bar as well as the Barreau de Paris.

From 2003 to 2004 she studied European and International Film Production at the German-French Masterclass at La Fémis in Paris and the Filmakademie Baden-Württemberg in Germany. Hanneke van der Tas then worked for Lago Film in Berlin before becoming a partner and managing director of Nikovantastic Film in 2007.

As of 2010 Hanneke van der Tas produces and co-produces international feature films with her production company Vandertastic Films. She is a board member of the Rendez-Vous Franco-Allemands du Cinéma as well as a member of Atelier Network and EAVE. Since 2006, Hanneke van der Tas teaches international co-production at the Filmakademie Baden-Württemberg.

Her production and co-production credits include *A Stranger in Me* by Emily Atef, *Double Take* by Johan Grimont, *Every Day is a Holiday* by Dima El-Horr and *Last Cowboy Standing* by Zaida Bergroth.

### intention

"The main objective is to arouse the audience's emotion, and that emotion arises from the way in which the story unfolds." (Alfred Hitchcock)



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Story editing is an  
art in itself.

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## Staff

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**Matthieu Darras**  
Scouting

**Olga Lamontanara**  
Project Manager

**Laura Marcellino**  
Promotion & Events

design: Flarvet

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Dv

Dv

# Dv

*book of projects 2010*

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**Development  
Programme**



# TorinoFilmLab

This year has started very well for TorinoFilmLab, and we hope it will continue to be so. The first films that received a Production Award in 2008, when presented at Festivals, have been extremely successful. Following *Agua Fria de Mar* by Paz Fabrega, Tiger Award at the Rotterdam Film Festival in January 2010, *Le Quattro Volte* by Italian director Michelangelo Frammartino has won the Europa Cinemas Label for Best European Film in the Cannes Directors' Fortnight, in addition to widespread international acclaim among film critics, audiences and the film industry. It has now been sold in more than 40 territories and continues to be awarded at festivals around the world. The jury's motivation reflects our initial hopes when starting TorinoFilmLab, an international laboratory created to nurture and support filmmakers at their first or second feature: "Never didactic or sentimental, the director takes creative risks and manages to pull them off. At a time when original filmmaking is so threatened, we feel it is entirely appropriate to award and to offer European audiences the opportunity of enjoying such a life-affirming view of a remote corner of our continent".

But at the time being, we are also proud that our Production Awards help films to get into production fast. Out of ten projects awarded in 2008 and 2009, five have already gone into production. Watch out for *Hi-So* by Aditya Assarat, *Swans* by Hugo Vieira da Silva and *The Slut* by Hagar Ben Asher. From this edition, TorinoFilmLab has a President, Gianni Amelio, Director of the Torino Film Festival. We warmly welcome him, while renewing our thanks to the Italian Ministry for Culture, the City of Turin and especially the Piemonte Region for supporting us in these years.

*Alberto Barbera, Chairman of the Advisory Board*

We are now moving towards the end of our third year, and it is time not only to celebrate the successes of filmmakers that have gone through the Lab, but to reflect on the process, and see if there is something missing. When at workshops together, we often joke with tutors and staff, saying that "We like to add". We say that when, during our meetings that normally take place early at breakfast or late in the evening, one of us in turn offers to buy some drinks or some special treat for the group. But then it extends to extra sessions, extra meetings, extra readings...for the filmmakers. As tiring as it may be, we believe this is how it should remain. Thanks to all the colleagues!

In 2010, we have *added* a new Programme to our Script&Pitch Workshops and our Development Programme: Interchange, dedicated to films from the Arab World. Also, we have partnered with Power to the Pixel to help the first workshop for cross-media projects take off. But this is not enough, we know we need to add the word Distribution to the three that already define us: Training, Development and Funding. We are working on it, and whatever step we will try to make, it will always be at the advantage of both filmmakers and the industry, because this is what we are here to do.

But there is also something for the Decision makers present at our Meeting Event this year: we have *added* an Audience Award. All decision makers will be able to vote for the preferred Development Project and the most voted will then receive 30.000 €. Let us know if there is something we should *add*...

*Savina Neirotti, Director*  
*Franz Rodenkirchen, Head of Selection*



internet media  
partner



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## Development Programme & Funding

Approaching the November Pitch Event for TorinoFilmLab's third year, we are very happy to see films from our first year winning awards at international festivals, and to be able to present some others here at our closed forum event. Considering the projects from our 2nd year, it is wonderful to see that some are already in the editing room, while others prepare to go into production soon.

This is the age of new digital opportunities and challenges, faced not only by independent films, but all forms of media. These new prospects and avenues are therefore a necessary discourse to take part in for a programme like ours, which focuses on films by 1<sup>st</sup> and 2<sup>nd</sup> time directors, especially in a time where the roads towards possible audiences multiply and diversify rapidly. It is therefore an exciting new partnership that has strongly defined this year as well, and which sets an inspiring direction for our continued efforts: the collaboration with *Power to the Pixel* and the participation in their new event, *The Pixel Lab: The Cross-Media Film Workshop*.

Liz Rosenthal, founder and Managing Director of Power to the Pixel, has generously accepted to give a keynote talk here and we are thrilled to be able to present 3 of the projects that took part in The Pixel Lab 2010, as a valuable addition to this year's Development presentations: "Power to the Pixel is excited to present a selection of our Pixel Lab projects in Torino. Thanks to the generous support of TorinoFilmLab, Power to the Pixel is able to help develop essential new skills needed by producers and industry professionals to move forward in a cross-media, on-demand world. We feel privileged to be able to work with some of the world's leading innovators who are developing new forms of cross-media storytelling, new methods of engaging audiences and new ways to create sustainable businesses in a digital world."

The projects are *Midnights*, *Outpost: Black Sun* and *Farewell Comrades! Interactive*, and you will find them and their teams introduced in the coming pages.

This year's 11 new projects - from 11 different countries - have contributed to our workshops since March, in Bratislava, where we met and shared feedback on script development - including a focus on sound design, financing, sales/distribution and co-production. The 2<sup>nd</sup> workshop in October, in Torino, introduced new guest mentors to the TFL and dealt with visions and strategies for direction (Gianni Amelio), cinematography (Esa Vuorinen), casting (Emma Style) and cross-media strategies as a key part of the film project development (Michel Reilhac).

We wish all of our projects strong, inspirational and successful continued journeys towards production, distribution, and the many different cross-media platforms that allow them to meet and interact with audiences around the world. We thank them for their generous participation and for sharing a part of their journey with us.

We wish all of our guests at this event a wonderful time, inspiring meetings and fruitful new acquaintances, and we look forward to hearing your comments and questions at the presentations in the days ahead!

*Valeria Richter, Project Development Manager*

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# Advisory Board

## Ido Abram

Netherlands



Ido Abram is Director of Communications of the EYE Film Institute Netherlands. Abram is part of EYE's management team and heads the following departments: National and International Communication, Marketing, Public & Industry Relations, and Networking.

EYE unites the Filmmuseum, Holland Film, the Filmbank, and the Nederlands Instituut voor Filmeducatie in one organization, under one name. EYE combines an extensive, world-renowned film collection with cutting-edge expertise in restoration and research, with educational programmes and international promotion. EYE promotes film culture, debate, reflection and innovation through adventurous film programming, distribution, research and experimentation.

Before he joined EYE, Ido was the director of the Binger Filmlab and CineMart Director at the International Film Festival Rotterdam. In addition, he is a member of the International Advisory Board of the CineMart and a member of the International Advisory Board of the Hong Kong Asian Film Financing Forum. Ido is a board member of ACE and a member of the European Film Academy.

## 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.

## Violeta Bava

Argentina



Violeta Bava was born in Buenos Aires, Argentina, where she studied drama with very many remarkable teachers; in 2002 she received a double degree in Theory, Aesthetics and History of Cinema and Drama at Buenos Aires University (UBA). She has worked at the artistic area of Buenos Aires International Independent Film Festival (BAFICI) since its first edition, in 1999. Currently she is Programmer of the Festival and Co-director of the Buenos Aires Laboratory (BAL), a leading co-production market for Latin American independent film projects.

She is co-founder of Ruda Cine, a Film Production Company focusing on Latin American Independent Cinema. Among other films, Ruda Cine has produced the documentary film *Copacabana*, by the Argentinean filmmaker Martin Rejtman. Recently, she has produced the feature films *Agua y Sa*, by Alejo Taube and *Abrir puertas y ventanas* by Milagros Mumenthaler. Since 2002 she teaches Cinema Aesthetics and Ethics at Centro de Investigación Cinematográfica (Buenos Aires), she has been in charge of different film workshops and in the last years she has participated in many international meetings, juries and workshops related to Latin American film development, production and postproduction. Additionally, she is part of the advisory board of Bratislava Film Festival. In the last years she was curator of different programs for various International Film Festivals.

## Steve Della Casa

Italy



Born in 1953 (Torino). From 1999 to 2002 Director of Torino Film Festival and President of European Coordination of Film Festivals.

From 2004 Board member of Museo Nazionale del Cinema. From 2006 President of Film Commission Torino Piemonte. Film critic for the daily radio show Hollywood Party (RAI RadioTre), the daily magazine *La Stampa* and several magazines like *Film TV*, *Cineforum*, *SegnoCinema*.

Curator of tributes/retrospectives as like *Riccardo Freda* (1992), *Philippe Garrel* (1994), *Turin, berceau du cinéma italien* (2001), *Italiana - il cinema attraversa l'Italia* (2005), several books - as *Mario Monicelli* (La Nuova Italia, Firenze, 1986), *Mario Mattoli* (La Nuova Italia, Firenze, 1989), *Officina Torinese* (Lindau, Torino, 2000), *Capitani coraggiosi* (Electa, Milano, 2003), *L'armata Brancaleone* (Philip Morris - Lindau, Torino, 2006) - and TV specials as like *Miracolo a Torino* (2002), *Italia '70 - Il cinema a mano armata* (2004), *Uomini forti* (2006).



# Advisory Board

## Chinlin Hsieh

France



Chinlin Hsieh originates from Taiwan and has been living and working in France since 1988.

After obtaining her Masters degree in French literature at the Sorbonne, Hsieh was first involved in filmmaking as assistant director and making-of operator for directors such as Hou Hsiao Hsien. She subsequently worked in production, acquisitions and sales for distinctive arthouse outfits such as Arena Films, The Coproduction Office and Celluloid Dreams.

She has been involved in films such as *What Time Is It There* by Tsai Ming-Liang, *Noi Albinoi* (Dagur Kari), *Pleasant Days* (Kornel Munduczo), *Hotel* (Jessica Hausner), *Japon* (Carlos Reygadas) among others. Hsieh also serves on the selection committees of the Hong Kong Asian Film Financing Forum and Venice Days. She is currently a programmer at Rotterdam Film Festival and a producer at Soudaine Compagnie, overseeing international coproductions and financing for projects by Jean-Paul Rappeneau, the Larrieu Brothers and Leos Carax.

## Jovan Marjanovic

Bosnia and Herzegovina



Jovan Marjanovic (LLb, MSc), has been involved in Sarajevo Film Festival since 1999, as a technician and a program coordinator, from 2003 till 2007 he was the Executive Manager of CineLink co-production market and is now the festivals Head of Industry, overseeing projects such as the Sarajevo Talent Campus, Sarajevo City of Film, CineLink and the Regional Forum.

He has produced a number of award winning documentaries and short films and is serving as the National Representative of Bosnia and Herzegovina to Eurimages since 2006, as well as being a Member of the Board of Management of the newly established Film Centre Sarajevo.

In 2008 he earned his MSc at the Film Business Academy at Cass Business School in London, UK. He teaches at the Academy of Performing Arts in Sarajevo.

## Alesia Weston

United States



Alesia Weston oversees the international arm of Sundance Institute's year-round Feature Film Program, focusing on the selection for the Screenwriters and Directors labs and support of the International Fellows throughout the life of their projects. Since 2003, she has run the Sundance/NHK International Filmmakers Award for emerging filmmakers - which recognizes and supports four directors annually from different world regions, from the script stage on. For the past six years, she has worked closely with the Royal Film Commission of Jordan to establish and lead the RAWI Middle East Screenwriters labs. Additionally, she spearheaded and led Sundance Institute screenwriting labs and workshops in Israel and South Africa. She is part of the core team at Sundance working on a new program called Film Forward: Advancing Cultural Dialogue, a partnership between the Institute and the President's Committee on the Arts and the Humanities. Films include: Andrea Arnold's *Red Road*, Fernando Eimbcke's *Lake Tahoe*, So Yong Kim's *Treeless Mountain*, Hany Abu-Assad's *Paradise Now*, Andrucha Waddington's *House of Sand*, György Palfi's *Taxidermia* and Cherien Dabis' *Amreeka*. Prior to Sundance, Alesia was a Creative Executive at Trigger Street Productions and in development at Imagine Entertainment, where she began her work in film. She also worked as a film researcher for the American Film Institute, working on their 100 Greatest Films lists in various categories. Originally from Europe, she is a graduate of Georgetown University's School of Languages and Linguistics, did her post-graduate studies at the Hebrew University in Jerusalem and Masters Program in French Literature at University College London.

# 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 Workshops and TorinoFilmLab since 2007, as well as for Interchange in 2009 and 2010.

**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



Born in Naples, 1954, he works as a script consultant for cinema and television production companies (Rai Cinema, Lumiere, Studio Canal Urania, Tao2, Cattleya, Sintra, Eagle Pictures, Grundy, Filmmaster, IDF, Istituto Luce, Italian International Films, Bavaria).

For cinema, he co-wrote three movies. For television, he wrote and developed a number of tv movies, tv series and long series.

He teaches drama theories (Corso Rai-Script, Scuola Holden, Centro Sperimentale di Cinematografia).

He edited the books *Three uses of the knife - theoretical writings* by David Mamet, *Dancer in the Dark* by Lars Von Trier, and *Alternative Scriptwriting* by Ken Dancyger and Jeff Rush. Since 1994 he is member of the editorial staff of the quarterly magazine *Script*.

He got a Fulbright Fellowship and achieved a double Master of Fine Arts in Directing and Screenwriting at the USC - University of Southern California in Los Angeles.

**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 writer, scripteditor 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 broadcasting company NTR, as a script advisor/tutor for TorinoFilmLab and the Binger Filmlab and as a script advisor for several independent producers.

She is also part of the selection committee for CineMart, the co-production market of the International Filmfestival Rotterdam and a guest lecturer at the Dutch Film Academy. Her projects for the NTR include the art-house film *Little Sister Katia* (dir. Mijke de Jong, Locarno 2008, Toronto 2008, Best Screenplay, Dutch Film Festival 2008), and *Life In One Day* (dir. Mark de Cloe), which is largely told in split-screen. For NTR, Anita is particularly involved in developing single plays with up and coming filmmakers, a project partly funded by the Dutch Filmfund, the Dutch Mediafund and the public broadcaster.

As a scriptwriter, 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



Matthieu Darras graduated in political sciences and sociology. Still he spent most of his study time travelling abroad, reporting for example on Hong Kong cinema. Since 1999 he has been writing for the French film magazine *Positif* and contributing to various publications.

A one-year university exchange in Amsterdam was a turning point towards the foundation in 2001 of NISI MASA, the European network of young cinema. The range of the network's activities is wide: from documentary workshops to scriptwriting seminars and film journalism training. As the association's director, Matthieu Darras has been coordinating about 70 film events in more than 20 countries in Europe and beyond.

Since 2005 Matthieu has been working as programmer for the Cannes Critics' Week. He was also the artistic co-director of Alba Film Festival, Italy in 2008 and 2009. Since 2009 he is the artistic director of the IFF Bratislava in Slovakia. He also works as delegate in charge of Eastern Europe for San Sebastian Film Festival.

# Dv

## Development Projects



## Khorranshahr

Massoud Bakhshi

Iran

### synopsis

A family drama set in the heart of Iran after the revolution, at the beginning of the Iraq-Iran war and today, 30 years after.

The main character ARASH (37) is the second son of his family. He was sent to France to study. In 2008, he's back in Iran, lives with his mother and teaches sociology at the university of Shiraz. Both have cut off all relations with the rich and powerful father and his son JAFAR, who is Arash's step brother. The father dies and leaves a huge amount of money to Arash and his mother who does not want to accept this money. Arash, on the other hand, wants to go back to France and decides to accept it. He leaves Shiraz, with his friendly nephew HAMED, and goes to Tehran to attend his father's funeral. On the way, his past is revived in his mind. 1982, his father is in charge of distributing subsidized goods. When Arash's mother and older brother AMIR (16) discover stolen goods in the father's basement, a fight breaks out. His violent reaction forces Amir to leave for the front. He is killed in the war shortly after. As the death of her firstborn pushes the mother into a depression, the father, who's now a "martyr's father" climbs quickly up the social ladder and becomes extremely rich and respected. Jafar who follows his father in this "career" becomes even richer than him.

