TorinoFilmLab
Training Development Funding

Tr

book of projects 2008

Training Programme

Trust
The Polar Boy
Division
Inside
No Way Home
The Ark
Canal
Greengrass
Swimming
Still Life
Shifting
The Incredible Odyssey of Daniel Flow
Resurrections
Porcelain Girl
Fetch

SCRIPT & PITCH WORKSHOPS

TorinoFilmLab

TorinoFilmLab was born in April 2008 with a precise aim: linking training, development and funding activities. We want to support filmmakers from all over the world at their first or second feature, following them, as far as possible, from the beginning to the end of their path.

Ideally, one could enter TorinoFilmLab's Training Programme with a treatment, complete a first or second draft and find a producer after the first 10 months, be selected to enter the Development Programme, work more on the script and the production plan and finally win a Production Award after another 10 months. All of this within TorinoFilmLab.

This process needs a vision that has to be shared, first of all, with the Institutions that support all activities: Ministero per i Beni e le Attività Culturali, Regione Piemonte and Città di Torino.

We want to thank them for believing that TorinoFilmLab can, in time, help develop the Italian audiovisual Industry through a close interaction with the rest of the world.

Alberto Barbera, Advisory Board Chairman

Stories are all around us – and we are always part of them. Not only where we expect it, but also in politics, in management, in finance.
Sometimes they can even become dangerous and manipulative, because narration techniques are used not to question reality, but to produce a precise version of reality, guided by the moment's needs.

Filmmaking can be a place where stories still explore the infinity of possible worlds and experiences.
This exploration takes time and the faith that it will not be in vain. Phases of solitude, and maybe even loneliness, can alternate with phases of intense collaboration.

We tell ourselves our stories, we share them and see them come alive through this process. Being able to nurture ideas, in working together with other filmmakers, story editors, creative producers can help to bear the weight of the whole process, and bring it to a gratifying conclusion.

Development is this too: for once, time is on our side!

Savina Neirotti, Director
Franz Rodenkirchen, Head of Selection

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Script&Pitch Workshops

Script&Pitch Workshops is an advanced scriptwriting and -development programme for European writers and story editors. It was started in 2005 with the aim to advance and sharpen writers' and story editors' professional skills. The programme unfolds over the course of 10 months with a vision to develop people with projects, rather than projects with people attached, always supporting the independent talent.

We select participants from all over Europe - 16 scriptwriters and 4 story editors - who are guided through an integrated scriptwriting process, offering training through the development of projects.

From 2009, Script&Pitch has entered an exciting collaboration with TorinoFilmLab, offering projects with 1st or 2nd time directors – thus not being writer dependent - a chance to receive a Development Award and gain access to the possibility of winning a Production Award the year after. This added opportunity for our participants meets our wish to support projects further towards production; it deepens our ties to the film industry and is part of our aim to create a vibrant network. We connect our workshops with festivals and industry-events, seeking producers and partners, who wish to invest their time in writers and in the development process.

Our tutors are experienced and well connected professionals, whose passion and knowledge is an important energy for the workshop. We work from the assumption that every story needs its own individual approach and that form is determined by content. By choosing the work format of groups and by using "the pitch" as a development tool from the beginning, we keep the process open and very intense at the same time.

Story editor trainees have their own supplemental group sessions and assignments, focusing on their role in the development. They work closely with their tutor and are given individual feedback, continually revising their work. Their process is rounded off with a written script analysis of one of the projects and a final session with all the tutors.

We combine these meetings with lectures on for example dramaturgy and script- and film analysis. Master classes and one-on-one meetings with industry professionals are also an integral part of the course. Inspirational lessons are shared through a yearly publication, *Script&Pitch Insights*, supporting our passion and aim to shed light and dignity on the scriptwriting and story editing professions.

Keeping in touch with our participants is of course also important and each year we organize an Alumni meeting where all former participants are welcome, creating an informal forum for making new contacts and sharing a joint love for stories.

We hereby invite you to explore the following pages and let this year's projects inspire and fascinate you, as they have us.

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

SCRIPT & PITCH WORKSHOPS

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Tutors

Antoine Le Bos - France

scriptwriter & story editor

After a first life as a sailor and an (interrupted) Phd in philosophy at the Sorbonne (Paris), he discovered scriptwriting while collaborating with the german director K. Weissenfels.

In 1996, he graduated from the CEEA in Paris (French Conservatory for Filmwriting). Since, he's been collaborating on more than 20 feature scripts for cinema, working for directors as Celia Canning (NZ), Lucile Hadzihalilovic, Bernard Dumont and the afghani director Atiq Rahimi.
For TV, he co-created the animation series Ratz, shown in more than 15 countries. He's also been directing some of his scripts, especially the shortfilms *Ex-Voto*, *Parties* and *Compulsion*, all three selected in more than 50 international festivals, and two of them being co-financed and shown by Arte.
In the meantime, he's been working as a script-consultant or script-doctor for the last ten years, co-creating the "Ciné-écriture" workshops in Paris, and working also for the CECI (Moulin d'Andé, France) for their 2005, 2006 and 2007 rewriting sessions.

Among his last feature scripts delivered as a writer: *The Black Wave*, a script that received the "Gan Foundation Prize" in 2005, and Pagan, an epic adventure movie for Lazennec Films (Paris). More recently, he is co-writing with Atiq Rahimi the script of E.T. and the Taliban, and has become Artistic Director of "Le Groupe Ouest", European Center for Film Creation in Britanny.

Franz Rodenkirchen - Germany

story editor

Franz currently heads the consulting department at Berlin-based script development company Script House.

He is Head of Selection for Torino Film Lab. As script advisor he regularly works for the Binger Filmlab, Amsterdam; European workshop Script&Pitch; CineLink, the co-production market of the Sarajevo Film Festival, and the Deutsche Film-und Fernseh Akademie, Berlin.

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

Franz has been working on well over 100 mostly international film projects, predominantly with writer-directors. He is also a regular at co-production markets all over Europe and besides doing project development has helped writers/directors to prepare public pitches.

Gino Ventriglia - Italy

story editor

Born in Naples in 1954, Gino works as a script consultant for Projects in Luce - Development Office of Istituto Luce. He has worked for networks (Rai, Mediaset) and cinema/television production companies (Rai Cinema, Lumiere, Studio Canal Urania, Tao2, Cattleya, Sintra, Eagle Pictures, Grundy, Filmmaster, IDF, Italian Int. Films, Bavaria). For cinema, he co-wrote *Dreamcity – The City of our Dreams*, winner of the Vittorio De Sica Prize at the Cinema International Meetings (Sorrento, 1988), *Hollywood Flies* (2003), *Arrivederci Amore, Ciao* (2006) and has worked on the development of a large number of film projects.
For television, he story edited, among others, the prime time series *Squadra Speciale Scomparsi*, *Una donna per amico*, *Trenta righe per un delitto* and the two part series *Karol – Un uomo che divenne Papa*, *Attaccco allo Stato*, *Luisa Sanfelice*, *Lo scudo di Talos*. and co-created the daily serial drama *Un posto al sole*. He teaches drama theories (Rai-Script, Mediaset-RTI, Scuola Holden, CSC Filmschool Rome) and edited the books *Three uses of the knife* – theoretical writings by David Mamet (2002), *Dancer in the Dark* by Lars von Trier (2000) and *Alternative Scriptwriting* by Ken Dancyger/Jeff Rush (2000). Since 1994 he is a member of the editorial staff of the magazine Script. He graduated in English Language & Literature (University of Naples) and gained a Fulbright Fellowship, achieving a double Master of Fine Arts in Directing & Scriptwriting at the USC - University of Southern California in LA.

Marietta von Hausswolff von Baumgarten - Sweden

script consultant & screenwriter

Script Consultant/Screenwriter connected to Binger Film Lab, Rutger Hauer Masterclass, TorinoFilmLab, and various independent Film companies (Third Man Film, Buena Vista, Hepp Film, Memfis, Most Film, Swedish Film Industry, Tre Vänner, Yellow Bird) and Swedish Film Institute, Balkan Film Fund. Screenwriting prof at Berghs School of Comm.

Involved in 2006 upstart and Script Prof of the Baltic Int. Film Academy, Tallinn. Head of MotherofSons (MOS) Dev/Film company based in Stockholm. Background in journalism, Musicvideo/Artfilm, DramaTV. Prod/dir art-doc *Biosphere 3* w artist-duo Bigert/Bergström.

Film Director/Acting training Tisch SoA, and the New School, N.Y.C. Cinema Studies, Stockholm. In European dev network since 1994 (North by Northwest, Sources, Pilots etc) Commission Editor National Drama TV, Development/Writer for Pearson/Grundy/Freemantle and other TV Drama companies (52 episode children drama *The Roofters* (SF) one of them). Theatre writing, opening Venice Theatre Biennale 2005, plus Tallinn, Bolzano, Brussels 2007. Marietta co-writes 12x 60 thriller with Danish "Pusher" writer Jens Dahl. Recent Screenwriter feature project *Callgirl* in Cinemart 2008: director Michael Marcimain/Garagefilm, supp. by Swedish Film Inst. Citizen NSK State, Minister of Persuasion Kingdoms of Elgaland-Vargaland (KREV). Member Swedish Drama Union since 1997.

Trust

Hanna Andersson

Sweden

intention

My fascination with the phenomenon of *Romeo agents* comes from a belief that in every relationship there is a moment of doubt. Can I trust my lover with who I really am? Can I show my feelings, my weaknesses, my passions and obsessions and still be loved? When I heard about a Swedish woman who for many years successfully worked as a *Romeo agent*, I could not help but thinking "what if she fell in love with the person she was supposed to seduce?" What happens when you fall in love with your opponent? It is this conflict the film is exploring.

Trust is a spy story that revolves around somebody who could have been your mother, your sister, your friend or your lover. It is a realistic story about relationships and personal growth, with a powerful political backdrop: the illegal arms-trading deals taking place between neutral Sweden and countries at war in the 1980s.

The story uses thriller elements, but the acting and the camera work should have a realistic, documentary nerve and the zoom and telephoto lens should create a feeling of watching and being watched. I want to take you beyond the genre of the spy movie and into the moral dilemmas of real people.

Trust is the key to betrayal.

SCRIPT & PITCH WORKSHOPS

synopsis

Trust is an espionage story inspired by true events taking place in Sweden and East-Germany in the early 1980s.

The film tells the story of Britta Bergstrand, a married forty-year-old secretary who, on a business trip to Leipzig, has an affair with an East-German man who turns out to be a *Romeo agent* instructed to seduce women from the West.

When the Swedish counter-intelligence finds out, they turn Britta into a double agent and her life becomes a tangle of lies and double-game, as she discovers that an illegal arms-trading deal is taking place right in front of her eyes – with Britta herself in a key role.

Trust is a story of love and betrayal, where the politics of the Cold War forces itself upon two persons in love, where integrity and truth is at stake, and where the urge to be honest with yourself forces you to lie to everyone around you. Because who can you trust, when trust is the key to betrayal?

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production notes

original title
Trust

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production status
second draft

Hanna Andersson

Hanna Andersson completed a degree in comparative literature, film and drama, and was working as a freelance filmmaker and literary critic, before she was accepted into the Directing Programme of Dramatiska Institutet in Stockholm, where she studied between 2001 and 2004. She made several award-winning shorts during film school and graduated with the novella film *The Imposter*. *The Staircase*, co-produced with Swedish Television, was especially appreciated.