Once in Tehran, Arash has to confront a new Jafar and his enigmatic son Hamed...

Everything you  
always wanted  
to know about  
Islamic Iran today.  
A modern Cain and  
Abel.

### script & intention

Thirty one years after the Islamic revolution of Iran, the country is still full of contradictions. It has the youngest population of the world: 50 million young men and women, the majority of them educated, open minded and connected to the world.

Making this film will help an international audience to better understand the complex reality of Iran today. One cannot understand Iran without knowing what happened 30 years ago.

This film will be made with a realistic, believable approach and a modern, visual, narrative style: the subjective, handheld camera is attached to Arash as we see and hear the story through his eyes and ears. The cast will be made up of an even mix of professional and non-professional actors.

The flashbacks will look like silent films, expressive and elliptic, accompanied by archive films, sounds and music. All flashbacks will be shot in color, but in the end appear as a black and white film, just like the years of the Iran-Iraq war and the pale and grey Tehran.

I will use all sorts of images to illustrate the past and present of Iranian society. From archive films to photos and from faded films to amateur videos. This mixture of images, will give a very realistic tone to the film.

For me, this story isn't an "invented" story, but the real life I've lived and experienced from my childhood after the revolution of 1979, through my adolescence during the Iran-Iraq war, and through what happened during the years after the war till now.

It is the most important story that I have not heard or read, but lived myself.



**Massoud Bakhshi**  
writer & director

Born in Teheran, Iran, Massoud Bakhshi studied filmmaking in Italy. He worked in Iran as a film critic, screenwriter, and producer from 1990 to 1998. He then made 10 documentaries and a 3-part documentary series, which have won national and international prizes.

His documentary film *Teheran Has No More Pomegranates* received 3 Best Director prizes and 2 Best Film prizes and was nominated for the Cinema Eye prize as Best Documentary of the year at IFC in NY (09). His short film *Bag Dad Bar Ber* (08) was screened at Locarno and won the Best Fiction prize in Tampere in Finland (09).

He recently finished his latest film, *Our Persian Rug*, produced by Dutch TV VPRO, and selected for IDFA 2010 in competition.



## budget & financing

Iran is a great landmark in cinema. Nevertheless, there are few coproductions done between Iran and Europe. To finance, edit, and export a creative work in Iran today is particularly complicated. Hence the support of a European producer is indispensable in the financing. For these reasons, we have decided to join Massoud.

The Iranian producer of the film, Mohammad Afarideh has worked for the FARABI cinema foundation, Iranian Young Cinema Society and Documentary & Experimental Film Center for more than 25 years. He has produced and promoted most of the shorts, documentaries and 1st and 2nd features of the new Iranian generation of filmmakers. In 2009, he established his own company, Firoozei films.

# Khorramshahr

## Massoud Bakhshi

Iran

He is well known in Iranian cinema and has already established 40% of the budget for *Khorramshahr*. He will play an essential role in producing this film and will guarantee the production. Massoud has no choice but to shoot in Iran with an Iranian crew and it is therefore impossible to "Europeanize" the film. Hence the production is based on sources of financing that are not within the framework of European regulations. The financing plan clearly reveals these constraints: it will be a patchwork of various funds.

*Khorramshahr* is Massoud's first feature film, but he has already shown a capacity to capture reality with great force. We now have in our hands a strong script that was selected in l'Atelier de Cannes 2010 and won the ARTE International Relations Award. We all know how essential it is in our strategy to get the various financial supports to begin preparation by the end of 2010, followed by principal photography in April 2011. We hope to assemble the necessary support and consolidate a web of partners for the production that will insure a large distribution of the film (theatrical, television, video) in each of the territories and Torino is a decisive step for the film now.

## distribution & sales

Iran is an important country in the world today. To follow a contemporary film, which allows us to understand this country better, is an exalting goal.

Beyond the artistic dimension, the care brought to the production is essential, insuring a high technical level from shooting to postproduction.

We aim to be selected in an international festival. Taking into account the calendar of the film, the first meeting is Berlin, a perfect starting place for its promotion. But we do not exclude Cannes. JBA Production has a lot of experience in this field (17 films at Cannes, 12 of which were in "Official Selection"). We are also aware of the importance of good press coming out of these festivals.

We may also count on a dynamic sales agent who will promote the film as much as possible during the event. Appropriate promotional tools, selected press contacts, the gathering of all the institutions and partners who are behind the project, are the basis of the promotion to be put into action. Without underestimating the considerable work carried out by the co-producers: multiplying promotion and future broadcasts after a theatrical release, DVD and VOD.

Producing an Iranian first feature film has become a big challenge, but this is our reason for existing. If this type of work were to disappear, if we stopped bearing witness to the creative and social aspects, it would be the very function of Cinema that would lose its balance in favour of commercial cinema without content.

## production notes

### production company

JBA Production (France)  
Jacques Bidou & Marianne Dumoulin  
52, rue Charlot 75003 Paris  
T +33 (0)1 48 04 84 60  
F +33 (0)1 42 76 09 67  
mariannedumoulin@jbaproduction.com  
www.jbaproduction.com

### co-producers

Firoozei Film (Iran)  
IDTV Film (The Netherlands)  
Tarantula (Belgium)

### dev partners / support

Fondation Groupama Gan  
Angoa  
the ARTE International Relations Award

### total production budget

€ 1.250.000

### current financial need

€ 640.000

### production status

in financing and pre-production



## Jacques Bidou Marianne Dumoulin producers

Since its creation, JBA Production has explored new cinematographic worlds, focused on new talent joining high stakes in both content and cinematic form.

We have produced more than 100 films and 50% of them were first films, including *Rice people* by Rithy Panh, *Lumumba* by Raoul Peck, *April Captains* by Maria de Medeiros, *Salvador Allende* by Patricio Guzman, *Salt of this Sea* by Annemarie Jacir and *Face* by Tsai Ming-Liang.

In 2010, JBA has one film in postproduction *Corpo Celeste* by Alice Rohrwacher and four other feature films in development:

*Diary of a young boy* by Tsai Ming-Liang, *Khorramshahr* by Massoud Bakhshi, *Human song* by Bénédicte Liénard and Mary Jimenez and *Evita* by Pablo Agüero.



Dv

**Bait**  
**Aida Begić**  
Bosnia-Herzegovina

**synopsis**

Rahima (23) and Nedim (14) are orphans of the Bosnian war. They live in Sarajevo, a transitional society that has lost its moral compass, including in the way it treats children of the people who were killed fighting for the freedom of their city. After crime-prone adolescent years, Rahima has found comfort in Islam and she hopes her brother will follow in her footsteps.

Their life of bare survival becomes even more difficult after Nedim gets into a fistfight with the son of a local strongman and breaks his expensive mobile phone. This incident triggers a chain of events leading Rahima to the discovery that her brother leads a double life.

Rahima (23)  
and Nedim (14)  
are orphans of the  
Bosnian war.  
Their life of bare  
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discovers that her  
brother leads a  
double life.

**script & intention**

Just when you think that the war is the worst thing that can happen to you, peace befalls you. Peace in my country – a country in transition – brought with it a total breakdown of the system, logic, morality and often also of common sense. A sense of resignation is the prevalent feeling in today's Bosnia and Herzegovina.

Sarajevo remained a symbol of coexistence, dignity and humanity throughout three and a half years of brutal siege, but today this heroic city is often referred to as a powder keg in the heart of Europe. After the physical siege had been lifted, Sarajevo was mentally besieged. It is chained down by privatization, media manipulation, visa regime and nationalism. Sarajevo is becoming fertile ground for radicalization of young people.

In such an environment, even the most horrific memories, such as the memories of war, seem like fairy tales...

Rahima, the heroine of my film, survived the siege of Sarajevo. Her parents did not. The war has left an indelible mark on her. Her war memory never leaves her alone.

As someone who had a terrible experience of the siege of Sarajevo, I know that past and remembrance sometimes can be more alive than the presence. Therefore, I decided to use war archive material as my main character's remembrance.

After the war, Rahima has found herself captured in a materialistic world, which no longer recognizes its heroes. Living in a world that values only money, Rahima is facing a Hamlet-like dilemma – should she go with the flow, close her eyes and find comfort in her dreams or should she find the strength to act...? But to act in such a rotten environment could easily push her towards extremism.

The most fascinating thing for me as a director is that I want this film to tell a tale of a young woman who replaces her dreams with memories, who covers her rebellious youth with a headscarf, who is at the same time modern and traditional, belonging both to the East and to the West, caught between earth and sky: the paradigm of a young European Muslim woman whom we don't know how to deal with.



**Aida Begić**  
writer & director & producer

Aida Begić was born in Sarajevo in 1976. She graduated in directing at Sarajevo Academy of Performing Arts in 2000.

Her graduation film *First Death Experience* was presented at The Cinefondation Official Selection of the 2001 Cannes Film Festival and won numerous awards at festivals worldwide. In 2003 she wrote and directed her second short film *North Went Mad*. Her debut feature film *Snow* was shown at Cannes 2008 – Semaine de la Critique where the film won the Grand Prix and after that more than 20 festival awards around the world. *Snow* was nominated for a European Academy Award – Discovery Section.

Aida Begić teaches directing at The Academy of Performing Arts Sarajevo and has directed numerous documentaries, commercials, videos and promotional films. In 2009 she started developing her 2nd feature film *Bait* and founded an independent production company FILM HOUSE. She is included in Phaidon's *Take 100: The Future of Film: 100 New Directors-book 2010*, and she is a member of SACD, France.

## budget & financing

The project *Bait* (working title) is in the phase of fund raising and closing the co-production structure.

So far, it's been developed between 4 countries: Bosnia and Herzegovina – Film House, producer Aida Begić, France – Les Films de l'Après Midi, producer Francois d'Artemare (winner of a Palme d'Or for a short film and co-producer of Aida Begić's first feature film *Snow* – Grand Prix Semaine de la Critique in Cannes). Turkey – Kaplan Film, producer Semih Kaplanoglu (winner of the Golden Bear at the Berlinale 2010, as writer, director, producer) Rumania – Saga Film, producer Daniel Burlac (winner of two Palme d'Or).

# Bait

## Aida Begić

Bosnia-Herzegovina

The total budget is € 1.382.339. We have 30% of the budget in place and are seeking a German partner. At the moment we are developing the artistic vision, defining locations of shooting and starting the casting process.

By the beginning of 2011, we'll complete our co-production structure and all co-production sides will be sure about their investment and results from local Funds and other sources of financing so we'll be ready to apply for Eurimages at the Spring – Summer session 2011. Principal photography is planned for Autumn 2011.

Since our co-production strategy is orientated towards both the Balkans and EU, we believe that we are creating an interesting and fruitful co-production atmosphere that should be recognized in the East and the West as well. This concept is corresponding to the essence of the film and its idea – dealing with an issue that is one of the most important phenomenon of our contemporary world: coexistence between different cultures and visions as one of the biggest challenges of today.

## distribution & sales

Aida Begić's first feature film *Snow* had a successful festival life starting from Semaine de la Critique where it won the Grand Prix, then was screened in Toronto IFF and Berlinale Generation section, selected also for the Discovery section of the European Film Academy Awards and was the Bosnian candidate for the American Academy Award, then won about 30 awards all over the world – South Hampton's IFF, Fajr FF, Washington FF, Belgrade New Authors FF, Alpe Adria FF, Council of Europe Award for Human Rights etc.

*Snow* was also distributed by French Sales Company Pyramid International in about 20 countries all over the world. Besides co-production

countries, where it had great success, especially in Bosnia and France, it was released in the Benelux, Switzerland, Turkey, and all the countries of ex-Yugoslavia, India etc. *Snow* was released on DVD in most European countries and was sold to many TV stations.

We hope to have the same strategy and success for *Bait*. Having most of the artistic team that worked on *Snow*, we believe that we are creating another Aida Begić' intimate and strong artistic expression that would be recognised worldwide and find its way to people's hearts.

## production notes

**original title**  
Mamac

**production company**  
Film House  
Antuna Hangija 65  
71000 Sarajevo  
Bosna i Hercegovina  
T/F +387 33 20 05 42  
M +387 61 18 19 89  
info@filmhouse.ba  
www.filmhouse.ba

**co-producers**  
Francois d'Artemare - Les Films de l'Après Midi – France  
Semih Kaplanoglu - Kaplan Film – Turkey  
Daniel Burlac - Saga Film – Rumania

**total production budget**  
€ 1.382.339

**current financial need**  
€ 900.000

**production status**  
fund raising and completing artistic vision



## François d'Artemare co-producer

François d'Artemare established the Portuguese film company Filmes do Tejo in 1996, presenting a library of more than 70 titles, such as ARENA, by João Salaviza - Palme d'Or for Short Film and films by Manoel de Oliveira and Flora Gomes. In 2001 he established Les Films de l'Après-Midi in Paris and coproduced films from all over the world, like *Snow* by Aida Begić and *The Hero* by Zeze Gamboa (World Cinema Dramatic Jury Prize at Sundance FF).

## Semih Kaplanoglu co-producer

Semih Kaplanoglu is one of the most acclaimed writer-director-producers of contemporary filmmaking in Turkey. He received a number of awards for his films *Away from Home*, *Egg*, *Milk*, *Honey*, such as: Golden Bear award at 60th Berlinale, Golden Orange (Antalya IFF) and the Golden Tulip, FIPRESCI prize at the Istanbul IFF, Best Director awards in Fajr IFF etc. His films have premiered at Quinzaine des Réalistes in Cannes, Venice IFF and the Berlinale.

## Daniel Burlac co-producer

Daniel Burlac, a graduate of FEMIS (Paris) and participant in the EAVE and ACE training programmes in 2006 and 2007, works in Romanian cinema and was associate producer on Cristian Mungiu's Golden Palm winner *4 Months, 3 Weeks and 2 Days* and production manager on Corneliu Porumboiu's Camera d'Or-winning *12.08 East of Bucharest*. He was also promotion manager for Cristian Mungiu's *Occident* and Cristi Puiu's *The Death of Mr Lăzărescu* which won Un Certain Regard's Grand Prix.





# Dead Sea

Ihab Jadallah

Palestine / France

## synopsis

In a coffee-shop in the centre of Ramallah among a crowd of customers we find Khaled, a nostalgic reporter, Abed, a taxi driver and the cynical Emil, a passionate reader who dreams of being a writer.

It's the sixth Anniversary of the death of Pr. Arafat, November 2010, in Ramallah. Khaled wants to broadcast a story on his illegal radio station, Emil and Abed are curious about it. Khaled starts telling a secret story of Morad and Firas, two old bodyguards of Arafat, who carried out a mission to bring his body to rest in Jerusalem, as Arafat always dreamt. The 3 friends in the coffee-shop discuss the details of the operation.

Emil has a completely different version of the story and feels a bit worried; he doesn't want this subject to be published since he is writing a book about it. Abed thinks it's all a rumour and nothing really happened, it was all an accident; and he is afraid this story will bring them serious problems with the Palestinian authorities. But Khaled insists on opening the discussion, and each one of them fights for his right to hold the truth. Was the body in a coffin, smuggled through a tunnel? As Khaled wants to tell his audience, or was it in a concrete block supposed to be part of the wall? As Emil writes in his investigation book! Or was it in the stolen car with the wooden box inside it, in which the two PR officers went on a trip to the Dead Sea? As Abed rumours!

When Arafat died it became time to speculate about the true circumstances of the death of this icon.

Were Firas and Morad Heroes, Losers, did Firas succeed or fail? Did he stay alive or was he shot and killed?

Some say Firas was seen alive. Others say that his body was seen floating on the waters of the Dead Sea, as nothing can stay long under its murky and salty waters. The three stories intertwine, just like the fantasy of each storyteller, we will travel from one fantasy into another, sometimes confirming and sometimes contradicting each other, making the story an image and a reflection of a conversation held between a radio announcer and his friends.

## script & intention

In 2004 Arafat died; under no circumstances would Arafat be buried in Jerusalem, Sharon said. I remember laughing about the eternal and personal animosity of these two big figures, even after death, cynically its very funny. I thought it would be wonderful to kidnap the body of Arafat and just bury it in Jerusalem, sneaking it under the nose of Sharon. That's when I realized it could be a good story to tell and so it started as a road movie, a heroic almost action-film.

Each time I took a taxi in the city of Ramallah, I always questioned the driver about possible roads to reach Jerusalem without having to cross any checkpoint or face the wall? Then I would question them about what they thought of Arafat? I was surprised by a common answer: who said that Arafat is dead in the first place! Thinking of Arafat I found myself working - like with any other iconic figure - on such a powerful character, always surrounded by myths and rumours.

In 2007 I realized that the story is not only about kidnapping the body of Arafat, but also and mainly, about the urban legends and stories people tell in the streets and coffee shops. In *Dead Sea* I want to point out the fact that there are many contradictions in the Palestinian stories about their history, exodus, sacrifices and resistance. Most of these stories end up as legends or myths.

I want to question the Palestinian dream. Could it ever become a reality, or will it remain a utopia? And what are its effects on the Palestinian psychology? This dream of freedom and independence can become a mental obsession, creating frustration and claustrophobia. But, this dream can also be a strength that helps you to survive boredom and misery - as well as a disease undermining one's ability to cope with reality.

Through *Dead Sea* I would like to give audiences around the world the feeling, for a few hours, that their dreams can come true and they can see it happen in front of their eyes. Even if everybody knows the story of *Dead Sea*, it will always remain a heroic fantasy with legendary characters: to make the body of Arafat rest eternally in the city of Jerusalem, as he wished.

It is the story of a victory, symbolic and metaphoric. What matters, is not that Arafat is finally buried in Jerusalem, what is important is that it might be true, and that a small place for dreams and hopes still exists. This film is not a pamphlet; it continues to talk about a dream and its possibility of achievement, it's a symbolic legend that will remain.



**Ihab Jadallah**  
writer & director

Palestinian filmmaker Ihab Jadallah completed his graduate studies in AudioVisual Communication in Valencia, Spain, followed by a 3-year scholarship in Filmmaking at the Catalunya Cinematographic Studies Center, Barcelona. He now lives and works in Palestine, where he is a lecturer at several film schools in Ramallah, Bethlehem, and Jenin. Ihab has worked as Ass. Director on several feature films, like *Salt of This Sea* by Annemarie Jacir. Ihab was a jury member at several Int. Film Festivals, e.g. the Shoot Me Film Festival in the Netherlands and Al Najah Doc. Film Festival Palestine. Ihab was commissioned by the Ministry of Culture and Cinematheque Al Kasaba to direct the «memorandum film» on world known poet Mahmoud Darwish. He produced and directed several short films and documentaries and *The Shooter* was very well received by critics and festivals; he just completed his latest short film, *Looking For Zak*. His feature script *Dead Sea* was selected for Binger FilmLab, won the TorinoFilmLab Training Award and Amiens Screenplay Dev. Fund Award. Ihab Jadallah is the cofounder of Aanat films, where he is creating a platform for a new generation of filmmakers, with the intention of developing edgy projects in search of the new wave of Palestinian Cinema.



## budget & financing

MPM Film truly believes that *Dead Sea* will reach a wide audience, not only through its topic, but also as a pure cinematic object: with emotion, suspense and thrills... To achieve this, we indeed need to be ambitious and face many challenges.

One of these challenges is to get a number of Arab partners on board, both artists and financiers; and we are currently in negotiation with several broadcasters and investors from the Gulf and the Middle East who have shown strong interest and support in the project. This latest point is also important for us in the goal of launching a new talent from Palestine, inserting the director into the upcoming and growing new wave of Palestinian Cinema.

# Dead Sea

**Ihab Jadallah**

Palestine / France

In parallel, we have also raised interest and are in negotiation with potential European and Canadian partners to participate as co-producers.

The TorinoFilmLab is particularly important in helping to launch the financing and, as it is a first feature, to convince financial partners to commit in order for us to close financing by the end of 2011.

MPM Film strongly believes in the importance and potential of *Dead Sea*. This film is not only for Palestinians; it will create a playful mental space for freedom and dreams. Beyond politics, war and misery, here the cinema is a string that intends to bind people together, and a tool to alter their opinion by freeing their imagination.

## distribution & sales

Despite its politically heavy context, *Dead Sea* is as entertaining as it is thought provoking. The subject matter will certainly capture the attention of the media and general public while at the same time, its fresh and humorous vision will appeal to a more savvy audience.

We hope to premiere at a major international festival, but the film's strong sense of humour and lightness of tone will appeal to a broader audience and enable a cinematic release in theatres.

It is obvious that the final marketing and promotional strategy will be set up in collaboration with the sales agent, distributors and press attaché

attached to the project. In that regard, we intend to secure and launch the collaboration with such partners prior to the shooting in order to start the promotion of the film from that point; both towards the industry and the audience.

We are also discussing the possibility of creating and disseminating a rumour with the complicity of our Internet and Press partners; a rumour that the body of Arafat might have indeed been moved away from Ramallah to Jerusalem. Such a rumour would enable a viral propagation of information on the subject and subsequently on *Dead Sea*, being therefore "based on a true story", which would trigger a high interest and curiosity rate in the targeted audience towards the film.

## production notes

### original title

Albahr Almaet

### production company

MPM Film  
17 rue Julien Lacroix  
75020 Paris - France  
T +33 (0)1 58 535712  
jlepoutre@mpmfilm.com  
lrosant@mpmfilm.com  
www.mpmfilm.com

### development supports/partners

Festival d'Amiens  
(Fonds d'aide au développement  
du scénario) 2009  
Sanad (Abu Dhabi Development  
Film Fund) 2010  
Binger FilmLab 2009  
TorinoFilmLab 2009-2010  
EAVE Producers Workshop 2010

### co-producers

to be determined

### total production budget

€ 900.245

### current financial need

€ 873.000

### production status

in development



**Juliette Lepoutre**  
producer

Juliette Lepoutre came to film production after a series of key management positions in the high tech business. She has worked for over fifteen years with Silicon Valley companies, where she specialized in developing international markets.

Based in California, her territories included Europe, Japan, the Pacific Rim, and Latin America. She has fluency in both the language and cultural practices of those dominant markets.

As a film lover and insider, she has been present on the film-festival circuit for more than a decade. In 2007 she founded Movie Partners in Motion Film (MPM Film), in partnership with Marie-Pierre Macia, a French film production company aiming to produce the work of veteran independent filmmakers, as well as to discover emerging directors.

Lepoutre was the producer and director of the post-production on *Hooked* by Adrian Sitaru in 2008 and is the co-producer of *The Turin Horse* by Bela Tarr and *Messo do Pessa* by Julia Murat in 2009-2010.

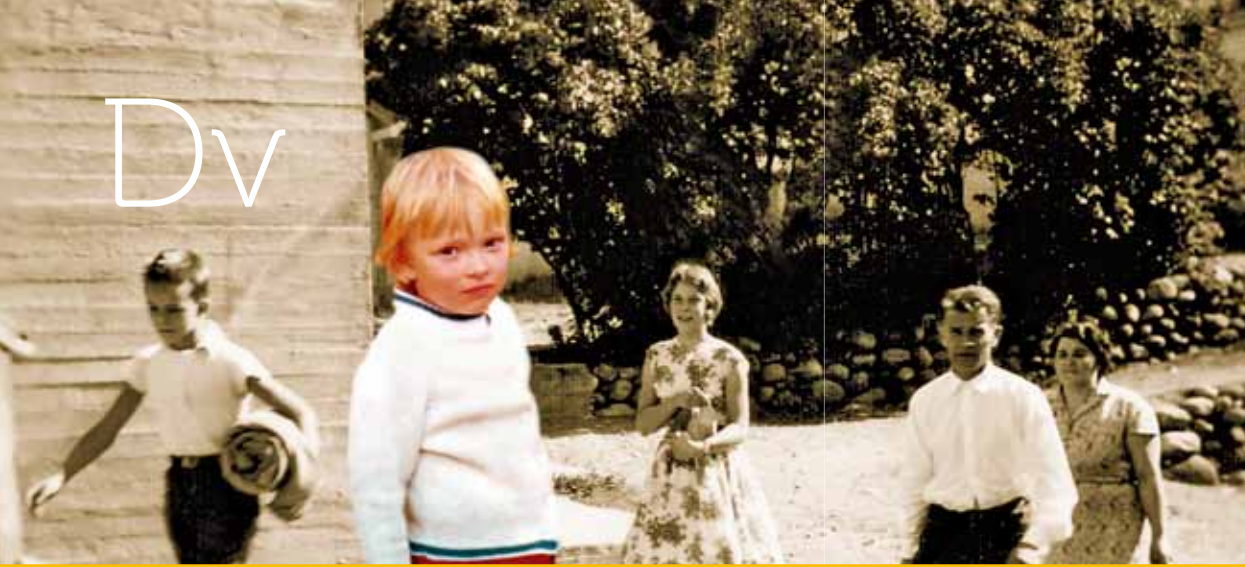


**Lucas Rosant**  
producer

Born in 1974 in England, Lucas Rosant now lives and works in Paris. After graduating from a French Business School he soon became involved in short film production and sales with the New York University. He then worked for the organisation and programming of different Film Festivals, among others the Directors' Fortnight (Cannes), Marrakech International Film Festival, Premiers Plans d'Angers (France), and Paris Cinema.

For seven years he also headed Paris Project, the co-production platform of Paris Cinema IFF. In parallel, he has for many years been and is still consulting or matchmaking for different co-production forums and festival markets, such as Crossroads - Thessaloniki International Film Festival, Dubai Film Connection - Dubai International Film Festival, Open Doors - Locarno International Film Festival, Producers Network - Cannes Film Market, Produire au Sud - 3 Continents Film Festival, HAF (Hong Kong Film Financing Forum), Durban Filmart, Berlinale Coproduction Market and Cinemart, Rotterdam.

Dv



## The Scream of the Butterfly

### Kirsi Marie Liimatainen

Finland

#### synopsis

Maria (7) follows how her family ultimately breaks up over one summer. Maria's mother and father want to get divorced again, grandfather drinks and uncle becomes mentally ill. Grandmother works two shifts in a factory doing her best to take care of everyone.

Maria tries to figure out the problems in her family, but does it in the way of a child – drawing her own conclusions. As the others fear for Maria's uncle, he is for Maria a man with many stories. In his world trees talk, wind whispers and butterflies scream because they live so briefly. When the ambulance picks up Maria's uncle again, she doesn't understand why.

Maria's parents keep on quarrelling, grandfather and grandmother don't talk to each other any more and uncle's room stays empty. Escaping reality, Maria creates an imaginary world, similar to her uncle's. She adventures out in the area with other children and learns that all grown-ups are sad – like the butterflies. At home, Maria's uncle gets worse – now starting to believe he's Jesus, father disappears to another town and grandfather drinks harder. Neighbours whisper and the curtains twitch at windows as Maria passes by.

Have you ever  
heard a butterfly  
scream?

As Maria and her grandmother visit uncle in the hospital, they hear that he has escaped. Maria and her grandmother run around in the neighbourhood trying to find him, but don't succeed. Later on, Maria's uncle will be found behind the church. He has hanged himself.

The bad rumours about the family increase and other children aren't allowed to play with Maria any more. The rain comes and the terrible hotness ends. Maria, her mother and grandmother drive away from the neighbourhood. Maria watches the road float by under the tires of the car. She knows that the summer is over.

#### script & intention

*"Have you ever heard a butterfly scream?," says uncle to Maria, and Maria shakes her head. "And why do they do that?," asks Maria. Uncle takes Maria's hand and whispers: "They are afraid of death, you know. They know that they won't live very long..."*

A working class part of a small town, Tampere, in Finland in the early seventies. Small wooden houses, narrow streets bordered with big grey stones - everything built in layers on a hill, near a lake. It is the hottest summer for years and the minds of Nordic people get confused. The bright light brings everything up that was hidden during the long winter.

The sun shines like the stitch of a needle in your eyes. It goes down to your heart, to your soul - if you still have one left; dangerous, hard, cold and prevalent light.

The streets are dry and the dust from the ground colours the shoes grey. Inside the houses it is dark and people stand still in the shadows. All the rooms look alike and are in need of some fresh air: the wallpaper is stained and everywhere the cigarette smoke hangs – this is my view of my childhood.

Where did our innocence disappear, when did our days turn shorter? During one summer Maria's world is becoming bigger and at the same time more limited - our soul is as fragile as the wings of a butterfly.



**Kirsi Marie Liimatainen**  
writer & director

Kirsi Marie Liimatainen was born in Finland in 1968. She has an MA degree in Theatre and Drama studies of the University of Tampere. From 1991-1999, she worked as an actress in films, television and in theatres in Finland. From 1999-2006, she studied directing at the Potsdam-Babelsberg Academy of Film and Television. After her graduation, she has been giving workshops about film directing and further developing her projects *Comrade, where are you today?* (doc), *The Scream of the Butterfly* (fiction) as a writer/director and *Festung* (fiction) as a director.

Her filmography as a writer/director covers *Modlicha* (doc, 30 min, 2001), *Frühlingshymne* (fiction, 45 min, 2002), *Sonja* (fiction, 73 min, 2006), *Alavilla mailla hallan vaara* (fiction, mini-tv-series, 3x50 min 2010), *Festung* (fiction, 100 min. 2010, currently shooting) She has received residencies & grants from Residence du Festival Cannes, Paris, France, CÉCI Moulin d'Ande, France, Academy of Arts Berlin, Germany, Nipkow-Foundation, Berlin, Germany, DEFA-Foundation, Berlin, Germany, Binger Filmlab, Amsterdam, Netherlands, Finnish Cultural Foundation & Finnish Film Foundation.

## **budget & financing**

The Budget of the film is € 1.600.000. Of this we'll aim to raise € 1.000.000 from Finland (Finnish Film Foundation, television, MG from a distributor for Finnish cinema rights). For the rest of the money we are looking for co-producers from two countries. Preferably one from a Scandinavian country and one from Germany since the director has strong connections there. Of course we're open for other countries too.

The locations will be shot in Finland but studios, post-production, even some of the main talent are open for co-producers. Eurimages is an option too, but we'll decide about that later.

## **distribution & sales**

*Scream of the Butterfly* is a sensitive and poetic story of a small girl witnessing too much during one summer and still being able to stay as a child.

It is – despite its tragic appearance – a beautiful and optimistic film, which will appeal to an adult audience.

We are aiming to launch the film at an A-festival, preferably Berlin.

Distribution in Finland, and most likely in another Scandinavian country, will be sold to a Finnish distributor. For the rest of the world we are looking for an international sales agent.

## **production notes**

### **original title**

Perhosen huuto (working title)

### **production company**

Making Movies Oy  
Linnankatu 7  
00160 Helsinki  
Finland  
T +358 9 682 95 40  
mamo@mamo.fi  
www.mamo.fi

### **production status**

project development



**Kaarle Aho**  
producer

Kaarle Aho was born in Helsinki in 1968. He has a Master of Arts degree from history from the University of Helsinki and he is an EAVE-graduate 1999 and EURODOC-graduate 2004.

After his studies in Helsinki and in Ireland he promoted Russian classical music in Finland and other Scandinavian countries. He joined Making Movies, a Helsinki based film production company, as a producer and shareholder in 1998. Since then he has produced three feature films, four TV-dramas and over 60 documentary films and programmes of which many have been screened in international festivals – including *Black Ice* by Petri Kotwica which was in official competition of Berlinale 2008.

Kaarle Aho was selected in 2008 – together with his business partner Kai Nordberg – as producers of the year in Finland by the Finnish film producers organisation.

# The Scream of the Butterfly

**Kirsi Marie Liimatainen**

Finland





Dv

# Leones

Jazmín López  
Argentina

## synopsis

Félix, Sofía, Arturo, Niki and Isabel wander around a forest. They seem to be on holiday, but something is off; they find themselves lost in *Leones*, a labyrinth with no walls, ruled by laws that they will have to figure out. As they march on, they sing and seduce each other, they lie on the ground and play with words.

Isabel asks repeatedly to stop and eat, but they don't seem hungry. Nobody eats and nobody sleeps, except for her. Niki records himself singing. When he plays back the tape, they hear their voices in a car, laughing and listening to music as they drive. A recorded Isabel says they must find the house, it's going to rain soon. She mentions a map inside her backpack and when the tape stops, they go through her things and find she has a map indeed. Niki leaves the recorder lying on the grass while no one's around; sounds of traffic on a freeway can be heard, screeching tires: a crash. The map leads them to the holiday house, but before going in they find their crashed car. All of them get scared and Isabel can no longer hide what went wrong. She gets into the car and the music playing is the same they heard on the tape. Rain starts, she cries; the rest of the kids run away trying to find shelter under the trees. They're near Isabel, but not truly near anymore. The ocean is omnipresent through its dim, distant sound. When it finally appears before them, they see that Isabel is already there.

5 teenagers have a car accident on the freeway. 4 die. Isabel remains alive, but the trip has just started: none of them are aware of their own death.