After graduation Hanna Andersson joined Swedish Television as an assistant director and second unit director on the Emmy nominated TV-series *The Crown Princess*. She went on to direct another novella film, *The Postman's Secret*, and during 2007 she developed her feature project *Trust* through the Nipkow programme in Berlin.

She is currently writing the script for *Trust* and completing a documentary about Swedish cinematographer Jörgen Persson. She also teaches film directing in Sida supported workshops in South-East Asia. Hanna Andersson lives in Stockholm.

The Polar Boy

Anu Aun

Estonia

intention

The Polar Boy is a story about a talented young man, who is forced to choose between his love and passion for a very complicated girl and the call of the art of photography.

For me bipolar disorder is like a third character in Mattias' and Hanna's love story. It brings them together, it tears them apart, it evolves from being her torturer to becoming his saviour.

For Hanna, bipolarity is a curse. She has a choice wether to live her life to the fullest, but keep constantly hurting herself and the people close to her or to take drugs that are supposed to help her act "normal" but rather leave her emotionless and numb. For Mattias, bipolarity is the secret that draws him to Hanna, the obstacle that shears him away and finally the vehicle that allowes him to escape responsibility of his actions and avoid jail.

On a larger scale this film speaks about bipolarity as a disease of modern society, where people constantly seem to feel the need to pretend to be someone else - someone better according to some twisted scale of values - and about the fears and dangers of failing to stand up to their own expectations.

Boy with
two faces
meets girl
with two souls.

SCRIPT & PITCH WORKSHOPS

synopsis

Mattias is a young talented photographer in his final year of secondary school, who has a dream to become a student of the Berlin Arts Academy.

He unexpectedly falls in love with a wild redhaired beauty, Hanna, who does not seem to take him seriously unless he proves to be just as adventurous and unpredictable as she is. Mattias risks his whole future partying, taking drugs, getting into fights and breaking the law together with Hanna, but ends up destroying the girl he loves.

Hanna appears to suffer from bipolar disorder, the most dangerous effects of which are triggered by alcohol and drugs. Saving Hanna from herself, Mattias commits a crime that could put him behind bars for years. His only escape is to get himself declared irresponsible.

For that Mattias would have to start faking the only form of schizophrenia he knows – bipolarity.

The question is – how is this going to affect his relationship with Hanna and will this ruin his chance to go to Berlin?

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production notes

original title
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Priit Pääsuke

Anu Aun

Anu Aun is a 28-year-old Estonian writer-director. Anu graduated with BA from TV Directing in Tallinn University Audiovisual Media Department in 2005. In the same year she took up postgraduate studies in Film Directing in Tallinn University Film Department for three years.

During her film studies Anu worked as a director, producer and first AD for different production companys (Allfillm, Exitfilm, Taskafilm etc.). She was also a casting director in Estonian Casting Agency and a cultural journalist for several newspapers and magazines.

Since 2005 she has been working in Luxfilm. She has created short films (*Indigo Room* 2007, *Domestic Affairs* 2005, *Hourglass Fixer* 2003) as a director-scriptwriter and documentaries (*The Clayhouse* 2007, *The Story of Ain Lutsepp* 2006) as a director-producer. Anu has also worked as a script editor for several short films (*Black Peter* 2007, *Frequenzes* 2005) and produced Maiju Ingman's feature *Whatever, Aleksander!* (2007).

Division

Celia Canning

France

intention

Ilda grows up in an environment of fear and forbidding. Cut off from outside influences her reality is reduced to a few sterile acres of land.

She seeks to understand the world around her, but with only her parents' heavy silences, meaningful looks and body language to go on, doubt and uncertainty hover. Seen through Ilda's eyes the film will take us through her discovery of another world, the one her parents have been hiding from her.

Ilda's obscurantism and isolation are enhanced by the film's strongly stylized visual aspect: the impossible bareness of the land, the exageratedly functional and empty buildings, the desaturated colours... Ilda discovers "life" on the other side of the fence, in the bush.

All in this entangled undergrowth is of a sensuous and sensual nature. As the girl and boy's relationship progresses, visually the bush evolves to a magical, unreal forest with towering trees and mysterious lighting.

Fire rages
and the dumb
bush releases
its cloaked lies.

SCRIPT & PITCH WORKSHOPS

synopsis

An isolated island cloaked in bush contaminated by a lethal virus. One small chunk of it, stripped of plant life, is where Ilda (14) lives with her parents. Abel toils on his fish farm, Marilyn suffers from depression; neither notice their daughter is growing up. Restless and lonely, Ilda's wants to discover the world. But her fear of the virus is like a prison wall, she can go nowhere.

One day she discovers a boy hiding in the bush. Filthy and wild, he gives her an anti-dote guaranteeing protection from the virus and persuades her to follow him into the undergrowth. Ilda embarks on a voyage through the thick, dark, forbidden foliage to discover innocent sensuality and friendship. In a burnt ruin they make plans to run away together.

In her emotionally sterile home environment, Ilda starts to notice changes: her mother refusing to take her pills, her father's increasing violence.

One night she sees her mother enter the burnt ruin. Hidden, she watches as she lays immaculate white sheets on two tiny cot beds blackened by fire. Ilda realizes there was once another life on the island, another man...

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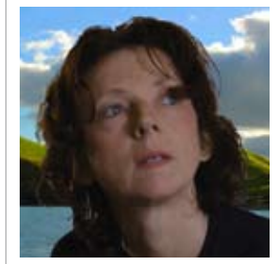
production notes

director
Celia Canning

production status
seeking production



Celia Canning

Celia Canning graduated in graphic arts at Auckland Technical Institute in New Zealand then moved to Paris where she studied and graduated in animated film at CFT Gobelins.

A few years of writing and directing short animation films followed, leading to directing music videos (French, Spanish, British, from Cape Verde, etc.). This opened up to musical theatrical work: writing, stage design, directing, costumes, masks, acting... even singing.

Illustration for children's and adult books has also been an ongoing activity over the years.

Her film project *Division* (working title) is her first feature fiction.

Inside

Laurent de Bartillat

France

intention

Inside tells the story of a family over three generations. The film explores the consequences of an accidental murder committed by a child in the 1920s on all of his future descendants. It shows how this traumatic event can be passed from generation to generation, even though the incident remains a deep secret that has never been expressed.

The story is not told chronologically, but rather takes the angle of each character's emotional and traumatic time. A narrator's voice acts as the story's unifying thread. It has the power to move the story in time in order to better understand the motivations and events which deeply influence the characters' choices and reactions.

The story runs like a river towards its original source which has remained sealed off, like in a crypt for which no one has the key. The choice for this narrative structure corresponds to a desire to move with total freedom through space and time.

The subject of the film echoes the work of researchers and practitioners in psycho-genealogy, as well as the numerous clinicians who observe these phenomena and try to cure them.

An undisclosed family secret is mysteriously passed down from generation to generation.

SCRIPT & PITCH WORKSHOPS

synopsis

Léo is almost in his forties. Until now, his life has been nothing but a string of failures.

Everything he sets out to do ends up exactly the same: lies, rejection, and guilt.

Thirty-eight years earlier, his mother, Barbara Rufo, a high diving champion, prepares to jump from a ten-metre high platform. Léo has been alive in her womb for several weeks. When her stomach reaches the water, it is likely that he will die. She will then be rid of this unwanted baby, the fruit of a marriage forced upon her by her father.

Sixty years earlier, Constantin Rufo, Barbara's father and Léo's grandfather, is standing at the edge of the lake in front of the family home. He is ten years old. Moments from now, through an absurd chain of events, he will kill a man.

Three generations, three characters, trapped in an invisible spider's web, in the centre of which lies the buried memory of a murder that continues to haunt them.

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production notes

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Laurent de Bartillat

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producer
Geoffroy Grison

production status
In development. Shooting in 2010. Language: French.

total production budget
5.000.000 €

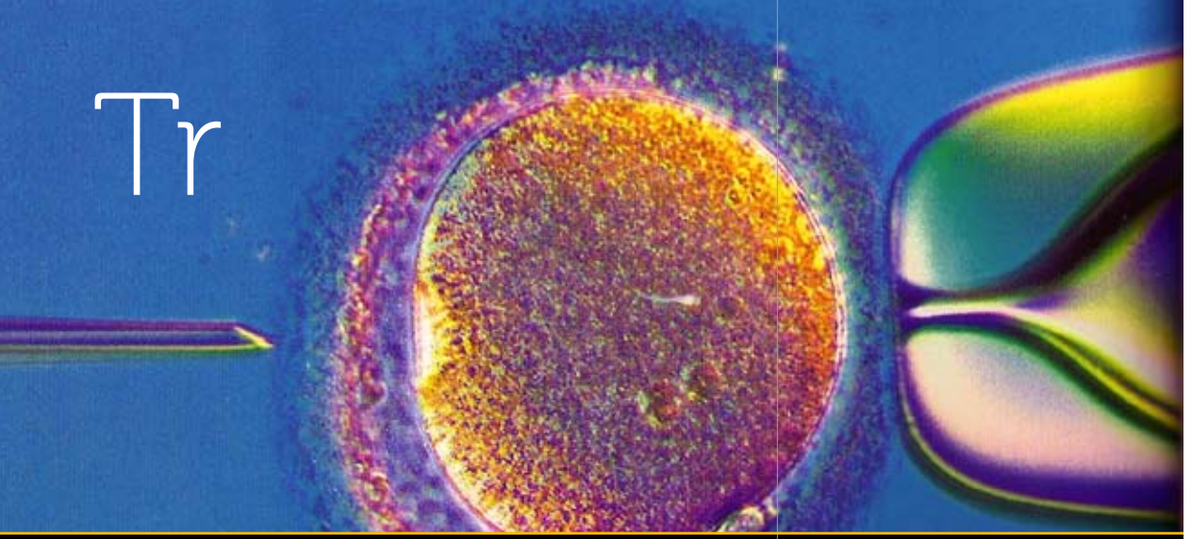
Laurent de Bartillat

Born in 1963, Laurent de Bartillat graduated in Art History from the Sorbonne. Initially a photographer and documentary maker, for several years he alternated publications of books and filmmaking.

In 1991, he made his first film on Romania under Ceaucescu, *Cette Europe là*, then he followed Gérard d'Aboville's lone crossing of the Pacific in the documentary *Seul* in 1992. The film was nominated for the Sept d'Or awards. Next came *365 jours*, the social chronicle of a street in Paris, then in 2000, *Le Monde à l'envers* for TF1 and a book of photographs *J'ai entraperçu les moustaches du diable*. Committed to the environmental cause for many years, in 2003 he co- wrote with Simon Retallack a book, *Stop*, a report on the state of the planet.

Laurent de Bartillat directed several shorts including the award wining *Heart Race* (*Sang d'encre*), in 1997.

In 2007, he directed his first feature *The Vanishing Point* which opened in Rome Film Festival in competition. The film was acclaimed at its French release and was distributed in more than 10 countries.



No Way Home

Goran Kapetanovic

Sweden

intention

I want to tell a modern migration story.

A story that reflects the true struggle for an ordinary couple from a post-war Bosnia, a society deprived of political, and economical structure, and their journey to a western society where they can realize their dream of becoming parents.

No way home is a story about a woman in a constant battle between traditions, what is expected of her juxtaposed to what she wants, her dreams, and her sexuality. It is all about how she in the end fights to follow her human instinct to become a mother.

Fear empties the soul, love and dreams of happiness fulfills it.

Is artificial insemination in high-tech Sweden the way out for a post-war Bosnian childless couple?