## script & intention

"Death is a lived life. Life is a death that comes". Jorge Luis Borges

### Before

I am setting out to explore the possibilities of breaking the limits between fantasy and reality. I want to push those limits: fantasy inside the reality. Adding fantasy, occasionally, just occasional, brief glimpses of fantasy. In *The Exterminating Angel* by Buñuel the characters just cannot pass through an invisible barrier we see through: fantasy inside reality.

I need a white page, a shape, maybe a point without pre-design, which allows me to move eternally into time. A new world demands a new form of filming. *Leones* is an essay about death, from the point of view of a mortal being, death as a beautiful landscape. Image and sound of *Leones* must be realistic; to generate a perfect and reliable image, and the development of the plot is then responsible for plunging us into fantasy. I will go along with the characters with a steady cam, which itself has a smell of fantasy - the air seems liquid - and we accept this.

When I was 20 years old I had the feeling that I had been prepared to be an adult: Kindergarten, University, and when I was ready, I didn't know what to do... I felt this emptiness of being dead in life. How does it feel? What really matters, in any case, is to build a world in which the characters feel out of place: interacting with a new environment. I want to make a film about youth and its obsessions; about death, its beauty and incomprehension; and, following this idea, about the fantastic boundaries of film as a language. The kids are more real than the fiction the film presents. How weak can the human body be in comparison to the intellectual construction?

### Leones

These kids are always in the moment. References to temporality are downplayed or even denied. The moment above all, and not just being in it, but staying in it, anxiety mixed with boredom. So maybe also not in it at all. The decay of these flowers, the dirt of their clothes - arrows of time - insists on memory, on being more than an eternal - extreme presence. Maybe that is why the repetitive elements are so important; they are the eternity inside film-time. We have a past and we also have a future (a purpose). The present of these kids is nothing and eternal. End of time: they are not aware of their past. And their purpose is an empty pursuit of arriving - nowhere - Animals.

### After

The film has a hopeful ending. We finally understand what has happened at the hand of Isabel. It is impossible to hide any longer. In *Leones*, she faces it, and we don't know how, but we are sure that she is going to change something. And the story becomes no longer important. The feeling occupies the whole place. We have to translate it within ourselves. And only if we stay sensitive towards the World, we will be able to go through it... A correspondence is established. I'm trying to tie different times with a positive ending. Creating a perfect circle: under sensuality this circle is a tunnel that's open and allows us to keep walking emotionally in this world.



## Jazmín López

writer & director

Jazmín López was born in Buenos Aires, in 1984. She is a graduate in Film Direction from Universidad del Cine (FUC), where she currently teaches. She has directed the short films *Parece la pierna de una muñeca*; *Juego Vivo* and *Te Amo y Morite*, which were selected by festivals like: BAFICI; Toulouse Film Festival, Clermont-Ferrand, Gijón Film Fest, Rotterdam Film Festival, Valdivia International Film Fest, Festival des 3 Continents (Nantes) and two times in the Huesca Film Fest, being awarded with the First Prize.

Furthermore, Jazmín López has studied with artists such as Guillermo Kuitca and Jorge Macchi. She has made exhibitions in Argentina and the United States.

She is currently developing her first feature film *Leones*. The project was selected to be part of Bafici's BAL, being honoured with the ARTE award, and Paris Projects. *Leones* obtained the Hubert Bals Fund support for development; has been selected for CineMart and TorinoFilmLab 2010. She has worked on the script at the Binger FilmLab, Amsterdam.



## budget & financing

Since 2008, Rei Cine handpicks projects from emerging filmmakers, following an editorial direction of films that aim to explore and question this artform through engaging and personal stories. Closely involved in the creative aspects of our projects, we work side by side with the directors, adapting finance strategies and building the perfect team for each film.

*Leones* sustains a small budget and overall production scheme, placing a strong emphasis on its visual beauty. The film will be shot in anamorphic 35mm and photography will be in the hands of cinematographer Matías Mesa (*Elephant, Gerry, Babel, Last Days*).

# Leones

## Jazmín López

Argentina

Due to the highly competitive conditions of our market, the financial strategy of *Leones* relies on a development process based on international funding and partnerships that can highlight the project locally. For this reason, we have teamed up with the French production company Petit Film, who has taken part in the process since our initial steps.

*Leones* received support from the Hubert Bals Fund and was selected to participate in the Binger FilmLab programme, as well as CineMart and BAL, where it was awarded the ARTE prize. With a budget of €480.000, 40% is placed with Argentina's local fund INCAA. The remaining percentage of finance will be closed with TorinoFilmLab, Fonds Sud and Hubert Bals Plus as well as an eventual TV pre-sale.

Principal photography is set to start in August 2011, with a final print scheduled for early 2012.

## distribution & sales

We consider that *Leones* will be a very seductive film. Sensual in its image and its main themes, open to fantasy through the new world Jazmin invites us into. A world that bribes us with its beauty while the story reveals its threads. Jazmín Lopez' previous works have covered rare boundaries, finding lovers and acclaim in many international film festivals. To this effect, we have made a pilot short film that works as a teaser, combining her work with the attached DoP Matías Mesa's, who will enforce the visual appeal of the film.

Our local culture has a deep traditional interest in fantastic approaches to reality, which brings us to believe *Leones* will find a kind reception within the Argentine market. To our advantage Jazmín Lopez

is also a well-known artist in the American arts circuit. We expect the film will take benefit from this synergy and gain additional access to alternate markets. We have received interest by local distributors who will conduct the film through both mainstream and independent art house theaters.

*Leones* wants to be a one-of-a-kind film. It's a generational emprise, a team that shares both professional background and interests that create an ideal setting for this challenge. The young cast involved has achieved great local praise and taken part in films of international success. We believe all of this will have a very positive impact. Benefited with an ARTE Award, we intend to initially distribute the film in France, where we feel these kinds of films are very well taken. A world sales agent will be attached once we have a first cut, aiming to find the adequate company to elaborate the film's release strategy. We strongly believe *Leones* will be of great appeal to European television networks and worldwide distributors.

Our goal is to premier the film in a major film festival in 2012.

## production notes

**original title**  
Leones

**production company**  
Rei Cine  
Benjamin Domenech & Santiago Gallelli  
Guatemala 6040  
Buenos Aires - Argentina  
T +54 11 4774 3244  
bd@reicine.com.ar  
www.reicine.com.ar

**co-producers**  
Petit Film (France) - Jean des Forêts

**total production budget**  
€ 480.000

**current financial need**  
€ 280.000

**shooting date**  
august 2011

**production status**  
seeking finance



## Benjamin Domenech producer

Benjamin Domenech was born in Buenos Aires, 1986. He completed his studies at the Universidad del Cine (FUC). In 2008, he created the Argentinian production company Rei Cine, where he works as a Producer developing projects by emerging filmmakers.

He has produced the shortfilms *Videojuego* (dir. Dominga Sotomayor), and *Cynthia todavía tiene las llaves* (dir. Gonzalo Tobal), selected to participate in festivals like Cannes, in the Semaine de la Critique, Rotterdam, BAFICI, Huesca and Milano, amongst others. He is currently producing the Argentinian project *Leones*, which will be Jazmín Lopez' first feature film, to be shot in mid-2011.

Benjamin also works as a producer for the Chilean company Cinestacion, where he has developed and produces Dominga Sotomayor's first feature: *De Jueves a Domingo* (shooting now).





Dv

# Heavy Water

Fabrice Main

France

## synopsis

Pierre Mazard is a brilliant 35 year-old Commanding Officer on a French 'Hunter-Killer' nuclear submarine. He is also the neglected son of Admiral Mazard, who put all of his hopes in his elder son, David, a marine commando who vanished 7 years ago during a mission in Pakistan and is thought to be dead.

Sent on an exfiltration mission, Pierre is secretly ordered by his father to "make the good choice" concerning the withdrawn agent. The greatest shock awaits Pierre, when he realizes that the man he has rescued is his lost brother. Pierre learns that David has gone mad and has too much blood on his hands to be allowed to return. His brother tells a whole different story: their dad made him who he is, supervising his every operation in the Middle East, having him infiltrate the fundamentalist movements; until David faked his demise and started fighting for a new Cause. Pierre's situation is complicated further by the appearance of an unidentifiable submarine hunting his boat down. While fighting a deadly underwater game of hide and seek, Pierre also has to wrestle with his treacherous Second in Command, which leads him to face the hardest decision of his existence: to listen to his inner voice.

Submarine Captain Pierre Mazard is sent on an exfiltration mission by his father, who secretly orders him to kill the man welcomed on the inside: his brother.

## script & intention

The world of submarines is a world of its own: through it, men access a place not created for them, in order to wage an abstract war of screens and symbols. Submariners constitute a singular community in the Navy. They are seen as adventurers living in a counter world of silence and secrets, in a world yet to be explored. This achievement depends on the machine itself, designed to contain life within its cold and black body. It also depends on men's technical qualifications, discipline. Every life is pawned on all the others aboard a submarine. Trust is of paramount importance. Introducing disorder where order should reign opens cracks in the rules that allow the submarine assemblage to function.

Following the lead that there is no life in high depths, for lack of light and excessive pressure, we might imagine that there is no time as well. How does one inhabit a submarine when the outside is so hostile: darkness, chilly temperatures, threats emanating from unfathomable enemies? The submarine is a space where solitudes are side by side. The enemy is never visible in submarine warfare. The submarine's exterior exists through sound. That allows a powerful elaboration of the mental dimensions through the characters' point of view. We remain within the confines of the submarine: it's the best way to maintain a fair amount of pressure on the relations between the characters and their environment. The viewer himself is trapped.

European heroes, emblematic of conquering nations, have died with the horrors of World War II. French dissuasion is meant as a discreet way to anticipate conflict in order to prevent it from happening. The main character is an anti-hero who nurtures profound doubts and uncertainties when it comes to offensive action. Many war movies depict war as driving men into hideous political and moral corners, and put into question their humanity and their balance. Yet others glorify it, with death being presented as one of its trivial elements. The idea with *Heavy Water* is to show that violence is no simple matter. How to put up with the idea of death? How to bring political duty to bear on this extreme and intimate stake?

These questions orient the characters towards their own inner depth—these zones of ourselves where consciousness hardly casts its light, and which yet define us. In this case, the outside can also constitute, in this world of men, the unspeakable, that about which they do not talk. It is the point of Mazard's final way out.



Fabrice Main  
writer & director

Fabrice graduated in 1999 at the French national school Louis Lumière in Paris with a degree in cinematography. Over the years he has been the cinematographer or director of short films, TV-productions and commercials.

Since 2001, he has directed three shorts, *Chante*, *Independance* and *Grand Net Couteau*, which have been screened at various festivals in France, as well as traveled the world, including Brest, Clermont Ferrand, Pantin, London, Rio de Janeiro, Napoli, and Bratislava.

Besides his activities as a director and camera technician, he is part of a production company, Dublin Films, where he also works as a producer. Fabrice began to develop his first feature script, *Heavy Water* at the Groupe Ouest Script Development Programme in Brest, France, and continued at Script&Pitch Workshops, where it won a Training Development Award for TorinoFilmLab.

## budget & financing

In France, these last years, we have talked a lot about the disappearance of the "middle films"; middle films, because these budgets range from €3 to €6 million. In this budget range we find quality films, ambitious in terms of production, and with directors that have the means of their artistic demand.

Unfortunately, lately, this tendency seems to be confirmed and the "ozone hole" has grown larger. Nevertheless, one must not give up, because these movies that combine entertainment with an artist's point of view bring the spectator and the theatre back together, and this type of cinema prevents the pauperization of the author films.

# Heavy Water

Fabrice Main

France

Fabrice Main's cinematography explores weakened masculinities in crushing social areas. Consequently, the submarine military, being organised in a strict hierarchy and captured in a confined universe, is a natural and obvious universe for him to set his story in. *Heavy Water*, a Shakespearian tragedy, blends the intimate rivalry between two brothers with the occidental military's contemporary dilemma: the ill-adapted nuclear dissuasion facing new forms of guerrilla warfare. A small story in the big history, this 1st feature is of course a "middle movie", and being pragmatists, we want the budget to stay within the €4 million limit.

Two conditions are necessary to finance this film. First, a perfectly constructed script (strong structure, but with 'poetry'), and this winter we expect to finalize the writing and present our "musical score" of a story with its universal theme, in order to look for our second essential element: a quality cast of European fame.

## distribution & sales

With regard to originality, being the first French submarine movie, the story's innate power and the quality of Fabrice Main's short-films will be able to attract the traditional French financial partners, within the confines of a first feature reality.

So, only a militant European co-production can complete the financing, something Philippe Liégeois has a solid experience in (e.g. with Eric Rohmer's or Claire Denis' movies and with *Viper in the Fist*, which he had Philippe de Broca shoot entirely in England).

Two-thirds of the film takes place on one set: the submarine interior. This makes it economically possible. The set will be built in a studio and the shoot can take place in a co-producing country that brings an appreciable financial complement, combined with the provision of tax shelter, and an MG from a distributor.

The body of the Afghan mountain shoot will be done in Morocco. The experience we had on *Zaina*, *Rider of the Atlas* with AGORA Films will assure us these sequences at a controlled cost and with the optimum quality. Otherwise, because of the really good relationships we have with the army, the National Marine's technical help will be precious for our movie.

## production notes

### original title

Eau Lourde

### production company

BUS Films  
36, rue des Petits Champs  
75002 Paris - France  
T +33 6 08 28 00 56  
liegeois.philippe@gmail.com

### DUBLIN Films

48, rue Sarrette  
75685 Paris Cedex 14 - France  
dublinfilms@yahoo.fr

### total production budget

less than € 4 million

### current financial need

to be announced

### production status

in development

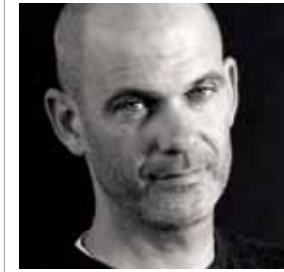


### Yann Apperry co-writer

Yann Apperry, born in 1972 of French and American descent, is a novelist, playwright and screenwriter.

His novels, translated into 7 languages, have earned him the Prix Médicis and Prix Goncourt des Lycéens. As a screenwriter, he's signed the first feature film of Jalil Lespert, *24 Mesures*, and of Sami Bouajilah, *Les Morts Vont Vite*, now in production.

He's collaborated with Costa Gavras, Radu Milhaileanu and is a founding member and co-artistic director of the Groupe Ouest in Brittany. He has been a recipient of the French Academy in Rome (Villa Medici), the Villa Kujoyama (Kyoto) and will be the next writer in residence of the Randell Writers' Cottage in Wellington, New Zealand.



### Philippe Liégeois producer

After architect and engineer studies, a few years in an architectural firm (working as an architect) Philippe Liégeois veered towards his childhood dream: Cinema. Between 1987 and 1991, he produced about 20 short films at Persona Films, where he was the manager, and directed 2 of them: *Frozen Penguins* 1990, and *Les Oubliés* 1991. In 1992 he met Jean-Michel Rey and Nadia Lassoujade with whom he created Rezo Films, a production, distribution, and international sales company.

He then produced about 20 long feature films by talents as various as Albert Dupontel (*Bernie*), Pascal Bonitzer (*Small Cuts*) and Claire Denis (*Trouble Everyday*). He also produced the last Eric Rohmer movies (*Romance of Astrée*, *Céladon*), Philippe de Broca's *Viper in the Fist*, and films by firsttime directors such as Marion Laine (*A Simple Heart*) and Léa Fehner (*Silent Voices*).

In 2010, besides his activities in Rezo Films, Philippe Liégeois created a new company, Bus Films, where he, among others, is developing Léa Fehner's next movie, and *Heavy Water*.



# Dv



## Il Sud è Niente

Fabio Mollo

Italy

### synopsis

Grazia lives in a small town on the Strait of Messina with her father Cristiano who sells dried fish. She was 12 when her older brother Pietro emigrated to Germany and never came back. One day Cristiano told her that Pietro was dead and that he never wanted to talk about it again.

Today, Grazia is 17 and her body has grown into a very masculine shape: wide shoulders, no breasts, short hair. She often gets treated like a boy, not only by her schoolmates but also by her own father who sees in her a replacement for Pietro, both in his fish shop and his life.

One night, after fighting with Cristiano, Grazia enters the sea and sees a human figure, in which she recognises the face of her brother. When she sees the boy running from the waves towards town, she begins to believe that Pietro never died and that he is hiding somewhere in the city, waiting to be found.

As Grazia decides to search for him, she breaks the rule of silence to which Cristiano has always obeyed and she finally discovers the truth, not only about her brother, but also about herself and her own identity.