SCRIPT & PITCH WORKSHOPS

synopsis

Set in a provincial city in Bosnia and Malmö, Sweden, *No Way Home* is a modern migration story about a married couple who leaves the security of their homeland to secretly make artificial insemination in Sweden. Alma (35) and Emir (38) are part of a marginalized middleclass society in post-war Bosnia.

Emir's cousin Salko a guest worker in Sweden promises to help Emir and Alma with a job so that they can earn enough money. Alma and Emir lie to Salko that they need money for a new flat. During their first visit to the fertility clinic they are examined by a doctor, Adam (38), an adopted Swedish/Black African. Step by step they realise that Salko and his Polish girlfriend are stealing their hard earned money and exploiting them.

After a couple of examinations Adam tells Emir that he's the one who is sterile. Emir tells no one. Disappointed and furious that he's not "man enough" to become a father, he's drawn into the gambling guest worker environment, and becomes more and more aggressive towards Alma. Alma and Emir are still going through examinations without her knowing about Emir's sterility.

Alma finds a kindred spirit in Adam. One day she meets him at her job. Tension between them arises. They secretly start a sexual relationship, which becomes a passionate love story. Alma gets pregnant and happily tells Emir.

The truth reveals and Alma needs to make her decision - A new life and child in Sweden or going back home.

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production notes

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Goran Kapetanovic

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production status
Development supported by Swedish Film Institute and Regional Film Fund *Film i Skåne/* South Sweden.
We are looking for co-producers in the Balkan area and a third party in other European countries.
We are also looking for partners for international sales and distribution.

Goran Kapetanovic

Goran Kapetanovic was born in 1974 in Sarajevo. Since 1992, he lives in Sweden. Goran graduated from Dramatiska Institutet – University College of Film, Radio, Television and Theatre with a Major in Film Directing. After his graduation, he directed a TV film for Swedish television, and several commercials in Scandinavia.

He was teacher mentor for filmmakers from Rwanda Cinema in Kigali, Rwanda 2005-2007.

His earlier short films *Echo* and *A family*, have been awarded with 18 international prizes, including: Best Nordic Examination, Nordisk Filmfestival, Denmark, 2005; Best Foreign Drama, International Student Film Festival, Hollywood, USA, 2005; First Prize *On the Road* - 13th Intl. Art Film Festival, Bratislava, Slovakia, 2005; First Prize *Film School, Rubber Giraffe* – Festival Court 18, Paris, France, 2005; Silver Award – 4th Intl. Student Film, Beijing, China, 2006; Best Director – 10th Ourense Intl. Independent Film Festival, Ourense, Spain, 2006; Airone d'Oro – 56th Intl. Short Film Festival, Montecatini, Italy, 2005; Jameson Short Film Award – Stockholm, Sweden, 2004.

The Ark

Eva Keuris

Netherlands

intention

The death of a loved one causes all kinds of different emotions. It's not just sadness and grief – losing someone can bring out enormous strength in a person, for better or worse.

Gerard is desperate to escape. When he reads about an imminent global disaster, this is just what he needs. He needs the world to burn, not realizing he cannot run from himself.
Jonas is a teenager and his mother's untimely death strikes at the point in his life where he is trying to become independent of his family. All the anger he feels about his mother gone, is put on Gerard. He hates him for being alive and he feels betrayed by fate: why did she have to die, leaving him stuck with his idiot father?
Emile feels immensely guilty. In an argument shortly before his mother died in an accident, he wished her dead. Now he believes he killed her and is convinced he has dangerous, superhuman powers.

All of them come from a dark place and after the apocalypse fails to happen, learn that life is worth living. *The Ark* deals with grief, loyalty, hate and love and shows the struggles of an uncommon family in an unsentimental, yet heart-warming way.

"The Ark" is a dark comedy about a family left confused and heartbroken after the sudden death of the mother and taking an alternative route to cope with their grief.

SCRIPT & PITCH WORKSHOPS

synopsis

After the sudden death of his mother, 16-year-old Jonas sees his father slipping away. Instead of taking care of him and his 8-year-old brother Emile, Gerard spends all his time working on a boat.

This boat was intentionally meant for a family trip, but when it is finished, Gerard announces a very different goal. He is convinced that very soon there will be a disaster of global proportion. A shift in the magnetic field of the earth, will cause an unprecedented catastrophe.

The good news is: he has a plan. He will take Jonas and Emile to the mountains, where they will hide out in the boat, which he now calls The Ark. Jonas refuses to go, but Gerard takes him anyway and uses Emile to keep him close.

During the disastrous trip to the mountains, the grief-stricken family is forced to face each other and themselves.

It's a journey that brings them to the edge of loyalty, love and hate.

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production notes

original title
De Ark

director
to be defined

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Eva Keuris

Eva Keuris (The Netherlands, 1978) graduated as a BTh Writing for Performance at the Utrecht School of the Arts in 2005.

During her studies, she worked as a scriptwriter for a Dutch soap. Since 2005, she works freelance for TV and theatre.

Her plays have been performed in several theatres in The Netherlands, as well as in Australia and, as a radio play, in Slovakia. In 2005 she won the Best Play award at an Amsterdam theatre festival.

She attended various international workshops, including Berlinale Talent Campus and Scene Insiders.

In 2008, Eva entered the Script&Pitch development program and started a two-year MA Screenwriting at Royal Holloway University London.

Eva Keuris lives and works in Amsterdam, where she divides her time between writing for the screen and the stage.

Canal

Sebastian Mantilla

Spain

intention

I think for most people the protagonists of this movie do not exist.

They are part of a reality located in a family history; a geographical and genetic feature unexplored and erratic. It is likely that once we have crossed the limits of its transparent territory, we have not been able to decipher their language.

My initial interest in *Canal* was born with the story of a boy with Down syndrome who fought to get a university degree. The only difference between this young man and myself, is that he had an extra chromosome. That is the big divergence, the constant struggle to get rid of prejudice, to which society is so accustomed.

Are they owners of a disability or is society? Do barriers reside in ourselves? Does society accept they can be as competent as anybody? Their wishes are intermingled and die in reality, hence the strength of Tommy to try everything in his power to resurrect them from oblivion.

Two brothers with Down syndrome battle upon their family's downfall in a world which is still not paved for them.

SCRIPT & PITCH WORKSHOPS

synopsis

Tommy (25) and Marga (21) are brothers and have Down syndrome. It's offseason in Empuriabrava, a canal resort where the only bar open is where they work with their widow and bankrupt father Ignaci (68). Affected by his father's depression, Tommy helps in every manner to preserve the family business, whilst Marga's solely appetence is to have a child.

His clutching and arrant agitation one night with Pau (35), a rapacious security guard and top-notch samba dancer who meddles with Marga, uneases the bar's peaceful atmosphere. Impotent to tranquilize Tommy, Ignaci decides to put him in a centre for disabled people. During his stay, he meets David, a self-defeated cocktailer who earns his life as a social assistant.

He helps Tommy to pack flowers as a measure of social reintegration imposed by the centre. Five months later Tommy receives the news that his father has committed suicide in one of the canals. After the funeral he learns that Marga is about to marry Pau and discovers that the bar has been put up for sale.

Tommy is forced by David to return to the centre but refuses to go back. Will Tommy be able to show the world he is no different from others?

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production notes

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co-producers
TV3 (Televisió de Catalunya)
With the support of: Catalan Films & TV, ICAA, ICIC, ICO & ICEX.
In association with: Fundación ONCE, Catalan Down Syndrome Foundation, Fundación La Caixa

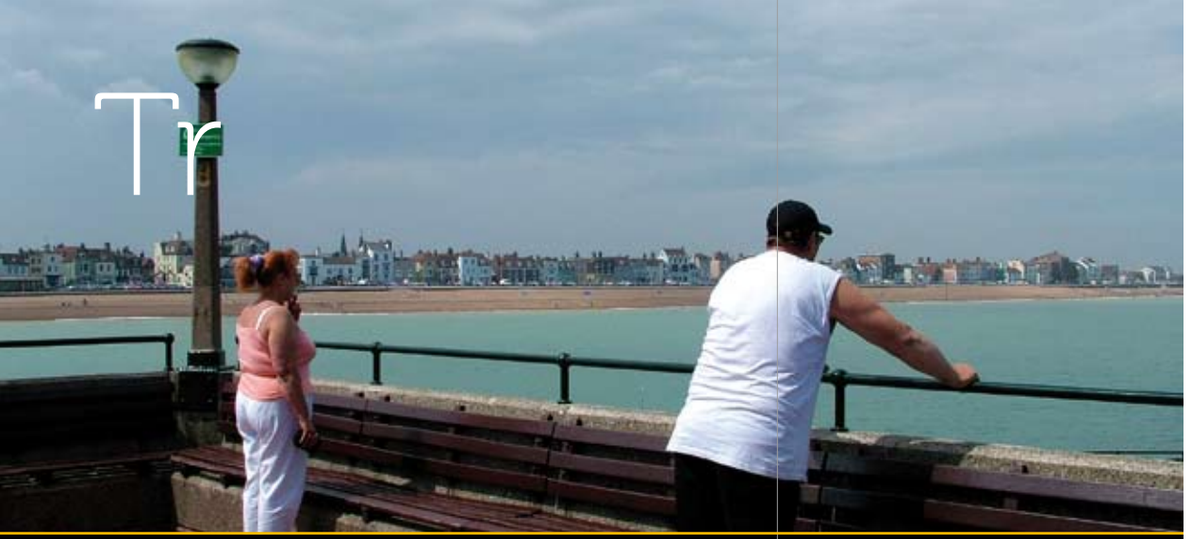
production status
First draft completed and revised. Actors attached: Guillem Jimenez and Alex Brendemühl.

Sebastian Mantilla

Sebastian Mantilla (1979) accomplishes his film studies at UPF in Barcelona.

His first short fiction *Con Diva* was selected at Critic's Week Cannes '04 and Sundance '05. His shorts include *The Other Voice* shot in Brazil, *White* and *Bully The Kid. Next To Babilonia*, recipient of Best First Film award at Madrid Int'l Film Festival '08, and *The Captain* are his latest works.

He is now in development of *Canal* at Script&Pitch Workshops, and producing *Barcelona Film Project* for Catalan television.



Greengrass

Nicola Mills

United Kingdom

intention

There have been many stories in the press over the years of children who kill, or attempt to kill family members. Children are supposed to be innocents, incapable of such horrific crimes, they are labelled by press and public alike, as 'monsters'. I do not want to condone murder, but rather raise the question of responsibility, through a character who, despite her actions, is strangely loveable.

To raise the question but not answer it, because that's not my intention, Maggie is neither the perpetrator nor the victim, yet she is both. Throughout the film responsibility falls in different quarters, it is her family's fault, it is society's fault, it is the media's fault, it is Maggie's fault. Then back again because maybe kids are just kids; removing the emphasis of a single cause will open up the question.

Tonally, I feel the way to treat this story is with tenderness and black comedy, to entertain and provoke in equal measure. Maggie is a funny kid, and many of the situations are hilarious.

A lightness of touch will render this material accessible, as I'd like people to love Maggie, to egg her on, and then, to take a look at how they feel about their part in her journey.

They say the grass is always greener on the other side of the fence.

SCRIPT & PITCH WORKSHOPS

synopsis

It's summer time on the coast, Maggie McDuff is twelve, and with each member of her family living in their own self-centred bubble, she is invisible.

But there's one thing Maggie knows for sure; she deserves better. She 'bumps off' her Ma's favourite, a cat called Richard; things get worse. Up next is Nan, whose burden of care has been left to Maggie, but she is knocked for six when her Ma confesses to the crime.