Now that  
I've seen you,  
I want to know  
the truth

### script & intention

In August 2007 in Duisburg, Germany, 6 young men were killed in a mafia showdown while celebrating the 18th birthday of one of them. They were all from San Luca, a small town considered the cradle of the Calabrese Mafia, the 'Ndrangheta.

The day after the massacre no one expressed complaints, not even the parents of the victims. There are still parts of society where silence is the most violent weapon and everyone obeys to it. It's a life choice, a way to survive, and a religious belief. Therefore it affects not only the social life of people, but also their emotional and private lives.

*The South is Nothing* is a story of how mafia silence becomes social silence. It is a story about a South, which is more emotional than geographic. It is the story of a father and a daughter, and the silence on which their relationship and their conflicts are built.

Grazia, the daughter, is a girl who is still not conscious of being one: she has suffered in silence for the death of her brother and has transformed her body into his, in a desperate attempt to bring him back to life. She begins searching for her brother, and the truth behind him, but she will end up finding herself and her identity. Cristiano, the father, is a small loser hero: he's a hero because he bears the pain of the choices he made in order to protect his daughter; he's small because he's a victim of a system in which he's always played and never a player; and he's a loser because he's always conscious of his inescapable fate of losing, even if he is searching for redemption.

The search begins and ends in the sea, which is the movie equivalent of a magic womb, from whose depths the material that embodies the fantasies, fears, desires, memories, guilt, and hopes of the characters emerges. It's the heart of magical realism, which is the element that - joined with the realism - enhances the structure of the film.

This story has to be told with silence, and therefore the locations are very important, not only in terms of landscape, but also in social, linguistic and human terms. This landscape describes perfectly the feeling of an "infinite" reconstruction, the unfulfilled promise of a better tomorrow. It is my intention to give the film a realistic strong impression, avoiding the stereotypes and the complacency of the aesthetics of poverty. I think this is the greatest ambition of the film.

In the South children are taught by their parents to remain silent. The silence is bad though, even when dictated as an act of love. This story will tell the silence from which the South is generated. It will tell the silence when it becomes violent. It will tell of the South when the South becomes nothing.



**Fabio Mollo**  
writer & director

Fabio was born in Reggio Calabria (Italy) in 1980.

Fabio Mollo studied at the University of East London and graduated at the Italian Film School Centro Sperimentale di Cinematografia in Rome in 2006. Since then, he has been working regularly as assistant director in Italy. He participated in a Writing Workshop directed by Gabriel Garcia Marquez at the Escuela Internacional de Cine y TV in Cuba in 2005.

His end of studies work, *Giganti*, was awarded the Italian Best Short Award at Torino IFF in 2007, the Italian Journalists' Prize for Best Direction in 2008 (Nastro d'Argento), the International Press Prize at Clermont Ferrand in 2007, and was selected for the Berlinale 2007 Short Film Competition.

He was one of the two European directors selected for the 2010 Universal Filmmaster Program in Los Angeles.



## budget & financing

b24 Film is a company founded in 2009 by Vincenzo De Leo De Francesco, Jean Denis Le Dinahet and Sebastien Msika, with the aim of producing the first movies of young talented Italian directors, and naturally looking for European partners for co-productions.

*Il Sud è Niente* by Fabio Mollo is representative of our efforts to create Italian art-house films that can reach foreign markets, with budgets of 1M€ /1,5M€, and with special attention towards diversifying the sources of financing of the project.

# Il Sud è Niente

Fabio Mollo

Italy

As for now, 10% of the budget is secured from b24film's own investment and the Italian Tax Credit scheme. Another 40%, including the Italian Ministry of Culture film fund, an Italian national broadcaster and TFL, are pending decisions that will be known in December 2010 / February 2011. The French co-producer is expected to raise around 20% of the financing, and we are currently looking for a second partner from a third country to strengthen the project for a successive Eurimages presentation.

## distribution & sales

*Il Sud è Niente* is the first long feature by Fabio Mollo, whose end-of-studies short movie *Giganti* performed impressively at various international festivals such as the Torino Int. Film Festival (Best short, 2007), the 2007 Berlinale (Official Competition), Clermont Ferrand 2007 (Int. Press Awards) and was awarded the Nastro d'Argento in 2008. The script of *Il Sud è Niente* was selected for the workshop Les Ateliers d'Angers 2009 (Angers Premiers Plans festival) directed by Jeanne Moreau, and for the NCN – New Cinema Network at the 2010 Rome International Film Festival. The project's strong points are not only based on the unique insights into a closed local community and region in Southern Italy, but also on the director's approach to his actors.

We propose a strong cast and to create authenticity through local casting of non-professional actors. Fabio's personal insights into the subject will lend the impressive natural landscapes of the Messina strait a "big" and visually stunning background to a very intimate story about a father and his daughter as they try to survive, being caught – as they are - in the age old web of the omertà (i.e. the rule of silence in communities dominated by the mafia). As the small family is driven apart, after the death of Pietro, their son/brother, they each seek ways to come to grips with their grief and loss. By seeking a style that combines the visual and symbolically strong elements of magic realism, e.g. to portray the daughter's inner journey and change, with a realistic feel, the film aims to become a bearer of truth, to work within the code of silence, while breaking it visually, so to speak. We believe that this film has a strong story to tell, a unique access to a small and rather unknown part of Italy and an emotional theme that can potentially resonate with an international audience. The international sales agency Films Distribution have shown interest in the project, and we are looking for Italian, French and German distributors. We expect to plan our strategy in collaboration with them.

## production notes

### original title

Il Sud è Niente

### production company

Vincenzo De Leo De Francesco  
Jean Denis Le Dinahet  
Sébastien Msika  
b24 Film  
Via Piave,66 – 00187 Roma (Italy)  
T +39 06 83603723  
M +39 329 3364623  
ledinahet.b24film@gmail.com

### co-producers

Madakai (France)  
looking for a second co-producer (particularly from Germany)

### total production budget

€ 1.200.000

### current financial need

Italy secured 10%  
Italy pending 40% - December 2010 / February 2011  
France pending 20% - February 2011  
Italy pending 10% - April 2011  
Third country to be found 20%

### production status

main cast wrap up & financing

### expected shooting period

summer/autumn 2011



**Jean-Denis Le Dinahet**  
producer

Born in Villeurbanne (France), in 1981, Jean Denis Le Dinahet graduated at Sciences-po Paris and successively in Film Production at the Centro Sperimentale di Cinematografia in Rome in 2006. During his studies, he worked as an intern at Cofiloisirs, Arte France Cinema and as an assistant to the Attaché audiovisuel of the French Embassy in Rome.

In 2007 Jean-Denis Le Dinahet was selected by the Berlinale Talent Campus as producer & scriptwriter. He was consultant to the Istituto di Economia dei Media Fondazione Rosselli from 2007 to 2008, in the same period he worked as General Secretary for Seven Dreams Productions.

In 2009, he opened a production company in Rome, b24 Film, together with Vincenzo De Leo De Francesco and Sebastien Msika, dedicated to the production of the first features of young talented Italian directors. He is also active as a co-producer in France, with the Paris-based company Madakai.



DV

# Wolf

Bogdan Mustata  
Romania

## synopsis

Wolf (16) is a silent boy who lives with his mother and his slightly younger brother. His world is his school and the apartment building he lives in. He tries to hide his emotions but sometimes he finds himself overwhelmed by the smell of a girl's hair or, one day, by glimpsing the underwear of the girl living upstairs. But Wolf hides away the moment her older boyfriend comes out.

Wolf's brother accidentally kills an old woman. Wolf is shocked but drags the body into the basement to protect his brother. The dead lady haunts the hall and Wolf's mind, trying to get back to her helpless husband. But Wolf is used to hearing strange noises, to feeling a weird presence around. Wolf starts helping the old man. The old man is suffering from the loss of his wife and Wolf knows it very well because he doesn't have a father. The old man dies consumed with longing for his beloved wife. Wolf doesn't have anywhere else to turn for a fatherly support and his mother miraculously gives birth to his mature father. But the father doesn't seem to understand Wolf's striving. The only comfort Wolf finds is in his classmate, Ioana, but he can't get involved in a real relationship with her because he can't escape the obsession of the weird presence that now identifies with his father. In order to be with Ioana, Wolf has to get rid of the father and so he kills him. Now with a free mind, Wolf is ready to fall in love and wants to show it to Ioana.

Wolf's dearest wish  
is realized when his  
absent father is  
quite literally reborn  
and joins the family  
once again

## script & intention

The Old Testament says that Moses made his people stay in the desert for 40 years so that all of those who had lived as slaves in Egypt and who didn't have a strong faith (a whole generation) died before they arrived in Israel. They were considered an obstacle for setting up a new, strong society.

As in the case of the Israeli exodus, those born immediately after the change of the regime in Romania in December 1989 are a generation with a different social experience and life view than their parents, those parents are becoming an obstacle for their children.

Then, some years ago, many people from this post-December generation started leaving, entire villages deserted as they went abroad to find work. Their children grew up without their parents - a new type of orphans, missing them and suffering from their absence, but also learning to live without them. For these children, their parents' generation became an obstacle, too.

I want to talk about this obstacle especially because it opposes the more traditional concept of family.

I'm interested in what effects these obstacles have on an individual level. That's why I chose to closely follow the main character, Wolf, a 16-year-old boy, throughout the entire film. I decided to use few locations: the block of flats where Wolf lives, his school and the way from his home to school. But I want the audience to have a cold, critical look at the story and I want them to keep an observational distance from the character. I will try to obtain this distance through casting, cinematography but also through the way the symbolic story is structured in 3 independent dramaturgical parts.

Wolf realizes that his father has been an obstacle for him and he has to move on. To generalize, this film is about those obstacles that are dear to us. They are so close to us that we don't even recognize them as such. Sometimes we live behind such an obstacle all our life and we don't have the power to overcome it. After my mother died I realized that my life changed. Not all at once, but irremediably so. Although there was no straight causality, something changed in me when she died. Many times I think that this was her last gift for me, to set me free.



## Bogdan Mustata

writer & director

Born in 1975, Bogdan graduated from the Romanian Film School in 2001. *Daniela*, a short film directed during his years of study, received awards in the Munich and Karlovy Vary Festivals of Film Schools in 2001.

From 2002 up to 2007, Bogdan lived in Vietnam and then Dubai where he worked as a scriptwriter and director for several projects: a TV series, a feature film project, several TVCs and TV programs.

Back in Romania, his long feature film script *A heart shaped balloon*, co-written by director Catalin Mitulescu (currently in production), received awards both in Sarajevo CineLink 2006 and Thessaloniki Balkan Fund 2006 and participated in l'Atelier Cannes 2007.

Bogdan directed the short film *A good day for a swim*, which won the Golden Bear for the best short film in the 2008 Berlinale. The film participated in dozens of important festivals and won a couple of awards in Palm Springs 2008.

Currently, Bogdan is preparing his directorial feature film debut with the project *Wolf*.

## budget & financing

Strada Film is a company based in Bucharest, producing art-house films with a higher commercial potential. We've produced award winning feature films, released in many territories worldwide with very good Romanian box office success. The budgets for the previous feature films were between € 900.000 and € 1.500.000.

We've estimated a budget of €1.010.000 for *Wolf* for 42 shooting days and 35 mm support.

By now, *Wolf* has won the first place in the Romanian 2010 CNC contest in the first feature section, but the financing is quite low, € 230.000.

## Wolf

Bogdan Mustata  
Romania

Our strategy was to have a co-producer from Western Europe join us and we are now pleased to work with Gian-Piero Ringel from Neue Road Movies, Germany. We look forward to attract German funding into the project.

In Romania, we will pre-sell the film to the Romanian Television and we are also trying to raise funds from the advertising detax from Romanian Media buyers.

TorinoFilmLab is an important opportunity for *Wolf* in order to build up the financial plan. We're also considering Eurimages and we look forward to applying in January 2011. We are the proud winners of the € 30.000 Eurimages Development Prize in Sarajevo. It is the first time Eurimages finances this development prize.

## distribution & sales

Romanian films have been quite successful artistically, considering that some of the recent productions have been awarded, among others, the Palme d'Or 2006 and Silver Bear 2010 (*If I Want To Whistle, I Whistle*, produced by Strada Film). Therefore we target the "art-house" audience with an interest in European cinema and in new forms of story telling. We also have the audience between 18 and 25 in mind, people that still remember their youth and their problems of struggling with growing up, their relationship to their parents, their surroundings and falling in love for the first time.

In Romania, the film will be distributed in theatres and on DVD by a Romanian independent

distribution company, Metropolis Film. Our experience with the company has been a good one, and we can here refer to earlier Strada Film productions.

For international sales, with the experience of our previous projects, we are aiming to sign a deal with a suitable sales agent at an early stage, in order to give them and us a better chance to possibly model the film structure and parts of the marketing campaign so that it can be positioned better in the market.

## production notes

**original title**  
Lupu

**production company**  
Strada Film  
41 Dr. Staicovici, S5  
Bucharest 050556  
Romania  
marcian.lazar@stradafilm.ro  
www.stradafilm.ro

**co-producers**  
Neue Road Movies  
Gian-Piero Ringel (Germany)

**total production budget**  
€ 1.010.000

**current financial need**  
€ 710.000

**production status**  
financing

**planned shooting**  
June 2011



### Marcian Lazar producer

Marcian Lazar is a producer based in Bucharest, Romania. He has a business and project management background. Before entering the film industry, Marcian worked for multi-national industrial companies as project manager.

Starting 2006, he joined the Strada Film independent feature film company as a business consultant and shortly after became managing director and producer. Since 2009 Marcian is focusing only on film production as a producer. He is following the EAVE workshop in 2010. In 2009, he concluded the production of *The Music In The Blood*, a short film by Alexandru Mavrodineanu, co-produced with 2 French partners: Premium Films and Les Films Promenades. The film was selected at the 2010 Clermont-Ferrand Festival. He is also associate producer for the feature film *When I Want to Whistle, I Whistle* a film by Florin Serban, writer: Catalin Mitulescu and Florin Serban; the film won The Jury Grand Prix and Alfred Bauer Prize in the 2010 Berlinale. Marcian Lazar is currently developing two feature films: *Wolf* – director and writer Bogdan Mustata, and *The Real Dracula Tour* – writer Andreea Valean, director Adrian Sitaru.





# Dv



## We Are Dead

Tobias Nölle

Switzerland

### synopsis

For ALOYS, living is what the others do. The ones he observes with his video camera. As a private detective he sees everything while nobody knows he even exists. He doesn't talk except in his bedroom, when he reedit the videos of his observations and records his sparse audio commentary to it.

After his mother's death he gets drunk and passes out in the bus. As he wakes up his tapes are gone but a message is recorded in his camera: a shot of himself, passed out, in the off the voice of a girl speaks his eulogy as if it was his funeral. To make the humiliation complete, he finds her number written on his belly. He calls her to retrieve his tapes and save his detective's pride. But instead, VERA, the girl at the other end, involves him in an activity she calls "phone-walking". Through the anonymity of the phone, Aloys and Vera soon dive into their imaginations. They exchange an intimacy they would be scared of in reality.

As Aloys awakens to life and wants to meet her, Vera doesn't answer his calls anymore. With no evidence but her recorded voice he starts the search. He discovers her unsettling past, but when he finds her, it's almost too late. Vera lies on the railroad tracks trying to take her own life. As she wakes up, Aloys shows her a video: Vera lying outside the tunnel,

To save her life  
he must find the  
entrance to his own

like dead, to which he speaks her eulogy. Together they descend on a dark path where they pretend to be dead. Cut off from the outside they build a nest between life and death. Soon, their happiness is in danger. The police searches for Vera as she's reported missing. But the real threat to their hermetic world is Vera herself. The happier he makes her the more dead-end it becomes: If they don't die for real he will lose her to life.

### script & intention

*We Are Dead* tells the story of two outcasts falling in love in the shadow of life where they gain the courage and hope that will ultimately help them to enter life. Death is in the title, death is almost everywhere in the story but I treat it without any baggage of moral correctness and approach it through the eyes of my characters. For them being dead means leaving behind a world that didn't include them - they set off to create their own instead. What they create is quite the opposite of the dark connotations usually made with the word "death".

Telling this journey, (until their separation and the hopeful ending) from a subjective point of view gives me the opportunity to maintain a playful, imaginative and always-comic tone while underneath it's dealing with the existential fear of being alone and overseen by life. We might smile when Aloys and Vera lie down in their empty wardrobe that functions as a casket, but inside we feel the tragedy of their escape, the doomed utopia of their hermetic love.