Maggie asks if she'll be adopted now, only no, she's still got her Da. When a misinterpreted attempt on his life paves the way for a new Mum, things change; that is until Maggie begins to fall apart.

Overwhelmed she puts her hope and trust in this woman, but hope, like the scratch cards Maggie buys, and saves, is a lottery. The situation spirals out of control, and one angry shove ends with two bodies tangled on the hall floor.
Maggie calls the police.

As she is led to the car, neighbours and reporters already gathered fall silent; all eyes are on Maggie.

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Nicola Mills

After an award-winning career as a moving image designer, Nicola joined the National Film and Television School in 2004.

In her second year she won the prestigious Golden Dinosaur at the Etuida and Anima Student Film Festival, Cracow, with her short, *A Touch of Sadness*.

Her graduation film *The Toughest Girl in the World*, has been screened at various festivals including Clermont-Ferrand, as well as travelling the world with Future shorts. She is now in post-production with a new short, *The Other Me*, screenplay written by Mark Cowling, the winner of the British Short Screenplay Competition.

In September 2007 she began developing her first feature screenplay, *Digging for Marni*, at the Binger Film Lab in Amsterdam. It's a surreal comedy about an English woman, who has to go to India to stop her 'yogi' sister, from burying herself alive in the name of world peace.
Her second screenplay is *Greengrass*, and as a participant on the Guiding Lights Mentor Scheme 2008, UK director Roger Michell, is now Nicola's mentor.

Swimming

Franziska Müller

Germany

intention

Swimming is a dramatic comedy set in winter in Berlin, city of constant change, possibilities, hopes and appearances. From the last golden autumn days into the muddy spring, Berlin winter provides a poetic and absurd setting, urging people inside, focussing on their own well-being, while keeping up appearances. Biedermeier in a hipper shade. In their early 30's, Eva, Jule and Nina are all modern women, standing with both feet on the ground. Still, their concepts of life differ and all of them struggle with expectations on how to live a fulfilled life – being successful in both work and private life at the same time.

Swimming evokes a reflection on female role models and female friendship, on love, loyalty and self-fulfilment. The long grown friendship and the swimming ritual build the spine around which the triangular constellation of the women provides a constant dynamic change of forces, loyalties and alliances throughout the events. Eva unconsciously tries to correspond perfectly to all expectations... until she collapses under the pressure. She betrays her friends, Klaas and her own moral values. She finally comes to realize that being perfect is not possible, and – more important – not necessary to be content. The three women learn to trust and live up to their own needs rather than to external expectations.

What if life constantly refuses to be perfect?

SCRIPT & PITCH WORKSHOPS

synopsis

A large expanse of water is disturbed by gentle ripples as Eva calmly swims a length with her measured and confident motions. Turn, another length, turn ... as she passes Nina and Jule. All in their early 30's, Eva, Nina and Jule are longtime best friends. They meet regularly for swimming and to have a gab about life...

Eva, straight, confident and successful works as a judge, is a wonderful friend, lives together with her boyfriend Klaas... only one thing misses to make her life perfect: To marry Klaas and found a family with him!

While pushing Klaas into proposing and plunging into excessive wedding preparations, Eva starts to put her friends on the right tracks, too. She encourages Jule to further her career and to emancipate from co-working with her boyfriend Richard. Eva also tries to match Nina, who is working in a night club, having one affair after the other, with the right man for life. A divorce case at court challenges her settled conviction of always beeing infallible.

The more Eva tries to make things perfect, the more they escape from her control and all of her obsessively good intentions finally turn against her, calling her friendship, love and moral values into question.

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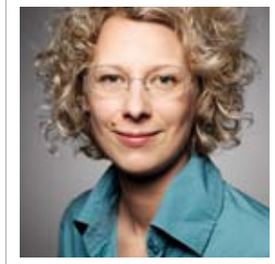
production notes

original title
Schwimmen

director
to be defined

production status
seeking production



Franziska Müller

Franziska Müller, born in 1977, lives and works in Berlin as a writer, script reader and script editor for film and TV.

She studied communication, film and theatre arts in France and Germany, and graduated in 2006. During internships at script&development lab of nordmedia Fonds, Script House, Sat1 and WDR she learned from experienced script editors.

She was a trainee story editor of Script&Pitch Workshops 2007.

Swimming, with which she was invited to Script Station of Berlinale Talent Campus 2008, is her first feature film script as a writer.

Still Life

Marta Parlatore

Poland

intention

Still Life is a trilogy of snapshots of the last day of three women. Set in the background of a dynamically changing and oppressive urban landscape of contemporary Poland, *Still Life* is the story of how three different stories end, coming together as one thought about life.

Through the observation of the interrupted gestures, rituals, feelings and choices of Margaret, Francine and Lucy, we embark in a journey into emotional female themes such as obsession, motherhood, envy, self-sacrifice, and the passage of time in the light of the unavoidable, something that could be righteous and beautiful.

Or could it? Would our days look different if we knew when they will end? Do our choices influence our fate or are there aspects in our lives that are beyond our control and will? Can we make a difference in our own days, and if we can, why don't we? Do past and future have a real meaning or is what we feel now all that we truly have?

Still Life is a study of attitudes towards the time that has been given to us, a reflection about what remains of our days, when looking at them through the prism of death. But most of all, it wants to be a celebration of life, in all its fragile beauty.

Is life less beautiful when it ends?

SCRIPT & PITCH WORKSHOPS

synopsis

For Margaret it's not a question of choice any more, her life has changed irreversibly, the emptiness can't be soothed even by her daughters. Her green stare piercing cold, she slides in her car through the city's grayness moist with rain, the gun in her lap. Her soul has died years ago, with her husband. Now, it's time for the body to follow.

Francine lights a joint in silence, looks at the two naked men asleep in her bed and smiles. What would her perfect sister say, if she knew? She takes the cake for her mom's birthday and gets in the cab. She doesn't care, she's queen in her kingdom and they can't do anything about it. All she has to do is live through this dinner.

Lucy wipes her palms on her jeans. She has been clean for months now, living alone with her two babies made her forget what pleasure is. She stares at the needle. Everything around her is still, neighbors' conversations come in through the walls. She knows it's bad. But can one more time make such a difference?

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production notes

director
Marta Parlatore

production status
seeking production

Marta Parlatore

Marta Parlatore was born thirty years ago in Bologna, Italy, with Polish-Italian roots. She moved to Poland in 1997 where she studied and graduated from the Film Directing Department of the Polish National Filmschool of Łódź.

Her shorts *Kardiofemia*, *Alice's Land* and *Seven Days* were screened and awarded at several European film festivals: Cannes, Oberhausen, Clermont-Ferrand among others. Right after her graduation, with the support of the Cannes Film Festival Cinefondaton-Residence programme she developed her first feature script, *Special Cases*.

For the past six years Marta Parlatore has directed several music videos which were broadcast on Polish television and she has worked as a First AD on professional American feature films and European co-productions.

From September 2007 until February 2008 Marta Parlatore attended the Screenwriter's Programme at the Binger Filmlab, where she started working on her new feature project, *Still Life*.

Shifting

Sergio Recchia

Italy

intention

Shifting deals with imaginary motion of souls from person to person. The reason behind this film is the time I spent with my grandfather: it deals with the missing sense and the idea that some people, even unaware, can deeply mark our life.

In a longing for youth society, oldness is a value, a treasure, an amazing beauty that nobody looks at. Old age can bring truth and wisdom, especially to a boy who's learning to live with nobody to rely on: it's about the need to have a friend, a master, a companion, an enemy, an example and an affection; a memory to carry... But old age means loneliness too: our world often leaves weak people drifting alone.

This is the story of two of these solitudes that meet; but it's also the crash between two outcasts belonging to such far and different worlds. Unlike what this kind of story suggests, the tale is led in a very sober way, among many sub-plots and without any judgement; it's pushed forward not emphasizing events, but making their inner strength vibrate. Music plays a soft and hidden role. It feels like it's not the narrator, but the story to leads us, as if it was an unavoidable flow of accidental events, not driven by a purpose-built narration.

You will know yourself only through another person.

SCRIPT & PITCH WORKSHOPS

synopsis

Davide, a shy and troubled 21-year-old guy, moves from his narrow Southern town to Northern Italy, in order to change his difficult life.

In Turin he is in need, has no place to go and has to make it on his own. By chance he'll find himself living with a tough and sullen 84-year-old man: Emanuele. The old man, because of his disease, is forced by his daughter to house Davide, but he's very possessive of his home: this will be the shared territory for these two lonely strangers' conflict.

Davide wanders through suburbs harshness in search of a job, a life and himself... Disoriented, he'll start meeting women.
Maya, an Indian-looking 24-year-old girl, will take him to heart.

The discouraging relationship with Emanuele will slowly turn into something unexpected: a gift that will give Davide new understandings; a different viewpoint to his young existence. Perhaps he will unburden himself to someone, leaving his fear to trust: Davide will be aware that his life finds a sense only by truly relating to other beings.

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production notes

original title
Via Regina Elena

director
Sergio Recchia

production status
Seeking production. Set in Turin; hyper-realistic outdoor, slow and rarefied atmosphere inside the house. The essentiality of my style allows several scenes to be made of just one or a few shots.

Sergio Recchia

Born in South-East of Italy in 1976, he grew up travelling and playing competitive sports.

He left studies in Economics, feeling the responsibility and need to express himself through the cinema. Then he met a master, who confirmed what he was learning about audiovisual storytelling: Roberto Perpignani (film editor for B. Bertolucci, Taviani brothers, Orson Welles). He was one of the six students of the 3-year Film Editing course at Centro Sperimentale di Cinematografia: graduation film was selected at Locarno Film Festival 2007. Courses with Abel Ferrara, Umberto Contarello, Daniele Segre, Scuola Holden were also useful to look for his own stories and film narration forms.

At first radio author, then assistant director for A. Piva (*Lacapagira*), he worked as a film editor and he shot shorts and documentaries in Italy, Poland, Spain and Bosnia. His last short film *Tutto bene* won the Technicolor award at the European Cinema Festival in Lecce and was the Best short film of the year 2007-08 at FilmBreve international festival in Turin, where his next short film is going to be produced.

The Incredible Odyssey of Daniel Flow

Leonardo Staglianò

Italy

intention

According to Aristotle, the comedy "aims at representing men as worse", and "consists in some defect or ugliness which is not painful or destructive".

In plain words, as long as nobody gets hurt, the combination of seeing our guilt, mistakes and weakness with improbable situations creates humor.

I know that this idea is not a mathematical matter, but what I thought while writing this story is: if I have understood correctly what Aristotle wrote, the more unluckily are the situations faced by my characters, the more their weak point will emerge and thus the more the audience – I hope – will have fun. In this story, you will find not only old women falling from the sky, but also forgetful robbers, fetishist sculptors, one eyed men, resurrected dead men, heads rolling along dark streets in the night and a pig escaped from the circus.

I can't assure that all of them will survive, but I am doing my best to make their lives (and deaths) on the screen unique and unforgettable.

When a woman falls from the sky on his car, Daniel Flow runs against time, police and mafia to prove his innocence.

SCRIPT & PITCH WORKSHOPS

synopsis

Daniel Flow is an actor in his thirties who can't find a job and blames that Fate is working against him. This continues when an old woman falls from the sky, crashes onto his car and slides down in front of it.

The event is so unbelievable that Detective Joyce Moore arrests Daniel with the charge of having run her down. Moreover, the old woman is the mother of a mafia gangster, who immediately wants his revenge, and sends a killer to the Police Station where Daniel is in custody.