This gap between what they do and what we hope them to be is the dramatic energy that will pull the viewer into my characters' world. To create and portray this world is my obsession as a filmmaker. For me it's still the magic of cinema to open doors to places we wouldn't enter outside the screen. At first, the mind of Aloys seems to be quite a strange territory, a bit grotesque even, but gradually we feel that it's closer to us than we want to admit. I first want to kidnap the audience into a far off place, where indeed people in love hover an inch or two above ground, a place where my protagonists become like children discovering their world, but then I send the audience back to confront their own fears and desires. I believe that cinema must be emotionally involving to make the audience receptive to the questions it poses.

If I had to describe the feel and look of this film with three words they would be: noir but magic. I will shoot in fall when the sun casts a golden light and the forests appear in warm reds and browns. The atmosphere is dreamlike and creates the feeling that in this world everything is possible. The darkness is always penetrated by light, broken by a splash of vivid color, even if it's just the red, rustling plastic bag that Aloys carries around with his lunch inside. In the same scheme of opposition his videos intercut the cinemascope image. They are like a visualized inner monologue – opening a window to his mind; commenting the film-reality or putting it in a completely different light. It's not verbally spelled out but suggested to us through his images - he has many of them.



**Tobias Nölle**  
writer & director

Tobias Nölle was raised in Switzerland where he went to Art School before moving to New York to study Film.

He now works mostly from Zürich. He directs and edits commercials and narrative films.

His last short film *René* premiered in Locarno where it won the Golden Leopard. It went on to win awards in Tampere, Odense, Kiev, Leeds and many other festivals. Tobias is currently writing his first feature film, which he will direct as well.



## budget & financing

In 8 years Hugofilm has become one of Switzerland's most important production companies. Our aim is to produce films that are artistically and socially relevant as well as films that entertain. Switzerland is a small country with an even smaller film industry. In order to push our films to another level, we often try to find new structures and combinations to produce our films. Such as coupling a young producer with a long established director (*Vitus* by Fredi M. Murer), art meeting cinema (*Pepperminta* by Pipilotti Rist) or renowned documentary director goes fiction (*Sommervögel* by Paul Riniker). We have applied the same approach to the production structure of *We Are Dead*: Jean des Forêts (Petit Film, Paris) will not

# We Are Dead

Tobias Nölle

Switzerland

be a traditional co-producer, but will be the creative producer, pushing Tobias' talent. In collaboration with us this should create an ideal framework to produce a very strong film. The budget is quite high for a Swiss first feature film. Since the project will very much live from the strength of the images as well as from the performance of the actors, we absolutely want to give Tobias as much time as needed to direct the film: the precise realization will be crucial. With regard to the financing, the development of the script is already secured, as both the national (Federal Office of Culture) and the regional (Zurich Film Foundation) sides have supported the project, which is a very good sign for production financing. We still need the third "usual suspect" though: Swiss Television. Since we won't be granted the maximum support for a first time film, we will team up with a foreign co-producer who can support the film in exchange for transferring post-production to their country. This, because we don't want to give Tobias the burden of compromising in order to fulfil co-production obligations. Currently, we are in talks with a producer giving us access to grants from Swedish Film i Väst.

## distribution & sales

Our main target audience will be a well-educated, urban and connected audience, still curious to discover new horizons in the movie theatres.

In order to make the film visible to this audience, we will try everything to secure that the film has a strong festival career, like *René* also had. In order to do so, we will need a very good Sales Agent.

Our first choice will be Michael Weber with his Match Factory with whom we have already worked on three films so far. In order to plan ahead, we aim to attach them as soon as we have the script ready.

Tobias' previous work is another strong element in our package as it illustrates his distinctive style and visual language. Swiss distribution will be done by our "house-distributor" Frenetic Films.

## production notes

### original title

Wir Sind Tot

### production company

Hugofilm  
Zypressenstrasse 76  
CH 8004 Zürich  
Switzerland

### co-producers

tba

### total production budget

€ 1.679.167

### current financial need

€ 1.483.333

### production status

advanced writing stage,  
early financing stage

### expected standard print

Spring 2012



## Christof Neracher producer

Born in 1970, Christof Neracher is Managing Director, Producer and Co-Owner of Hugofilm. He was "Producer on the Move" during the 2006 Cannes Festival. He is a board member of Swiss Films and executive member of ACE.

Hugofilm was founded in 1999 by a group of filmmakers, musicians and artists as an atelier for creative interaction and brainstorming. It is now one of Switzerland's leading production companies.

Its most successful production so far is *Vitus* by Fredi M. Murer. Premiering at the Berlinale '06, it was shortlisted for the Academy Awards '07 and was sold to over 40 territories. In 2009, two new titles had their multi-national releases: *Pepperminta* by Pipilotti Rist (premiering in Venice) and *Tannöd* by Bettina Oberli.

Hugofilm's current line up is made of two trilateral co-productions (*Töte Mich* by Emily Atef and *Ruhm* by Isabel Kleefeld) and two TV Fiction Films.

Dv



## In What City Does It Live?

Liew Seng Tat

Malaysia

### synopsis

Pak Awang's only child is getting married and he wishes to give her a house as a wedding gift. Unable to afford a brand new house, he comes up with a brilliant idea to relocate and restore an abandoned house near the village. Despite rumours of the house being haunted, he manages to convince his fellow villagers to help him move the house, by carrying it physically back to the village.

Solomon is a Nigerian immigrant working illegally as a street peddler, trying very hard to adjust to life in the city of Kuala Lumpur. Refusing to participate in con-businesses and black money laundering like some of his countrymen, he opts to run a small business of his own. Down on his luck, Solomon runs into trouble with the police and has to run away. He jumps onto the back of a moving truck and ends up in the village. While wandering around, he finds the house that was being moved and decides to hide in it.

The same evening, a villager is passing by the house when he notices a black shadow (Solomon) inside. He freaks out and returns to the village to tell everyone. Nobody actually sees Solomon in person and this creates rumours that the relocation of the house has disturbed some spirits. This causes disruption in the village and the relocation comes to a halt.

Home is not where  
you live; it is who  
you live with.

Pak Awang tries to reason with the villagers not to be superstitious, but his efforts fall on deaf ears. While Pak Awang becomes more and more a stranger to his own people for not having the same beliefs, Solomon is happy with his new found 'home' and becomes a permanent tenant of the house. The question is, for how long?

### script & intention

My great grandfather came from the southern part of China back in the early twentieth century. He left his family in the village and came with nothing but a pair of bare hands and a strong will to work, hoping that one day he'd seek enough fortune to go back to China, to live a better life. Somehow, things didn't go as planned. He fell in love with the country, decided to settle down and called it home.

He was an immigrant, and I'm a Malaysian.

My country is full of immigrants. They come from Indonesia, Myanmar, Cambodia, Philippines, China, India, Bangladesh, Nepal, and recently, Africa. They are ill-treated by my countrymen. Yes, I am from a racist country. And we do it openly here. Once I was travelling in a bus, an African took the seat next to a man and the man stood up immediately and chose another seat, away from him.

I knew an African by the name of Solomon. He peddled watches and handbags in the streets of Kuala Lumpur. Once, he was trying to sell his goods to a woman. Upon seeing him approaching, she grabbed her cell-phone and purse on the table, fearing that he would rob her. Even the authorities were harassing him. They didn't just extort money from him, they sometimes confiscated his goods, brought it home to their wives and children. He told me, Malaysia is not a country for people like him. He wants to move to Europe. I don't see him around anymore. I wonder where he is now.

It's ironic how we discriminate immigrants while in fact almost all Malaysians were once immigrants, who at some point in history, came to this country. It's even more ironic that we harbour racist feelings against the Africans, particularly while our ancestors were believed to migrate from Africa some 50,000 years ago.

Just what did civilization teach us?

*In What City Does It Live?* is a story particularly about an African who appears in a Malay village by accident and upsets the whole village. It is a story about aliens, about those who don't fit into the society that they belong, or don't belong to.



Liew Seng Tat  
writer & director

Liew Seng Tat emerged as a young filmmaker with a unique comedic voice soon after he graduated from the Multimedia University, where he majored in 3D Animation.

His 2007 debut feature *Flower In My Pocket* film swept multiple awards and prizes in numerous international film festivals including Busan, Rotterdam, Fribourg and Pesaro. Armed with a child-like sensibility that reveals deeper truths than his simple stories let on, Seng Tat is regarded as one of the most promising filmmaking talents in Malaysia.

In 2008, he was selected to participate at the Cannes Film Festival CineFondation. He produced Tan Chui Mui's film *Year Without A Summer* and is currently developing his second feature film *In What City Does It Live?*

## budget & financing

Everything Films, founded in 2010 by Liew Seng Tat and Sharon Gan is an independent production company based in Malaysia. We aspire to produce films that are not only inspiring but also create a unique voice for Malaysian cinema.

*In What City Does It Live?* is at script development stage and the film financing plan is already underway. The film's total budget forecast is at € 615.500. For development we have been granted € 10.000 from the Hubert Bals Funds, € 15.000 from the Prince Clause Fund and USD \$ 2.500 from the Sundance Feature Film Program. In Malaysia, there is a very poor support system for film funding.

# In What City Does It Live?

Liew Seng Tat

Malaysia

Independent filmmakers receive little to no financial support from the government. We are approaching local private investors for investments and aim to raise and approximate a total of € 30.000.

We are very delighted to have Denis Vaslin of Volya Films attached to the project. We strongly believe that his strength and experience in international co-production will be a great asset to the film. Volya Films is a Rotterdam based company producing author fiction films and creative documentaries, mainly as international co-productions. Volya Films contribution will help to secure Dutch financing.

The TorinoFilmLab is a particularly important financing opportunity. We will continue to seek funding from around the world such as the World Cinema Fund, Fonds Sud, Visions Sud Est and NHK Japan. We aim to start production in the last quarter of 2011.

## distribution & sales

*In What City Does It Live?* deals with the cohesive spirit of a village community with irony, superstitions, racism and humour as its ingredients. The core themes, which are alienation, belonging, and acceptance, are very universal and relatable. It is an auteur film with a strong subject matter and commercial potential.

Seng Tat's first feature was well received at many international film festivals in both Asia and Europe. There is a resurgent interest in Malaysian cinema and content, which adds value to its international potential. Once the script is fully developed, our goal is to start approaching potential distributors and sales agents who have genuine interest in the

project and devise a strategy for the film. The co-production will also assist in securing distribution, especially in European territories.

We hope to premiere in an important international festival, which would give the film much needed exposure and strengthen its distribution value. This will also assist in generating media and general public interest in Malaysia. Although filmmaking in Malaysia generally focuses on mainstream ideas with emphasis on high entertainment value, we believe that with the right release strategy this film will garner good interest in the domestic market.

## production notes

### original title

In What City Does It Live?

### production company

Everything Films  
90, Jalan SS 17/3B,  
47500 Subang Jaya,  
Selangor, Malaysia.  
T +6 016 659907  
T +6 013 3996028  
liew.sengtat@gmail.com  
skfgan@gmail.com

### co-producers

Volya Films (Rotterdam)

### total production budget

€ 615.500

### current financial need

€ 584.700

### production status

script development

## Sharon Kim Fong Gan producer

Sharon graduated with a Film & Animation degree from Multimedia University in 2001. Her film career started off in distribution where she was the Marketing Executive at Buena Vista Columbia Tristar Films (M) Sdn. Bhd. She was an integral member of the team responsible for gaining the largest film market share of the Malaysian market in 2003. Having already been exposed to the commercial side of film, she pursued a master degree in European cultural policy & management in the UK and focused her research on film policies, funding and independent cinemas. She has held several internships and voluntary positions with film organisations and festivals including Screen WM, Independent Cinema Office, Sheffield Documentary Film Festival and Film Education. *In What City Does It Live?* is her first feature film as a producer.

## Denis Vaslin co-producer

Denis Vaslin's first production was *Putin's Mama* in 2003. Denis completed the Binger Filmlab in 2004 and is a graduate of the EAVE training program 2006 and EURODOC 2007. He is also a member of the Jan Vrijman commission. Denis started Volya Films to produce auteur fiction films, creative documentaries and experimental movies. The company develops projects with young directors, but also works with more experienced filmmakers, like Vuk Janic and Marjoleine Boonstra. Most of the films are co-productions, like *The Light Thief*, *Wind Journeys* and *Prisoners of the Ground*.



## Yen San Michelle Lo producer

Michelle has been involved in film productions in Hong Kong, Singapore, China, Indonesia and Malaysia for the past 10 years. Part of her solid experience was also spent with Sony Pictures Releasing Int. where she handles publicity for all Sony Pictures/Columbia Tristar slates in Malaysia.

She handled *I Don't Want to Sleep Alone* as Unit Prod. Manager in 2006 and *Lust. Caution* as Prod. Manager for its Malaysian shoot the same year. She was the key Prod. Coordinator in China for *The Mummy: Tomb Of The Dragon Emperor* (2008), and assisted in production coordination for *The Karate Kid* (2010).

Michelle believes in the dynamic and unique talent of fellow Malaysian new wave filmmakers. She worked on *At The End of Daybreak* (2009), *Flower In The Pocket* (2008) and *Rain Dogs* (2006). She claimed the Talent Highlight Pitch Award at the 2007 Berlinale Talent Project Market with *My Daughter* (2009), which also won the Jury award at 2009 Marrakech Int. Film Festival and Int. Critics Award at 2010 Deauville Asian Film Festival.

Dv

# Feed Me With Your Words

Martin Turk

Slovenia

## synopsis

Robert travels from the Slovenian countryside to Torino in order to work on his research on Jesus' handwriting. He mysteriously disappears after starting to believe that a certain homeless person is Jesus who has returned to Earth before judgment day.

Despite the unresolved conflicts from the past, Robert's brother Matej and his father Janez set out to search for him. Matej believes that Janez is to blame for the insanity of his mother and now also Robert's. After many years of broken communication between the two, they are now forced to face each other.

In the meantime, Matej's mentally ill mother Irina is entrusted into the care of his wife Ana and their daughter Veronika. While Veronika immediately bonds with her grandmother, the unknown place and Irina's illness make Ana increasingly paranoid. The whole situation drives her to a nervous breakdown and even the frequent phone calls to Matej don't help to calm her down.

Finally, Matej and Janez find Robert. They bring him home and after many years the family is offered a chance to reconnect. The film consists of three complete stories, which are happening individually and simultaneously. Together they represent the portrait of a family and its complex relationships.

You can talk  
to your family,  
but you still need  
someone who listens.

## script & intention

Years ago I had a dream that left a profound impression on me.

I was dreaming about a man kneeling before a homeless person. The kneeling man was convinced that the homeless person in front of him was Jesus Christ. He begged the tramp/Jesus to reveal his true identity. This scene captured my imagination and I've been carrying it with me ever since.

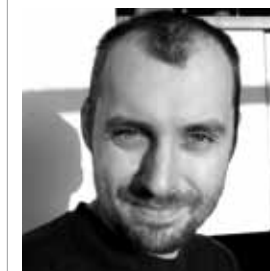
I began wondering what kind of person could find himself in this situation, what his personal story could be and by what kind of family he could have been raised. I slowly began to develop the outlines of a story.

My personal motivation for *Feed Me With Your Words* is to explore the relationships within the family, particularly those between parents and children. I also believe the story goes beyond these questions as it is in the first place a story about people who have lost touch with important things in life - about people who are afraid to re-establish the bonds between them and are at the same time desperately missing them. I want to portray a family that has to face and redefine the blame as well as the forgiveness for the situation that they find themselves in. "My" family has been dysfunctional for a long time. In a certain moment, Robert, the youngest family member, unexpectedly and unintentionally forces them to look into the past and confront the reasons of why the present has become as it is. Is it worth saving it?

The film is set in two main locations: the Slovenian countryside and the city of Turin in Italy. These two settings are in complete contrast to one another, but "my" family is equally emotionally lost in both of them. The sense of disorientation and futility inevitably forces the protagonists to face their insecurities and fears as well as confront other family members. I chose Italy because it represents a world I grew up in and I am most familiar with. Of all the Italian cities, Turin is the most mysterious and tightly connected with the Christian religion. The Slovenian countryside is much opposite. It is simple and grounded.

Each story will be filmed with a different attitude towards space and time. From a visual viewpoint, I want to create different atmospheres in each of the stories that reflect the particular state of mind of the family member we're following.

I would like my cinema audience to experience each member separately and to form their own opinions about "my" family, but also of their own.