The killer fails, and Daniel, scared, runs away. Forced into this unusual situation, our hero changes his attitude towards life and fights to modify his own Destiny: in less than 24 hours he examines the crime scene, inquires witnesses all around the city, and – thanks to his skills as an actor – enters the house of the old woman in order to find the decisive evidence in his favor.

Eventually, Daniel's investigation reveals the truth, clears his name and spares him from the gangster's revenge.

And of course, he also finds a job: because this – if you still have any doubt – is a comedy!

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production notes

director
to be defined

production status
seeking production

Leonardo Staglianò

Leonardo Staglianò was born in Poland in 1978 but he grew up in Italy.

He published the novel *Il tempo di una bic* (Monteleone, 1999) and the short story *La caduta delle rane*, inserted into the *Il Bestiario* anthology (Zandegù, 2006). He also wrote the play *Andrea Witz* (2001), produced by the Teatro Studio in Scandicci (Florence), and, with others, the radio play *In fondo la notte* (2005), produced by the Radiotelevisione Svizzera Italiana (Radio of the Italian-language Switzerland).

He was selected for the third edition of the Berlinale Talent Campus as a screenwriter (2005), and for the second edition of the European Short Pitch (2008). After a Degree in Philosophy at the University of Florence, he attended a Masters in Narration Techniques at Scuola Holden in Turin.

He recently moved to New York, where he has been admitted to the Master of Fine Arts in Dramatic Writing at the Tisch School of the Arts of New York University.

Tr

Resurrections

Petr Vaclav

France / Czech Republic

intention

The disasters that await the future of mankind have taken place. Men live in megalopolises which have been unaffected by the apocalyptic Flood. This world, however, is far from an Orwellian nightmare or a world left in ruins. Society is in fact extremely liberal, sophisticated, fast, hybrid, semi virtual, highly competitive and perfectly unjust.

A privileged minority benefit from an increased production of cultural goods. However, in this world, all forms of creativity have been reproduced over and over again; there is nothing new that has been left unsaid. As a result, genetics is the field that offers the highest potential of creativity.

Biogenetic resurrections, the process whereby one re-creates oneself, has recently been developed for the wealthiest Upgrades who can afford a second life. Now, men are no longer equal in death.

In principle, physical cloning is materially feasible, however scientists struggle with the replication of emotions, personal memory and identity. The quest of immortality is thus recklessly complex.

Metropolis post flood. Lee, an identity trainer, is searching for his missing brother...

SCRIPT & PITCH WORKSHOPS

synopsis

Lee is happy and wealthy. He lives in the high end of the post Flood Metropolis, which is divided in two sectors. The first sector is for the Upgrades, superior, electronically enhanced humans. The second one, poor and crowded, is for slow and unproductive Basics.

Lee is an identity trainer. He is a pioneer in the field of memory and emotion retrieval. Without these, the dead who will have undergone resurrection through cloning will have no identity. His work is his passion. He is highly successful and has an excellent reputation.

A tragic event disrupts his life: Eli, his brother, one of first clones to be resurrected on Earth, decides to abandon and walk away from the world of the Upgrades. He disappears in the underworld of the Metropolis where he lives with the pitiful Basics.

Lee cannot understand his brother's choice. Is it because he wants to renounce the world of resurrection? Lee decides to follow Eli's trail into the poorest quarters of town. All his beliefs and convictions will be shattered...

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production notes

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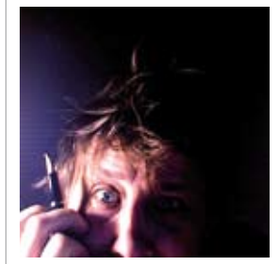
production status
seeking production



Petr Vaclav

Petr Vaclav graduated from FAMU in Prague. He shot documentaries about communist Czechoslovakia in the '90s: in black and white: peasants who refused to join the communal farms, in colour, the life of Vietnamese workers toiling in Czech factories.
Mme Le Murie, the portrait of an aging Baroness who manages to survive fifty years of hostility in her ruined property, was nominated for the Student Oscar and was awarded the Prize for the Best documentary film at the Film School Film Festival.

Vaclav produced and directed his first feature movie *Marian*, story of a Romany child, shot with Romany non actors who share similar fates with his hero. *Marian* received multiple awards including the Silver Leopard in Locarno. His second feature, *Parallel worlds* was selected for the San Sebastian Official Competition and was awarded the 2001 Best Czech Film award. Between reality and dreams, the film depicts the unravelling of a relationship. The screenplay was nominated for the Sundance NHK award. The screenplay *Follow your princess*, co-authored with Marie Desplechin, was nominated for the Sopanin Best Screenwriter Award, Paris, in 2006. Vaclav lives in Paris. He writes in French.

Porcelain Girl

Anna Suriani Wasch

Netherlands / Italy

intention

The story of *Porcelain Girl* is based on real-case stories of children that have been locked away from the world for years, mostly in unbearable and inhumane circumstances. Some of these children are so damaged that they never find their way back to a normal healthy life. What makes such cases even more difficult to accept is that their dramas often take place right next to us and yet we fail to notice them.

I want to make a film that brings awareness to the stories of these children. The film is also born out of concern: how is it possible that such cases happen next to us and so often we do not notice anything? And my own personal fear as a potential mother: if I had a child how would I raise it in the world of today, how could I protect it when it is exposed to so many things at already so young an age?

Furthermore I want to make this film because there is a bit of porcelain in all of us: we all carry our past with us and we all try to break free from it. I am interested in exploring how we are conditioned by our past and how we deal with it in the present. For me the story of *Porcelain Girl* is an extreme example and proof of how we can break free and find a certain peace in the present, no matter what our past has been.

A young woman, locked away from the world since childhood, faces life as she is suddenly set free.

SCRIPT & PITCH WORKSHOPS

synopsis

In the snow of the Italian Alps a bewildered young woman is found: pale and fragile as porcelain, hypersensitive to daylight and afraid of human contact. She is put under the care of a renowned neuropsychiatrist who soon realizes he is dealing with a very rare and important case. He is convinced that his therapy will bring this woman back into life but instead of improving she regresses even more with only one wish: returning to the place that she calls 'home'.

Things change when a suicidal patient is brought in. He seems to have a strange spell on the young woman who slowly starts making first steps of socialization. Initially the patient is insensitive to all approaches but her piercing blue eyes awaken distant memories. In fact, they have been haunting him for years.

Then they find the house where the woman had been imprisoned for so long - not by a monster but by a loving parent who wanted to keep the child eternally innocent, far away from the world full of danger and perversities.

Will Porcelain Girl remain stuck in her past or will she find the courage to move towards the present? And in what way is the patient's life connected to hers? Can they set each other free?

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production notes

director
Anna Suriani Wasch

production status
Seeking production.
The *Porcelain Girl* character is written for one actress in particular: Alba Rohrwacher, a rising star of Italian cinema. She has expressed an interest in the project. No producers are attached to the project yet.

Anna Suriani Wasch

Anna Suriani Wasch (Merano, 1979) studied Film- and Tv Sciences at the University of Amsterdam. In 2001 she studied directing at FAMU, the national film school of Czech Republic. In 2005 she graduated in directing at the Italian national film school Centro Sperimentale di Cinematografia.

She was selected for various international master classes, among which a Master Class with Abbas Kiarostami organized by Scuola Holden of Turin, a master class with Jane Campion organized by La Cineteca di Bologna. In 2006 she was a participant of Film Spring, a project under guidance of Slawomir Idziak organized by the Koelner Filmhaus, Focal, Norwegian Film Development and the University of Art and Design Helsinki. She also was a participant of the Berlinale Talent Campus in 2004.
She has written and directed several short movies that have been screened at various international film festivals.
Her project *Porcelain Girl* won the first prize at the Sound- and Scenario Workshop of the Unheard Film Festival. She is now developing the treatment into a screenplay during this year's edition of Script & Pitch Workshops.

Tr

Fetch

Finbarr Wilbrink

Netherlands / Ireland

intention

To create a strong, happy, naughty and emotional feel-good story that will absorb, move and delight the audience.

To show the present conflict in Ireland. A money tsunami has reshaped the visual stunning Island and has resulted in a new clash. On one hand the Emerald Isle is losing it's cultural heritage. On the other hand, everybody has enough food on the table and money in their pocket.

To illustrate that parents can be blamed for most of our problems, but only we can solve them.

Self-willed Patrick has to bring Irish drag queen Niamh to his father in Brussels before he dies.

SCRIPT & PITCH WORKSHOPS

synopsis

Fetch: a drama comedy about Dutch drifter Patrick (33). Faced with fatherhood and all its responsibilities and in need of money, he turns to his dying father in Brussels. Patrick strikes a deal: In order to claim his inheritance up front he must go to Dublin and return with the mysterious Oisin, a person from his fathers past.

When Patrick tracks down the man he's looking for, it turns out he is a she. Oisin is a transvestite. Patrick has to drag a drag queen kicking and screaming back to Brussels.

Their road trip trough Ireland becomes a journey into their shared passed revealing, secrets, lies and death. Each revelation threatens to derail Patrick's mission.

You can run away from responsibilities, but as long as you're breathing you can never escape from life.

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production notes

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producer
Erik Schut

Finbarr Wilbrink

Dutch/Irish film director Finbarr Wilbrink studied film at the Irish National Film School in Dublin. He enjoyed an acting career as a teenager in the Netherlands, playing the lead role in the Dutch feature *De Kersenpluk* (1996).

He then traveled to his Irish mother's country to step behind the camera. Finbarr graduated in 2002 with a short film *Tobias* in which the demon Asmedeus had bewitched the good Irishman Tobias and compelled him to take a church hostage. In 2003 Finbarr directed and co-wrote the short film *In Limbo*. The film has three actors searching for the essence of their craft but finding hell in each other.
In 2007 Finbarr won the audience award at the 48 hour film festival with a western called *Baxt*, in which two superstitious bounty hunters try to escape destiny.

Alongside his own productions he has worked as editor on projects like *Sept en route* (reality series for Arte 2003) *Premtime goes Curacao* (Documentary for NPS 2005) *Het wapen van Geldrop* (feature film for Column 2008) and music DVD's for many bands such as the American "Live".

Story Editors

Anne Daschkey

Germany

biography

Born in 1977, Anne Daschkey enrolled in Theatre- Film and Television Studies at Amsterdam University. Toward the end of her studies she became interested in the process of script development and subsequently worked as an intern in several development departments of various Munich based production companies. In 2006 she participated in the program of the Drehbuchwerkstatt Toptalente and took a script development seminar led by Dagmar Benke and Christian Routh at the Script Conference.
Since the beginning of 2007 she has been working together with producer Katharina Schwarz and has helped her to establish her script agency PageMagnet. Currently she lives in Munich where she is working as a freelance translator, script reader and editor for screenwriters/ directors and production companies such as PageMagnet, Bavaria Media, and Blue Eyes Fiction. Furthermore she is collaborating with Amsterdam-based director Sjaron Minailo on an international opera production of "Alice in Wonderland" as well as assisting him as a script editor with his first feature film.

intention

I consider it the first, most important step in the script development process to discover the heart of the text, the one particular element, which the author most strongly feels about. It is therefore my task to assist the writer consciously reflecting on that personal interest in his story in order to have a unique framework, from which to approach the further construction of the story, find its specific form.

Thereby, I more and more tend – and I feel confirmed by the experience in this workshop – to leave the set of vast dramaturgy rules aside. However, the reminder of certain dramaturgy rules can provide a temporary foothold when confronted with too many possibilities.
My interest in script development connects to my curiosity in the dialogue between life and fiction. Through fiction I get a piece of somebody else's reality, get a shift in my perspective on life. The most important thing for me thus is to gain as many shifts in perspective as possible. That is what I like about script editing: Looking at the world through a different pair of eyes, and helping to make that shift in perspective work.