Martin Turk  
writer & director

Martin was born in 1978 in Trieste, Italy. In 1998 he moved to Slovenia to study film directing at the Ljubljana Film Academy (AGRFT). His graduation short film *The Excursion* (2002) won awards at international festivals in Montpellier (Grand Prix, Audience Award and Young Audience Award), Bologna (Special Jury Prize) and Wiesbaden (Best student film). His short film *A Slice Of Life* (2006) was presented at several international film festivals (Edinburgh, Angers, Huesca, Valencia, Bristol, Montpellier...) and won the prize for best Slovenian short film. In 2008 his film *Every Day Is Not The Same* marked Slovenian cinema history by being the first Slovenian short film screened at the Director's Fortnight in Cannes. It was also screened on more than 30 international film festivals and awarded in Zagreb and Teheran. In 2009 his short film *Stealing The Corn* was presented in Palm Springs, Sydney Flickerfest and Bratislava. The same year the FIPRESCI Jury of Slovenian national film festival awarded his medium length fiction film *Room No. 408* with a Best Film Award. He was developing his debut feature film script *Feed Me With Your Words* at the Cannes Film Festival's Residence Programme in 2009.



## budget & financing

The story of *Feed Me With Your Words* is taking place in two neighboring European countries, Slovenia and Italy. In each of them half of the shooting will take place. We are looking for a third partner that could bring certain creative and/or technical crew members to the project and cover part of the (post-)production costs such as lab and music production. The financing of the film is aiming at a genuine artistic European co-production joining talents, shooting locations and technical collaboration.

The estimated production budget is € 1.575.660.

The Slovenian Film Fund supported the development of the project with € 50.000.

# Feed Me With Your Words

Martin Turk

Slovenia

Currently we are negotiating their production support. The financial support of the Slovenian Film Fund entitles us to automatic support of production and post-production technical facilities of the Film Studio Viba Film. Out of these two Slovenian sources we hope to cover up to 50% of the budget.

We are happy that the Torino based production company Rossofuoco and Mr. Davide Ferrario expressed interest to collaborate on our film. We are convinced that their vast experience will help us to structure the co-production so that it will be artistically, financially and technically beneficent for our film. The Italian financial participation is estimated at 15% of the budget, which shall be raised through regional funds and tax credit schemes.

We are looking for a third partner that could raise 10% of the budget through their national or regional funding bodies. The remaining 25% of the budget should be covered through TFL, presales and Eurimages.

## distribution & sales

By genre, *Feed Me With Your Words* is a family drama told within a unique three-story structure. The film explores family relationships, it tells about guilt and forgiveness, freedom and suppression. One of the questions it puts on the table is also a definition of insanity – is the insane the one who escapes reality in order to compensate the emotional starvation by his/her dear ones, or is the insane the one who is emotionally starving him/her? We believe that many in our potential audience wrestle with all these questions. Martin's short films and the medium length production (which was made for television) were all very well received by professionals as well as a broad audience.

Therefore, the script and Martin's previous work make us believe that we'll deliver a seductive, emotional and tense European art-house movie, primarily targeted at an audience between 30 – 45 years old. Cinema and video distribution in the territories of ex-Yugoslavia are already secured by a local distribution company (Cinemanía Group). Hopefully we will secure distribution in our co-production countries as well (Italy and Germany). For ex-Yugoslavia we have confirmed the main cast, who are all much appreciated in this territory. We hope to attach a significant Italian actor for the role of the bum that could support us in marketing the film to an Italian audience.

The selection of the project for workshops and markets like the Cannes Residence Program, Cinemart, TorinoFilmLab and Ateliers d' Angers makes us believe that the project has genuine international potential. The release of the film at one of the A-festivals would further enable us to enter the international market. Hopefully the sales company that we are keen to attach before the start of production will assist us in achieving the distribution and sales objectives we've set for our film.

## production notes

### original title

Nahrani Me Z Besedami

### production company

BELA FILM d.o.o.  
Beljaška 32  
1000 Ljubljana  
Slovenia  
ida@belafilm.si  
www.belafilm.si

### co-producers

Rossofuoco, Italy

### total production budget

€ 1.575.660

### current financial need

approx. € 787.830 (50%)  
(Slovenia – pending approx. 50%)

### production status

financing

### expected period of shooting

May-July, 2011



Ida Weiss  
producer

Bela Film was established in 1998 by Ida and Maja Weiss. Managing director of the company is Ida Weiss (1974). She has been working in film production since 1994. Her producers' credits include all Bela Film titles. Occasionally she also acts as line producer for other production companies. In 2005 she was selected as the first Slovenian representative at the EFP Producers on the Move.

Bela Film's filmography includes 15 titles among which are feature films by Maja Weiss *Guardian Of The Frontier* (2002, Manfred Salzgeber award at 2002 Berlinale - Panorama, official nomination for the EFA' Discovery award 2002), *Installation Of Love* (2007, Jury Prize at Trieste IFF), *Road Of Fraternity And Unity* (1998, official nomination for best video documentary at IDFA Amsterdam) and *Dar Fur – War For Water* by M. Weiss and Tomo Kriznar (2008, Amnesty Award at Durban IFF, Best Documentary at Zaragoza IFEF) and short films *Every Day Is Not The Same* and *Stealing The Corn* by Martin Turk, *Child In Time* by M. Weiss (2005, Berlinale Competition) and *Glazier Blues* by Harry Rag (2001, Clermont-Ferrand, Sheffield, Uppsala - honorary mention, Badalona - the Venus Award for Best Documentary).



# Px

book of projects 2010

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**The Pixel Lab**  
Selection



Px

## Outpost: Black Sun

Writer/Director: **Steve Barker**

Co-writer: **Rae Brunton**

Producers: **Arabella Page Croft, Kieran Parker**

United Kingdom

### synopsis

In 1945, with WW2 seemingly lost, a German scientist, Horst Klausener, proposed a terrifying last option that could turn the tide of battle and give Hitler complete world domination. He would use frightening new technology to create an unstoppable and immortal Nazi army.

However, before he could complete his mission, Klausener disappeared and his secrets vanished with him. Until now . . .

Two weeks ago, an inquisitive engineer and a team of mercenaries went in search of Klausener's secrets at a remote location on the Croatian/Hungarian border. None of them returned. Now a NATO task force has been hurriedly deployed to the same location, where a sinister, unknown and seemingly indestructible enemy is mercilessly killing everything in its path; intent on a ruthless quest for power as it advances on all fronts.

Only Lena Jonas, an investigator on the trail of the notorious war-criminal Klausener, and Wallace, a man who's been chasing Nazi secrets for years, accept the reality of what they are facing; a legion of undead Nazi Stormtroopers. Together, they venture deep behind enemy lines to find the source of this evil army and prevent the seemingly inevitable rise of the 4th Reich...

### stage & structure

In returning to the *Outpost* saga we aim to explore, expand and improve on ideas that have previously been touched on in the first film, but not fully realised, and to create a high-quality, successful film franchise from Scotland.

We hope to pose new questions and explore genre in the most interesting ways, to move away from *Outpost* as much as possible without alienating its audience; to treat it as a long pre-credit sequence to *Black Sun's* more expansive and in depth story. It will be its own film and seen as companion piece for those who saw and liked *Outpost*, but more importantly it must be fully appreciated by those who haven't even heard of the first film.

The first film has an entirely male cast of soldiers, so this time it was decided that the lead would be a woman and a civilian. The first film was a straight horror movie in a contained setting, mixing elements of classic haunted house stories such as Wise's *The Haunting*, with the rules of a siege movie like Hawks' *Rio Bravo*. This story will move away from that to use a more expansive 'road movie' structure that would echo Coppola's *Apocalypse Now* and its inspiration Conrad's *Heart of Darkness* whilst the straight horror approach would shift into a mixture of suspense, action and adventure similar to that employed by Cameron's *Aliens*.

We felt it was also important this time to engage with the fact that the villains are Nazis. The structure of the first film made these characters a mystery for over half of its running time and offered little scope to explore the idea of them returning to the modern world. Good genre films hold a mirror to the world, and whilst we were writing the script, the far-right were making large political gains in France and the Netherlands, the world economic crisis was deepening, and the BNP were making their first appearance on BBC Question Time. This film doesn't pretend to tackle a modern rise of the right-wing head-on, it is however structured to thematically comment on it.

At the outset of our story Lena, our heroine, is somebody who is doing the right things for the wrong reasons. She's hunting Nazi War Criminals out of a sense of revenge and in the misguided hope that she can end things once and for all. She soon realises that this is impossible and that her journey was never really about the men but about confronting the brutal philosophy they represent.



**Steve Barker**  
writer & director

After writing and directing award-winning short films, television dramas and pop promos Steve Barker moved to Scotland in 2005 to continue his collaboration with Kieran Parker and Arabella Page-Croft.

*Outpost* was his first feature as director, which was acquired by Sony Pictures (SPWAG) in a multi-territory deal and went on to sell out worldwide as well as being nominated for Best Film at the Scottish BAFTAs 2008.

Steve is set to direct the sequel *Outpost: Black Sun*, which he is co-writing with Rae Brunton, who wrote the first film.

*Outpost: Black Sun, delivers more action, fights and frights, as the Undead Nazi legion breaks out in its ruthless quest for global power.*



## financing & development

Black Camel Pictures are an exciting and rapidly emerging Scottish based Film and TV production company run by producers Arabella Page-Croft and Kieran Parker. Their third feature film, the action horror *Outpost: Black Sun* (shoots Autumn 2010) is currently in pre-production.

The \$3 million production is the sequel to their successful combat horror *Outpost* (2008), which starred Ray Stevenson (*Rome, Punisher War Zone*). *Outpost* was sold by LA based Contentfilm International and acquired by Sony in a multi-territory deal, selling out worldwide.

Financing for the production of *Outpost: Black Sun* is secured and we expect to be wrapped by

## audience & distribution

*Outpost: Black Sun* is the sequel to 2008's action-horror *Outpost*, which sold to Sony Pictures Worldwide in a multi-territory deal.

Black Camel is already collaborating with Black Sun's international distributor and co-financier Contentfilm, and now Contentdigital - a new company under Contentfilm International's umbrella - to focus and monetise digital rights and products.

As a sequel, *Outpost: Black Sun* is aimed at the same 18-24 year old male market as its predecessor. *Outpost* already has a strong fan base, and through traditional and social media marketing this audience can be widened and strengthened. Contentfilm

## production notes

### original title

Outpost: Black Sun

### production company

Black Camel Pictures  
55 Partickhill Road  
Glasgow, G11 5AB - UK  
T +44 141 3392059

### partners

ContentFilm International (UK/USA)  
Generator (England/Northern Ireland)  
Creative Scotland (Scotland)  
NI Screen (Northern Ireland)  
South West Scotland Screen Commissioner (Scotland)

### total production budget

production: £ 2,085,000  
transmedia: £ 520,000

### production status

pre-production imminent for November shoot.

### links

[www.outpostblacksun.com](http://www.outpostblacksun.com)  
[www.blackcamelpictures.co.uk](http://www.blackcamelpictures.co.uk)  
twitter: blackcamelpic, outpostblacksun

# Outpost: Black Sun

Writer/Director: **Steve Barker**

Co-writer: **Rae Brunton**

Producers: **Arabella Page Croft, Kieran Parker**

United Kingdom

Christmas 2010. Our plan is to have our transmedia strategy in place for its release (estimated Autumn 2011). We are currently seeking partners for an ARG to an iPhone app to graphics novels. Creative Scotland, Scottish Enterprise & Contentfilm, our international sales agent, have expressed interest in partnering with us on this as part of marketing for the film.

Black Camel are at an exciting time in their development with a fantastic slate of highly commercial genre led films and television projects backed by a slate development deal with Creative Scotland. The company are also actively developing and managing the transmedia elements of their projects to enhance revenue and scale.

International launched *Outpost: Black Sun* with a high profile campaign at the film markets last year. The film attracted four offers for the UK rights. ICON acquired the UK distribution rights in a competitive bid. Further deals have now been closed with France, Germany, Benelux, Poland and the Middle East.

Marketing events planned for the coming months with *Outpost* competitions, zombie stunt casting, participation in the Glasgow Zombie Walk, and an interview between *Iron Sky's* Timo Vuorensola & *Outpost's* Steve Barker to be released to fan bases and websites. The addition of the planned web-series and the online graphic novels will lead to more people entering our film and story world in the lead up to the film's release.

Icon UK will release and oversee UK distribution and marketing and we hope they will also engage with our desire for an ARG as part of the P&A spend. Black Camel in conjunction with partners will oversee the release of an app with the film's release next autumn so that both the app and the film will mutually benefit from the other's advertising campaigns.



**Arabella Page-Croft  
Kieran Parker**  
producers

Arabella Page-Croft and Kieran Parker set up Black Camel Pictures in 2004 after working extensively in short films and TV as producers, executive producers and production managers. Their first feature, the action/horror *Outpost*, was released theatrically in the UK in May 2008 and since its UK DVD release it has sold around 200,000 DVDs. The film was acquired by Sony Pictures (SPWAG) in a multi-territory deal and went on to sell out worldwide. In 2009 they produced *Legacy* a taut psychological thriller and festival hit, starring Idris Elba (*The Wire*) which has been acquired by Codeblack Entertainment for North American theatrical distribution.





# Farewell Comrades! Interactive

Writer/Director: **Lena Thiele**

Producers: **Christian Beetz, Olivier Mille**

Germany, France

## synopsis

*Farewell Comrades!* is an ambitious European media event on television, online and in print, which will be launched in 2011 on the occasion of the 20th anniversary of the collapse of the USSR. Next to a 6x52 minutes TV-series, *Farewell Comrades! Interactive* is the second pillar of the media event. In our immersive documentary webformat we take our user on an interactive journey into the Eastern bloc to follow the outstanding stories about friendship, passion, rebellion and beliefs.

The user is introduced to the personal stories and fates through "open letters" – postcards written during the last 15 years of the Soviet Empire. These postcards are keys unlocking the stories of the people featured in the documentary series and they are communication triggers for the social game mechanics weaving the stories together.

The integration of the "real" world by real personal postcards allows us to establish a highly involving, emotional but simple audience engagement. Combined with a wealth of personal and official archive footage, we offer a unique insight into how life unfolded beyond the Iron curtain and we allow our users to shift their perspective on the common facts.

Our immersive docu-  
webformat takes you  
on an interactive journey  
into the Eastern Bloc;  
via postcards we  
introduce outstanding  
stories to offer a unique  
insight into life beyond  
the Iron curtain.



## stage & structure

*Farewell Comrades! Interactive* has been developed from its early beginnings as a cross-media event. Its international dimension lies in the unique way the story of the fall of the Soviet Union will be told, not per country but as a shared history happening within and across borders. We will tell the story across several platforms and media channels to spread this historical event to a broad European target group.

We engage our audience by creating a different approach to the main story on our different platforms. Whereas the TV-series tells the stories chronologically and outlines the historical context, the web platform zooms in on the emotional experience of the protagonists. The user is introduced to the personal stories and fates through "open letters" – postcards written during the last 15 years of the Soviet Empire. The postcards are keys unlocking content on the people featured in the documentary series, and many others, and they are communication triggers for the social game mechanics weaving the stories together. Postcards as a storytelling tool that connects history, personal stories, an on- and offline world, is a perfect communication media for cross platform audience engagement. Postcards and the story they lead into are not only the main link to the series and the book, but they also allow the stories to spread across real borders.

The webformat addresses especially a younger European target group between 28 and 45 years old. It will be online two months before the series starts. The series, told chronologically in 6 parts from 1975 to 1991 will strongly embed the personal stories in the historical background of the collapse of the Soviet Union and tell the story in a linear way. Beneath the protagonists we will use postcards as a main marketing tool for our TV-series to create a link to our webformat. The illustrated book to the series, written by György Dalos, will integrate a chapter related to postcards.

*Farewell Comrades! Interactive* is also a pioneering work in the way it integrates historical archive material with an interactive narration, combined with game mechanics and social features. Thanks to the great variety of sources we can rely on, archive material can become a real part of the story, not just as documents of the past, but as "live" evidence and dramatic moments of our narrative. It will give users a sense of travelling in time and be "part" of history as they move deeper into their investigation.



**Lena Thiele**  
writer & director

Lena Thiele works in the field of transmedia production. In more than 10 years of work she has acquired ample experience in the development of cross-media web, game and film formats for companies like MTV Networks and Bertelsmann.

Next to running a media company and games studio as Creative Director until 2010, she is teaching at the Filmhochschule Ludwigsburg as a guest lecturer in the field Interactive Media and Hochschule für Film und Fernsehen München in the field of Games Producing and Transmedia Storytelling.

Since January 2010 she works as Author and Creative Director for the Gebrüder Beetz Filmproduktion Berlin GmbH & Co KG. She holds a Masters of Arts degree with Distinction from the University of Arts Berlin in strategic communication & planning with focus on experimental media design and cinema studies.

## financing & development

Gebrueder Beetz Filmproduktion is one of the few German production companies specializing in the production and distribution of high quality documentary programs worldwide.

In collaboration with directors and international independent producers, GBF develops and produces creative, award-winning documentaries, TV theme evenings, documentary series, reports and cultural-TV-magazines. GBF won some of the most important awards, like Prix Europe, the German Film Award Golden Lola, International Unerhört Music Film Award and twice the Adolf Grimme Award. Due to these positive experiences it felt like an organic next step to enter the "new media market" and cross-media concepts.

# Farewell Comrades! Interactive

Writer/Director: **Lena Thiele**

Producers: **Christian Beetz, Olivier Mille**

*Germany, France*

All our upcoming productions will integrate a cross platform approach. Due to our long relationship with broadcasters and institutions we are happy to continue our work in the new media sector and have all three ARTE branches on board as partners.

The development of the format is funded by Medienboard Berlin Brandenburg, ARTE France Développement. We expect the support of the MEDIA Programme to be confirmed by mid-October. The development budget up to prototype delivery amounts to 220.000€. The project will enter production stage early in 2011. Arte's three branches will be participating. The total production budget, including the development budget, is estimated at 450.000€. With the investment of Arte as co-producer, we are required to raise 190.000€. The rest of the budget will be raised through a modular financing strategy. Due to the coproduction between GBF (Germany), and Artline Films (France) we have direct access to financing options in both countries, like CNC, foundations and public/educational institutions.

## audience & distribution

With our webformat we specifically target a younger international audience between 28 and 45 by offering an innovative, web-specific and highly involving playful approach to our emotional stories and rare historical archive material.

*Farewell Comrades! Interactive* will be distributed as an online application that can be integrated in partners' websites by acquiring the license. The distribution strategy is directed to two groups of partners, with different types of licenses:

### *Broadcasters*

Our strategic market encompasses public and private TV broadcasters worldwide: 20-30 broadcasters, most of which have been in

long-term relations with the producers. Our distribution effort is directed towards worldwide generalist broadcasters' websites as main delivery platforms.

### *Third-Party Licenses*

We aim at involving as many countries as possible, to reach as many users as possible. Most of the current pre-buyers of the TV-series are prominent public broadcasters in their respective countries. All develop partnerships with third-party media and institutions for special operations, which offer a wide array of partnership opportunities. Third-party licenses will also be negotiated with major press websites across Europe. First contacts have been made in Germany with Spiegel Online and in France with LeMonde.fr and LeFigaro.fr.

Each of the available points of access to the platform will be based on a specific language, country, partner, and license. The front-end (graphics, language versions) is partially adapted to each partner's official language(s) and website-environment. The producers guarantee a full version in English, German, French and Russian for a start.

## production notes

### original title

Farewell Comrades! Interactive

### production company

Gebrueder Beetz Filmproduktion  
Berlin GmbH & Co. KG  
Heinrich-Roller-Straße 15  
10405 Berlin, Germany  
T +49 (0) 30 695 669 10  
info@gebrueder-beetz.de  
www.gebrueder-beetz.de

### co-producers

Artline Films  
101, Rue Saint-Dominique  
75007 Paris, France  
T +33 (0) 1 4555 8473  
contact@artlinefilms.com  
www.artlinefilms.com

### partners

ARTE France  
8 Rue Marceau Paris  
92785 France  
T +33 (0) 1 55 00 72 98

ARTE G.E.I.E.  
4, Quai du Chanoine Winterer  
CS 20035  
F 67080 Strasbourg Cedex  
T +33 (0) 3 88 14 22 22

ZDF  
ZDF Hauptgebäude Mainz  
55100 Mainz  
T +49 (0) 6131 70 6204

### total production budget

€ 450.000

### current financial need

€ 190.000

### production status

pre-production and financing



**Christian Beetz**  
producer

Christian Beetz founded Gebrüder Beetz Filmproduktion together with his brother Reinhardt. They established an extensive network with international co-producers, European broadcasters and all major German broadcasters and have produced more than 50 creative, award-winning documentaries, arte theme nights, documentary series, reports, and cultural TV-magazines.

Christian Beetz is a member of the board of the AG-DOK, of the Documentary Campus DC, of the European Documentary Network EDN and of the German Film Academy. Christian Beetz has been awarded the Adolf Grimme Award twice, the Goldene Lola and the Prix Europe.

Furthermore Christian Beetz works as a tutor at film institutes and universities.



**Olivier Mille**  
producer

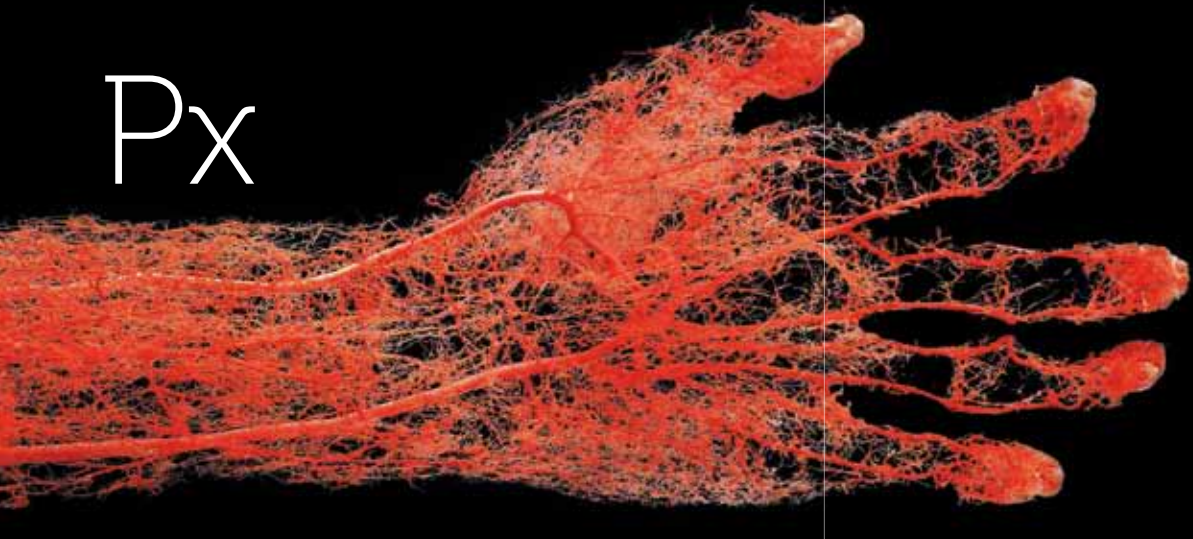
Olivier Mille graduated from the University of Paris - Sorbonne with a PhD in Philosophy, and taught cinema studies and literature at the University of Basel for 7 years.

In 1986 he founded the production company ARTLINE FILMS. Since, he has continued to be a film director in parallel to his career as film producer.

He has directed over twenty documentaries and produced over a hundred films in collaboration with major French broadcasters and with many foreign partners.

He has been a member of several film commissions and of film festival juries. In 2009 Olivier Mille became president of the FIPA.

# Px



## Midnights

Writer/Director: Anna Reeves

United Kingdom

### synopsis

Midnights is set in London in a near future, one that looks just like today, except that society is going through a profound social revolution due to advances in biotechnology. Samuel is 20 years old and has never slept a day in his life. He has never dreamed.

Instead his brain has the ability to nano-nap. Samuel's unique DNA could potentially change human evolution and he is hunted for it. His friends cannot hide him forever and he is at a loss as to where to turn. The only people who can help him are a select, underground group of people, scattered about the globe: the Midnights. They are a thousand years old. Rather than something out of folklore such as vampires or immortals, the Midnights have a very tangible explanation for their existence. They are the result of ancient microbes that fused with their DNA and made them "trans-human" or biologically enhanced human beings. They do not age. They are infertile. They do not sleep.

Over the centuries they have been persecuted for being outsiders and their numbers are greatly diminished. Only the most dangerous Midnights have managed to survive for so long. They now live undetected by the general population and it is always risky for them to step out of the shadows. Until one Midnight breaks rank and brings Samuel into their world. But can he trust this woman? What do the Midnights want from him?

Samuel's search for the truth will lead him to confront his greatest enemy: The First Midnight. His Creator.

*In a near future, in a world without sleep, a young man is both feared and desired for his unique genes. The only people who can help him survive are called the Midnights and they are a thousand years old.*



### stage & structure

Recently scientists have suggested that if there is any intelligent life out there in the galaxy and if ever it wanted to leave us a message, it would be much more likely for it to have encoded itself into our DNA than to have sent us radio waves. So far, the only "alien" life force mankind has discovered are microbes.

Human beings are instinctively competitive and frightened of being left behind when everybody else is racing ahead. We live in a time-conscious world where the tyranny of acceleration - as technology improves - means that we find it harder and harder to ever shut down. In a world obsessed by speed and longevity, somebody like Samuel Skinner would represent a most valuable commodity. He would be both feared and desired for his genes.

He would be driven to seek the truth about his origins. He would be an outsider to all existing human and "trans-human" groups, and the secret of his DNA could unlock a number of keys to the future, not only for mankind, but also what might be the next link in the chain of evolution into another species altogether. This story draws on recent scientific and biotechnological advances and the moral ambiguity that surrounds them. It asks what it fundamentally means to be human.

*Midnights* is a global franchise concept. It was born at the Power to the Pixel Transmedia Lab 2010. There is a mythology, including details of potential story engines that can be played out across several platforms as it grows in popularity (television, feature film, gaming) and an online strategy to accompany the different narrative elements. A pilot script for the TV-series is currently being developed. Season one is set in London and then it shifts to a new world city, as the central character goes on the run and must contact other Midnights.

There are 9 major story engines: the first is the Viking/Inuit story in the 10th century; followed by the story of the Chinese Midnights during the Song Dynasty of the 12th Century; the European Midnights' story in the 15th Century when they were caught up in the witch hunts; the redemption story in the 17th Century when the Midnights last united to help one another, during the terror of the French Revolution, and the story of the founder of the biggest biotech company who is also the oldest Midnight still alive. He started the company in the late 1990's. Samuel's story is set between 2040 and 2050. This is the TV-series. Finally, there are distant futures and their rich potential.

There is a very strong basis for expanding the reach of the story and its universe: strengthening the parallels and connections between the future, as presented in the series, and the present day of the audience. The potential for audience involvement presents a wide variety of entry points and I look forward to developing these aspects of the project.



**Anna Reeves**  
writer & director

I was born in New Zealand and studied languages at university followed by a Masters in Broadcasting. I studied at the Australian Film School in Sydney, AFTRS and later went to FEMIS in Paris.

After that I was an advertising director for Yarra Films in Sydney and a writer in residence at Fox Studios. All this time I made short films, which travelled to many festivals, including Cannes, London and Toronto, won various prizes and were sold to television channels. I lived and worked in Tokyo and London. I am a voting member of BAFTA.

I wrote and directed an Australian/UK co-production feature film, *Oyster Farmer*, a romantic comedy/drama. It premiered at Toronto, sold into North America and Europe and was nominated for Best Film at the Australian Film Awards. *Oyster Farmer* captured a world that has now tragically disappeared due to an environmental disaster.

*continue on page 75*



## financing & development

The project currently seeks a production company and the aim is to initially build the financing around the TV-series - including its online promotional and narrative elements - in the first stages of the development. Together with the main producer we will seek relevant partners for the franchise and expand the project step by step. The story in the TV-series starts off in London and it will therefore be natural to seek some initial financing there, yet the project's main finance strategy is based on approaching the right American producers and establishing a US-based financing and investment strategy. The online launch platform of *Midnights* will begin pre-broadcast and offer growing complexity as the story unfolds and the audience grows.

# Midnights

Writer/Director: **Anna Reeves**

United Kingdom

The TV-series will launch the world of the *Midnights* and could happily exist as an independent project without any supporting rollout strategy. The whole story, however, has been designed to reach much larger and more diverse audiences. Like the history of oil, the franchise covers an enormous canvas, from the first trade between Viking and Inuit, to the American drilling of the first well in Antarctica, through to the wars that are fought over its control and beyond.

The back-story of the *Midnights* can also bring new and compelling dimensions to the story. These would be historical dramas in the action/adventure genre. The franchise chronology covers a thousand years, as well as future narratives in deep space. Each part of the franchise focuses on a central character, but they all appear in each other's stories/media as well. The Chinese component would for example make a brilliant game, as would the far future aspects of the franchise and the alien element. Each of these different international possibilities also offers a wide range of opportunities for the long term financing and development.

## audience & distribution

Parallel to the core online presence of the story world and narrative elements, the initial entry points online could be targeted at knitting, gardening, architectural and, naturally, science fiction sites. Why? Because these crafts are an integral part of the *Midnights*' universe as they have to move below the digital registration of their communication, so to speak, and have invented codes and ways to get messages to each other, which among others, are linked to these 'old' crafts. These present craft sites are very fringe and yet they garner a huge amount of hits every day worldwide. Knitting and gardening, for instance, have the most hits on the bloggosphere in Europe. Crafts also have the ability to cross generations, for instance, a younger fan asking a grandparent for assistance

deciphering a clue or contributing to a competition as part of a viral campaign. Competition challenges are initially structured around finding or hiding the *Midnights* but later become more about fans sending in their versions of the *Midnight* world. The *Midnights*' communication via arcane handicrafts present clues that are vital to the mystery. The online sites will invite fans to make their own versions and share their results, win special prizes and so on. *Midnights* has a huge potential for audience involvement across the different elements.

The core website will be regularly updated with tantalising clues as to who the *Midnights* are and hinting at the alien/scientific dimensions to the franchise. Fans will be able to sign up as someone who would be prepared to hide a *Midnight* and then receive a message if they are within a metre of another fan in the real world. This is social networking taken to a very real level and is great fun. Being at such an early stage of development, a full transmedia strategy is not yet available but is being developed with help from Dutch experts.

## production notes

### production company

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### links

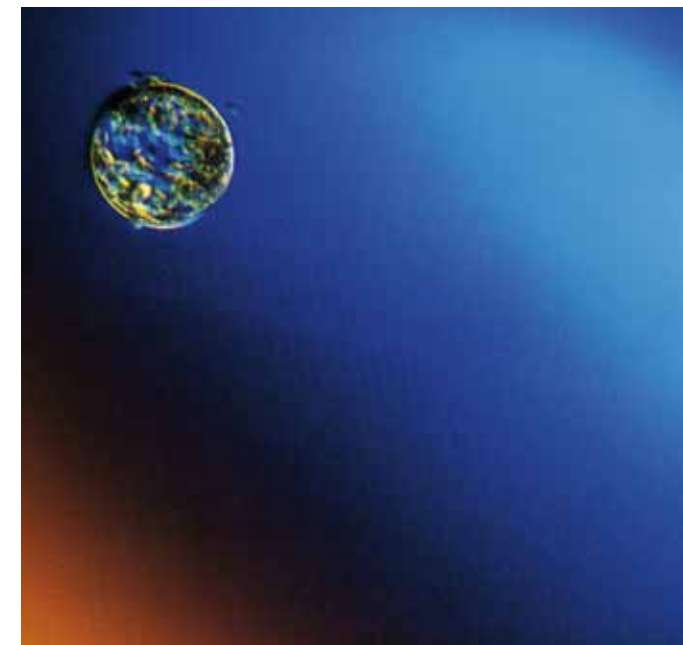
[www.youtube.com/watch?v=J8aM0mK-ArM](http://www.youtube.com/watch?v=J8aM0mK-ArM)  
[www.youtube.com/watch?v=y7L4nbE8uBs](http://www.youtube.com/watch?v=y7L4nbE8uBs)

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We made a fictional film but it ended up very much as an historic document of that place and people. The film played for 6 months at the box office in Australia because it touched many who were emotionally attached to this river and all it represents.

I have a ghost story, a romantic comedy and a sci-fi thriller transmedia project in development. I can write for several different genres so long as they have compelling characters with enough at stake and I feel confident about the world they're in. My ghost script is close to going into production and is a very contained period film set in 1880s New Zealand, more of a romantic haunting than the blood-splatter horror genre.

My desire to create credible characters is possibly based in my early documentary training. I aim for as large an audience as possible, hence my interest in transmedia storytelling.





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## Staff

**Gianni Amelio**  
President

**Savina Neirotti**  
Director

**Franz Rodenkirchen**  
Head of Selection

**Valeria Richter**  
Project Development Manager

**Daniele Segre**  
Logistics & Production

**Laura Marcellino**  
Promotion & Events

**Ufficio Sottocorno**  
Press Office & PR

**Matthieu Darras**  
Scouting

**Mercedes Fernandez Alonso**  
Director's Assistant & TorinoFilmLab Coordinator

**Cecilia Cortese**  
Hospitality Office

design: Flarvet

Dv

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