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Looking at the world through a different pair of eyes, and helping to make that shift in perspective work.

SCRIPT & PITCH WORKSHOPS

Valeria Malva Guicheney

Italy

biography

Born in Italy in 1982, Valeria Malva Guicheney grew up between Italy and France. She graduated from University in 2006 with a thesis on Billy Wilder's screenplay of "The Apartment".

She had various experiences in the process of making a movie: actress, assistant director, continuity girl and editing. Most of these were on independent movies, as well as one international co-production.

She has been scriptwriter of the short movie "Daïna", and she is currently working on the project of a feature movie. After being a script advisor for a number of independent short and feature movie scripts she decided to improve her skills participating to the Script&Pitch Workshops as a story editor trainee.

intention

My experience is both as a scriptwriter and as a screenplay advisor. I am participating to Script&Pitch Workshops to improve my story editing skills. As well as I think that working with other writers on their projects improves my own writing.

The main function of a story editor is to help the writer focus on the core of his script project. Generally, in the first phase of a script development, the writer's material is out of focus.

By asking several questions to the writer, I help him understand deeply what made him want to write the story and get to the intention and theme of his script. Furthermore, it is very important not to influence the writer into changing his style, avoiding to give him "readymade".

The questions intend to lead the writer to say what I wanted him to understand, but with his own words.
Although, if the writer is stuck and questions are not enough, I try to make proposals so that he can choose among them, work on it and get to the solution that fits him better.

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Story editing is about getting the writer to the core without him losing his touch.

SCRIPT & PITCH WORKSHOPS

Story Editors

Atso Pärnänen

Finland

biography

Atso Pärnänen is a producer and director.

He has written, directed and/or produced various short films and been involved in feature film projects and film festivals especially in the United Kingdom and Finland, having for the past few years divided his time between the two countries and now also Paris, France.

He currently has in development and story edits projects from USA, Canada, UK and Austria.

intention

From myths to movies, whether art house or mainstream there are certain steps in the creative process of achieving a good story. At best developing a screenplay is like a good scene with great dialogue. It is done with passion but always with respect. Not to ridicule but to improve. To find ways, to seek, to explore and understand stories and structures, forms that can be different depending on each screenplay.

Besides, whether it has been a fire in a dark cave and tales told around it or the WGA in Hollywood, not much can be done without the story department.

In this the story editor is like a coach for quality who leads and helps to the right path that each story eventually takes.

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I hear pages 25-27 are important, like page 60.
So I'll edit just those for 2.800 euro.

SCRIPT & PITCH WORKSHOPS

Paolo Taddei

Italy

biography

Paolo graduated in Foreign Literature while attending Paolo Benvenuti's School of Cinema. He then attended a Masters in Writing and Editing for Audiovisual Products. He wrote and directed short movies, among which: "L'Occhio della Moto" (1995), selected at I Girasoli 95, Festival di Bellaria '96, and Castelli dell'Alta Marca Anconetana '97; "Untitled" (2002), selected at 53rd FilmVideo Montecatini, 6th Biennale Cinema per la Pace and 5th Frontiere Film Festival; "Abdul" (2004), selected at 6th International Panorama of Independent Filmmakers of Film and Video in Thessaloniki and 7th Biennale Cinema per la Pace; "Agenzia Ippica" (2005), winning script of "Premio del pubblico" at 5th Mitreo Film Festival; in 2006 the doc project "Luly, The Italian Dream" was selected for the Match Making at Doc in Europe and at the European Cinema & Audiovisual Days; in 2006 the script "Segni del destino" was finalist at the 6th Mitreo Film Festival.
In 2006/2007 Paolo worked as a story editor at Verdecchi Films (Rome) and in 2007/2008 he wrote and directed the documentary "La Valigia di Alex" for SEBANDNIC (Pisa).

intention

Last year I had a short experience as a story editor in a Roman production company, Verdecchi Films, which made me greatly appreciate working with authors.
An editor could really improve a story but needs to be trusted, and the building of this trust is obviously the first step to work on. Then, working on the second step means to understand which is the main core/conflict/opposition generating the dramaturgy movement of the story and then which themes, goals, ideas are involved in an author's intention.

The third step is to help the author to build, re-build, and build up again the story by pushing him through doubts, giving him new ideas, pointing out elements that don't work, and, more than anything else, helping him to reach the proper dramatic structure to tell the story.

An editor must never judge a story, a character, a plot or whatever else. In a sentence I could summarize the main goal of an editor: To help the story's light to shine brightly and clear away the fog.

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To help the story's light to shine brightly and clear away the fog.

SCRIPT & PITCH WORKSHOPS

Tr

Staff

Savina Neirotti
Director

Valeria Richter
Content Manager

Matthieu Darras
Scouting

Olga Lamontanara
Project Manager

TorinoFilmLab
Training Development Funding

Dv

book of projects 2008

Development Programme

High Society
Seven Works of Mercy
Agua Fría de Mar
The Four Times
The Man Who Hides the Forest
Home Away From Home
Punta del Este
Red Cross

TorinoFilmLab

TorinoFilmLab was born in April 2008 with a precise aim: linking training, development and funding activities. We want to support filmmakers from all over the world at their first or second feature, following them, as far as possible, from the beginning to the end of their path.

Ideally, one could enter TorinoFilmLab's Training Programme with a treatment, complete a first or second draft and find a producer after the first 10 months, be selected to enter the Development Programme, work more on the script and the production plan and finally win a Production Award after another 10 months. All of this within TorinoFilmLab.

This process needs a vision that has to be shared, first of all, with the Institutions that support all activities: Ministero per i Beni e le Attività Culturali, Regione Piemonte and Città di Torino.

We want to thank them for believing that TorinoFilmLab can, in time, help develop the Italian audiovisual Industry through a close interaction with the rest of the world.

Alberto Barbera, Advisory Board Chairman

Stories are all around us – and we are always part of them. Not only where we expect it, but also in politics, in management, in finance.
Sometimes they can even become dangerous and manipulative, because narration techniques are used not to question reality, but to produce a precise version of reality, guided by the moment's needs.

Filmmaking can be a place where stories still explore the infinity of possible worlds and experiences.
This exploration takes time and the faith that it will not be in vain. Phases of solitude, and maybe even loneliness, can alternate with phases of intense collaboration.

We tell ourselves our stories, we share them and see them come alive through this process. Being able to nurture ideas, in working together with other filmmakers, story editors, creative producers can help to bear the weight of the whole process, and bring it to a gratifying conclusion.

Development is this too: for once, time is on our side!

Savina Neirotti, Director
Franz Rodenkirchen, Head of Selection

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Development Programme & Funding

Entering the TorinoFilmLab Development programme signifies the participation in an intensive, yet flexible process, which aims to adapt the Lab's possibilities of support to the different stages and needs of the individual projects and teams, including not only writers or writer-directors, but also producers.

The development process challenges the team-effort behind a project and because it includes a wide range of elements needed in order to finance, package and realize a feature film, a customized effort of support is the strongest option.

Working with projects from all over the world, the primary aim of TorinoFilmLab's team is to assist the projects to the best of our abilities and thereby add to the development opportunities available in their own and co-producing countries.

The programme sets off with a first meeting where the most urgent needs of the scripts and projects are assessed. A development plan covering the next 6 - 9 months is worked out in close collaboration with the project-teams. The second meeting focuses on the preparation for both the written and live presentation at the pitch event in November at the Torino Film Festival. Experienced guests are invited, offering their assistance in areas such as for example financing, sales and distribution.

The development process is of course also attuned to the fact that all participating projects have the opportunity to walk away with a Production Award from the presentation in November. Direct funding of projects - selected by the Advisory Board - is the final and most visible part of the Lab's investment in new talent.

Assisting in realizing all the selected projects to the best of their potential is a vision we continuously challenge by revising and refining our approach and by keeping an open and honest dialogue.

Having had a baptism by fire this year we wish to thank our first 8 projects for their great spirit and for making our first year such a joyful experience.

And now, dear colleague, we invite you to dive into the pages ahead and explore the many different worlds, emotions and cinematic visions laid out for you.

We wish them all a fruitful continued journey towards production and look forward to seeing them in the future.

Valeria Richter, Project Development Manager

Dv

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Advisory Board

Ido Abram
Netherlands

Ido started his working career in the film industry as Head of Marketing and Communications of the Netherlands Film Festival in Utrecht. Afterwards he worked in the same position and as assistant to the directors for Cinemien Film & Video Distribution, one of the few independent distribution companies in the Netherlands.

From 1998 until April 2005, he worked for the International Film Festival Rotterdam as CineMart Director and Head of Public Relations and Industry Affairs.

In August 2005, Ido became the director of the Binger Filmlab.

In addition, he is a consultant of the Producers Network of the Cannes Film Festival, a member of the International Advisory Board of the CineMart, a member of the International Advisory Board of the Hong Kong Asian Film Financing Forum, and an advisor to the Dutch Film Fund. Ido is a board member of ACE and of MEDIA Desk Nederland, 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 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 curator of several publishings as 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 working with Festival Internazionale Cinema Giovani (now Torino Film Festival), as Head of the Press , then General Secretary and Selection Commitee Member, then from 1989 to 1998 as Director. From December 1 1998 to April 8 2002 Director of Cinema Department in Biennale di Venezia. From July 2002 in Museo Nazionale del Cinema di Torino as responsabile of Cinema Department and Director.

Violeta Bava
Argentina

Born in Buenos Aires, where she studied theatre; in 2002 she graduated in Artes at Universidad de Buenos Aires (UBA). She works at Buenos Aires Festival Internacional de Cine Independiente (BAFICI) from the first edition.

Currently as Programme Coordinator and co-director of Buenos Aires Lab (BAL), Laboratory and market of latin-american independent film projects. Co-founder of Ruda Cine, production company foundend in 2004, specialized in author films and creative documentaries.

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 1994 film critic for From 2004 Board member of Museo Nazionale del Cinema .
From 2006 President of Film Commission Torino Piemonte. Film critic for the daily the daily radio show Hollywood Party (RAI RadioTre), the daily "La Stampa" and several magazines as "Film TV", "Cineforum", "SegnoCinema".

Curator of tributes/retrospectives as 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 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 distintive 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 comities 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 Marianović

Bosnia and Herzegovina

Jovan Marjanovic (LLb, MSc), has been involved in Sarajevo Film Festival since 1999, as a technician and a program coordinator and from 2003 as the Executive Manager of the festivals Industry section, the CineLink, a body designed to support the sales of titles in festivals competitive sections and assist the development of feature-length fiction films with potential for theatrical distribution, created by authors from Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Hungary, Kosovo, Macedonia, Montenegro, Romania, Slovenia, Serbia, and Turkey.

He has produced a number of documentaries and short films and is serving as the National Representative of Bosnia and Herzegovina to Eurimages since 2006. In 2007 Jovan took a sabbatical from his work with Sarajevo Film Festival to earn his MSc at the Film Business Academy at Cass Business School in London, UK.

Alesia Weston

United States

Alesia Weston oversees the international part of Sundance's Feature Film Program, focusing on selection and the year-round support of international filmmakers. Since 2003, she has run the Sundance/NHK International Filmmakers Award which recognizes and works with emerging filmmakers from four regions annually.
Alesia also oversees the international part of the Sundance's directors and screenwriters labs. During her tenure, she has overseen the development of: Hany Abu-Assad's Paradise Now, Andrea Arnold's Red Road, Andrucha Waddington's House of Sand, Fernando Eimbcke's Lake Tahoe, Dror Shaul's Sweet Mud and György Palfi's Taxidermia among others. She has worked closely with Jordan's Royal Film Commission on establishing the Middle East screenwriters labs and led them since their inception in 2005.
Prior to working at Sundance, Alesia was Creative Executive in charge of Development at Trigger Street (Kevin Spacey's production company) and was a film researcher for the American Film Institute. Earlier on, she worked for Imagine Entertainment during the development and production of A Beautiful Mind, Bowfinger and The Grinch, among others. Before moving to the States, she grew up and worked in Europe and the Middle East. A graduate of Georgetown University's School of Languages and Linguistics, she did her masters in French Literature at University College London and her post graduate studies at the Hebrew University in Jerusalem.

Tutors

Antoine Le Bos - France

scriptwriter & story editor

After a first life as a sailor and an (interrupted) Phd in philosophy at the Sorbonne (Paris), he discovered scriptwriting while collaborating with the german director K. Weissenfels.

In 1996, he graduated from the CEEA in Paris (French Conservatory for Filmwriting). Since, he's been collaborating on more than 20 feature scripts for cinema, working for directors as Celia Canning (NZ), Lucile Hadzihalilovic, Bernard Dumont and the afghani director Atiq Rahimi.
For TV, he co-created the animation series Ratz, shown in more than 15 countries. He's also been directing some of his scripts, especially the shortfilms *Ex-Voto*, *Parties* and *Compulsion*, all three selected in more than 50 international festivals, and two of them being co-financed and shown by Arte.
In the meantime, he's been working as a script-consultant or script-doctor for the last ten years, co-creating the "Ciné-écriture" workshops in Paris, and working also for the CECI (Moulin d'Andé, France) for their 2005, 2006 and 2007 rewriting sessions.

Among his last feature scripts delivered as a writer: *The Black Wave*, a script that received the "Gan Foundation Prize" in 2005, and Pagan, an epic adventure movie for Lazennec Films (Paris). More recently, he is co-writing with Atiq Rahimi the script of E.T. and the Taliban, and has become Artistic Director of "Le Groupe Ouest", European Center for Film Creation in Britanny.

Franz Rodenkirchen - Germany

story editor

Franz currently heads the consulting department at Berlin-based script development company Script House.

He is Head of Selection for Torino Film Lab. As script advisor he regularly works for the Binger Filmlab, Amsterdam; European workshop Script&Pitch; CineLink, the co-production market of the Sarajevo Film Festival, and the Deutsche Film-und Fernseh Akademie, Berlin.

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

Franz has been working on well over 100 mostly international film projects, predominantly with writer-directors. He is also a regular at co-production markets all over Europe and besides doing project development has helped writers/directors to prepare public pitches.

Gino Ventriglia - Italy

story editor

Born in Naples in 1954, Gino works as a script consultant for Projects in Luce - Development Office of Istituto Luce. He has worked for networks (Rai, Mediaset) and cinema/television production companies (Rai Cinema, Lumiere, Studio Canal Urania, Tao2, Cattleya, Sintra, Eagle Pictures, Grundy, Filmmaster, IDF, Italian Int. Films, Bavaria). For cinema, he co-wrote *Dreamcity – The City of our Dreams*, winner of the Vittorio De Sica Prize at the Cinema International Meetings (Sorrento, 1988), *Hollywood Flies* (2003), *Arrivederci Amore, Ciao* (2006) and has worked on the development of a large number of film projects.
For television, he story edited, among others, the prime time series *Squadra Speciale Scomparsi*, *Una donna per amico*, *Trenta righe per un delitto* and the two part series *Karol – Un uomo che divenne Papa*, *Attaccco allo Stato*, *Luisa Sanfelice*, *Lo scudo di Talos*. and co-created the daily serial drama *Un posto al sole*. He teaches drama theories (Rai-Script, Mediaset-RTI, Scuola Holden, CSC Filmschool Rome) and edited the books *Three uses of the knife* – theoretical writings by David Mamet (2002), *Dancer in the Dark* by Lars von Trier (2000) and *Alternative Scriptwriting* by Ken Dancyger/Jeff Rush (2000). Since 1994 he is a member of the editorial staff of the magazine Script. He graduated in English Language & Literature (University of Naples) and gained a Fulbright Fellowship, achieving a double Master of Fine Arts in Directing & Scriptwriting at the USC - University of Southern California in LA.

Marietta von Hausswolff von Baumgarten - Sweden

script consultant & screenwriter

Script Consultant/Screenwriter connected to Binger Film Lab, Rutger Hauer Masterclass, TorinoFilmLab, and various independent Film companies (Third Man Film, Buena Vista, Hepp Film, Memfis, Most Film, Swedish Film Industry, Tre Vänner, Yellow Bird) and Swedish Film Institute, Balkan Film Fund. Screenwriting prof at Berghs School of Comm.

Involved in 2006 upstart and Script Prof of the Baltic Int. Film Academy, Tallinn. Head of MotherofSons (MOS) Dev/Film company based in Stockholm. Background in journalism, Musicvideo/Artfilm, DramaTV. Prod/dir art-doc *Biosphere 3* w artist-duo Bigert/Bergström.

Film Director/Acting training Tisch SoA, and the New School, N.Y.C. Cinema Studies, Stockholm. In European dev network since 1994 (North by Northwest, Sources, Pilots etc) Commission Editor National Drama TV, Development/Writer for Pearson/Grundy/Freemantle and other TV Drama companies (52 episode children drama *The Roofters* (SF) one of them). Theatre writing, opening Venice Theatre Biennale 2005, plus Tallinn, Bolzano, Brussels 2007. Marietta co-writes 12x 60 thriller with Danish "Pusher" writer Jens Dahl. Recent Screenwriter feature project *Callgirl* in Cinemart 2008: director Michael Marcimain/Garagefilm, supp. by Swedish Film Inst. Citizen NSK State, Minister of Persuasion Kingdoms of Elgaland-Vargaland (KREV). Member Swedish Drama Union since 1997.

High Society

Aditya Assarat

Thailand

synopsis

Anand (24) is a representative of today's youth. His mother is Thai, his father is Australian, and he's grown up in half a dozen cities around the world. He has no home, or at least, no place where he feels at home. This struggle to find one's identity is told through a coming-of-age love story that uses the narrative structure of two halves. In the first half of the film, we see Anand through the perspective of Zoe (24), his Australian girlfriend from University. Their relationship breaks apart because he is too foreign for her.

The second half of the film is a mirror image of the first. Events repeat themselves, but in a reverse way. Anand is now dating May, a Thai girl from a small town. In the big city of Bangkok, she falls in love with Anand only to find, like Zoe, that he is too foreign, only now, in a Western way.

Through the stories of these two separate relationships, Anand is both things and neither at the same time. He is both East and West, both Australian and Thai, both primitive and modern. It only depends on the point-of-view of the person looking at him.
He belongs nowhere and everywhere. He has no home and everywhere is his home. This is the predicament of the 21st century youth, a generation that will no longer be defined by national borders, but by culture, taste, and education.

A love story of the 21st century youth... a generation belonging everywhere and nowhere

script & intention

I grew up half my life in Thailand and half my life in the United States. When I was in the US, I always felt out of place - too Asian. But now, living and working in Bangkok, I again feel out of place - too western. This is the dilemma I want to portray in *High Society*.

Since the concept of the film is essentially a character study of a young man caught between two worlds, I want to experiment with the structure of two halves. In the first half, we will see things from the perspective of an Australian woman. In the second half, everything is seen from the point of view of a Thai woman. This structure allows me to play with repetition and contrast. With these two separate love stories, it will become clear that the same events are repeating themselves but in opposite ways.

I also want to explore space and architecture to convey states of mind. The first half will take place entirely in a small town in the south of Thailand. Here, there are only coconut trees and blue sky. There is beauty and openness, but it also can be very primitive, the Westerner's nightmare of a third-world land. The second half will take place entirely in the big city of Bangkok. It is a space of glass, steel, and neon lights. There is an artificial and claustrophobic feeling, the Easterner's nightmare of the modern world.

Finally, this film is about the future. One hundred years ago, if you were born in Thailand, it meant you were Thai. You spoke only one language, you never left your country, you might never have even left your town. But today, it is a different world. There are more and more young people who grow up like me. They belong nowhere and everywhere in the world. That is why I think this is a relevant story to tell. It is local and also universal, the story of the 21st century youth. Every filmmaker has the one film that is autobiographical, and this one is mine.

Aditya Assarat
writer, director & producer

Aditya Assarat was born in Bangkok, Thailand. He studied film production at the University of Southern California.

He started his career by making his thesis film *Motorcycle* (2000) which was the first Thai film to compete in Clermont-Ferrand, Tampere, Oberhausen and Sundance. His other shorts include *Waiting* (2002), *Boy Genius* (2004), and *The Sigh* (2005) which together won fifteen awards.

In 2004, Aditya was invited to participate in the Sundance Director's Lab, a training ground for promising filmmakers from around the world.
Then in 2005, he was chosen to work for one year with the director Mira Nair as part of the inaugural Rolex Mentor and Protege Arts Initiative.

In 2006, he started the production company Pop Pictures to produce his debut feature *Wonderful Town* (2007). The film, financed by Rolex, the Hubert Bals Fund, the Sundance Annenberg Fund, and the Pusan Asian Cinema Fund, won the New Currents Award at Pusan and Tiger Award from Rotterdam.

budget & financing

Pop Pictures is an independent production company based in Bangkok and headed by Aditya Assarat, Soros Sukhum, and Jetnipith Teerakulchanyut.

Our aim is to become a center of collaboration for the new generation of Thai filmmakers who want to make films but have no way to go about it on their own.

Through our experience with *Wonderful Town*, we have learned the benefit of raising financing on our own and keeping control of our work. It has always been difficult to raise financing in Thailand because this kind of art-house cinema has never done well in the theaters. In fact, there has never been a distributor-financed independent film at all to set a precedent.

Therefore, we are setting ourselves the challenge of becoming the first independent film to do this. With Ananda Everingham attached to the film in the lead role, we are hopeful of being able to raise a portion of the financing from a local distributor. We think that there is enough of an audience at home to support a limited (10-15) theatrical release.

The financing structure will thus consist of this portion from Thailand as a pre-sale of the Thai rights. We have also, through our co-producers, Memento Films, applied to Fond Sud Cinema and will apply Berlinale's World Cinema Fund for post-production support. Finally, there is the Torino Film Lab. All of these sources of financing, including the Thai pre-sale, are still pending so the current gap is still a substantial percentage of the budget.

distribution & sales

Aditya, Soros, and Pop Pictures have established a good working relationship with the sales company Memento Films International. Our first feature *Wonderful Town* (2007), was sold to many territories worldwide and currently has received theatrical releases in the US and Europe.

In Thailand, *Wonderful Town* received a one-month release in one theater that drew a steady audience throughout its run from strong critical response, word-of-mouth, and interest from international festivals and press. Though certainly the numbers are small, we believe that it is a ray of hope.

To this end, our new film *High Society* will not only be an experiment with content, but also an experiment with the business model. We have set ourselves the challenge of duplicating the success of our film in the international market while at the same time, creating a larger market for this kind of film at home.

We believe that in the end, this is a Thai film that should be seen by Thai people. It is an uphill battle because historically, this kind of cinema has never performed well. But with Ananda Everingham, a huge local star, in the lead role, we want to try and change this prejudice. We have been given a chance to create a new niche in the local market and we want to succeed, so in the future there will be a place for other young directors, and a source of financing that is derived from the market instead of only from international funds, as it has been in the past.

High Society

Aditya Assarat

Thailand

production notes

original title
High Society

production company
Pop Pictures Co. Ltd.
Aditya Assarat & Soros Sukhum
504/23 Pracharaj-Bumphen Road
Samsen-nok, Huai Kwang
Bangkok, Thailand 10310
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F +662-691-6771
assarat@yahoo.com
bbunghim@yahoo.com

co-producers
Memento Films International (France)
Flying Moon FilmProduktion (Germany)

total production budget
€ 350.000

current financial need
€ 320.000

production status
financing and pre-production
(shooting april 2009)

Soros Sukhum

producer

Soros Sukhum was born in Bangkok, Thailand.
He studied Film Production at Rangsit University's Faculty of Communication Arts.
He started his career by working in all areas of film production and management.

This period coincided with the first generation of independent film in Thailand, and Soros was part of the teams that made Apichatpong Weerasethakul's *Mysterious Object at Noon* (2000) and Pimpaka Towira's *One Night Husband* (2003).
Now with almost ten years of experience, Soros has become a producer at the forefront of the second generation of independent filmmakers.
Through establishing Pop Pictures with Aditya, he has produced *Wonderful Town* (2007), Anocha Suwichakornpong's *The Sparrow* (2008), and now *High Society* (2009).

Besides these features, Soros is also producing many short films by other young directors who are all coming of age in the HD digital revolution currently happening in Thailand.
Soros believes it is this meeting of youth and technology that is creating the most interesting cinema right now.

Seven Works of Mercy

Gianluca & Massimiliano De Serio

Italy

synopsis

Antonio (70) hasn't got long to live due to throat cancer. He spends his time illegally disposing of toxic waste in a suburban garden patch. His only sidekick is Max, a thin and emaciated ex-junkie.
Luminita (17) is a clandestine homeless immigrant. During the night she pays to sleep in a car parked in a small shantytown in the outskirts of Turin. During the day she often lurks around at the hospital, snitching what she can. She is alone. Despite her life of slavery, Luminita endures thanks to her fierce determination, believing only in herself, looking for a chance to escape. She has a plan, and the chance to realize it is offered at the hospital, when Antonio leaves after a new throat hemoerrage. Like a hunter stalking its prey, she eyes him, rushing to his aid when he collapses in the middle of the street. Luminita now holds Antonio prisoner in his own flat, needing a safe place to execute her plan. Kidnapping a baby from the shantytown, she brings it to his flat to wait for the buyers. A struggle of power results in Antonio removing the baby, hiding it with Max's help. Filled with despair, she tries to reverse the situation, but he forces her to look after him, and slowly she becomes his caretaker. In Antonio's garden-tip, Luminita helps him to face his death. In spite of the danger, she decides to return the baby, is beaten up and left for dead. Barely able to stand up, she manages to take a bus, where she finally finds unexpected company. Luminita disappears in the crowd, no longer alone.

Through the kidnapping of a baby, a desperate 17-year old girl and a terminally ill 70-year old man are given an unlikely chance to redeem themselves.

script & intention

The characters, Antonio and Luminita, spring from a personal experience that touched us a lot. Antonio is inspired by our grandfather, who died of throat cancer. We assisted him in the last months of his illness, and witnessed the disintegration of his body. In the same period, we knew a young girl who was the caretaker of an old woman recovering in a room nearby. We observed both of them for a long time between life and death, in those spaces that will be the spaces of our film.

Seven works of mercy is also the final outcome of our research into certain themes that we have worked on in our previous shorts. We have always worked with characters living borderline lives, people who do not belong and are seeking their own identity. They inhabit locations that belong to our lives as well and in these spaces they become increasingly marginalised.

The very clear cut staging of the film, with the camera seeming to set up a symbiotic relationship with the character's gestures and exploring these prisons/spaces, is combined with a narrative tension that is constantly fuelled and driven by the action. The film unfolds like clockwork, developing a relentless narrative sequence, driven forward by the inner and outer struggle of the characters, building its dramatic tension on the secrets that Antonio and Luminita carry inside them. They both move in reclusive spaces: a suburban hospital where Luminita finds temporary shelter; a vegetable garden on the outskirts of town where life and death coexist, a district of Turin that cannot be termed part of the city, yet is certainly not the countryside; an apartment in an old working-class house surrounded by a building site that seems to ingest it. In this atmosphere of existential baseness, the culmination of their attempts to get the better of each other leads to a surprising role reversal where they, in the second half of the film, will reach the most abject level of morality. Only by experiencing this ethical and physical disintegration can they hope to discover an unexpected ray of hope and a shared sense of pity.

Survival takes a heavy toll. But it is a path that can lead to the discovery of pure feeling. Among the debris, Antonio and Luminita find out that human contact is still possible.

Gianluca De Serio
Massimiliano De Serio
directors

The twins have been working together since 1999. Massimiliano graduated in Art History & Criticism and is currently studying for a research doctorate in Paris, while Gianluca has a degree in Film History & Criticism. Over the years they have directed a number of films that have been shown at important national and international festivals.

Among the many accolades, the most important are the Oscar shortlisting for Best Shortfilm (2005) and Nastro d'Argento Best Italian Shortfilm for *Maria Jesus*, Best European Shortfilm in Stuttgart and Nastro d'Argento for the screenplay for *My Brother Yang*, a nomination for the European Film Academy and Nastro d'Argento for the production and the UIP prize for Best European Shortfilm in Edinburgh for *Zakaria*.

The shortfilms also received two David di Donatello nominations (2005/2006), and a Golden Globe nomination, participated in important film festivals such as Cannes and Rotterdam and were awarded in Huesca, Oberhausen, Turin and Siena. *Seven works of mercy* is their feature film debut.

budget & financing

Seven works of mercy is the first feature film for cinema in the project *Discovering talents*, established by *La Sarraz Pictures*. The project is currently in development. The total estimated budget is €1 M.

By mid-October 2008 we had 30% of the total budget in place, secured by Rai Cinema (co-production) and Torino Piemonte Film Commission.

We are looking for another 30% of the budget from foreign co-producers, e.g. France or Germany, but at this stage we are open to all European countries. Our goal is to raise 60% of the total budget by the end of 2008.

In this best case situation, the Italian Board of Culture - *Direzione generale per il cinema* - will secure, through the programme for "support of first feature length films", the last 40% of the budget.

We are still looking for a world sales agent and, as mentioned, are also in search of European co-production partners to share our journey with Luminita. We plan to start shooting by Spring/ Summer of 2009.

distribution & sales

During this period we are looking for an Italian theatrical and homevideo distributor. By the end of 2008 the final draft of the script for *Seven works of mercy* will be ready, therefore, in the first two months of 2009, during the Cinemart in Rotterdam (in January) and the European Film Market at the Berlinale (in February), we will actively look for a world sales agent who we can collaborate with on giving the project the best opportunities for international distribution.

We strongly believe in the market potential of this film, based on both the intriguing main characters, the focus of the story and the directors' talents, while at the same time having a strong faith in being able to secure a "world premiere" at an important international film festival.

The previous works of the De Serio brothers (three shortfilms and a documentary), have all been presented at the most prestigious international film competitions and have received many awards in Italy as well as in Europe, so there are many festival programmers and film critics waiting eagerly for the feature film debut of these twin brothers.

Seven Works of Mercy

Gianluca & Massimiliano De Serio

Italy

production notes

original title
Sette opere di misericordia

production company
La Sarraz Pictures
Alessandro Borrelli
corso Filippo Turati 13a
10128 Torino
T +39011503598

via Laura Mantegazza 24
00152 Roma
T/F +39065344953
info@lasarraz.com
www.lasarraz.com

co-producers
in negotiation

total production budget
€ 1.000.000

current financial need
65% of the budget

production status
in development
shooting in spring/summer 2009

Antonio Piazza
Fabio Grassadonia
writers

Antonio and Fabio are co-writing *Seven works of mercy*.

They are currently living in Amsterdam where they attend the Binger Filmlab Writers' Programme with their script *Salvo* that they also wish to direct.

With *Salvo* they have been selected for the 2007 Script&Pitch Workshop and the 2008 Berlinale Talent Campus.

They are preparing a short film and have recently collaborated on the TV-series *Agrodolce* as script editors. In the past they wrote the film *Ogni volta che te ne vai*, produced by Fandango, and they were development and acquisition consultants for Aurelio De Laurentiis and Filmauro.

Alessandro Borrelli
producer

Alessandro founded the film production company La Sarraz Pictures in 2004, which is based in Turin and Rome. He also works with a number of training institutions as a tutor and talent scout, seeking for and promoting new writers and original projects internationally.

In the last few years, he has attended all major international markets, also representing other companies.

Thanks to this experience, he has developed a best practice for the promotion and development of projects within both fiction and documentary.

La Sarraz Pictures develop and produce their projects under two different sections: *Discovering talents*, for first feature films of talented Italian writers and directors (*Seven works of mercy*, by G.&M. De Serio, *Salvo* by A. Piazza & F. Grassadonia) and *Doc@lasarraz* for narrative documentaries (SCU: *A new mafia* by Fluid Video Crew, *Xhodi's exam* by G.&M. De Serio, *I am not a moderate* by A. Nobile and many others).

Agua Fría de Mar

Paz Fábrega

Costa Rica

synopsis

One New Year's holiday, Rodrigo (30) and Mariana (20) drive to the remote south Pacific coast of Costa Rica. Arriving late at night, they find Karina (7), who tells them she ran away from home because her uncle touches her. They decide to stay the night and try to find help in the morning. But by dawn, the girl is gone.
The couple check into a hotel, and Mariana can't stop wondering what happened to the girl. Rodrigo is away most of the day. She can't do anything but wait, and in her loneliness, she becomes more and more restless and distressed.

Karina goes back to her parents' campsite on the beach, one amongst the dozens of families on holiday that have invaded the otherwise completely wild national park. Her mother grounds her for running away, and for the first time in her life, her father fails to defend her. Both girls are trapped and isolated, while outside, hundreds of poisonous sea snakes swim out of the water due to unusual cold currents. Children build tunnels in the sand, which adults fear might cave in on them. The holiday is tainted with the possibility of tragedy at every turn. But when Mariana finally makes her way down to the beach, finds Karina, and realizes that the supposed abuse was a lie, she becomes aware that the only real tragedy is the loneliness and limits of her own privileged life.

...of the stubbornness of spoiled little girls and the wandering, drifting nature of girls who are no longer so little and carry with them the heartbreak of growing up...

script & intention

Story, here, is a device through which I will build up to small moments where ordinary things that happen to ordinary people, are infused with meaning. It's not about twists or what happens next, but about wanting to spend some time with these characters, in this place, and feeling they speak to us of things that we've felt and never knew how to say, or thought never happened to anyone else.

Through the stories of these two girls, the spaces they are in, and the things that happen around them, an atmosphere of menace is built, one where most of the characters are concerned with the possibility of a tragedy. In the end, nothing happens, and that is, perhaps, the only tragedy, which Mariana embodies. I want to capture a feeling of paralysis that is particular of a small, traditional country, where nothing ever happens, and youth is still seen as a disease best cured with time and patience. A paralysis that is particular to young girls, who get tangled in a web of doubts and hesitation, their desires getting crushed into a constant anxiety that ends up defining them.

Karina's lie brings forth restlessness in Mariana; she wants to do something, she wants to save her. But she can't do anything, for absurd reasons: because the hotel is far, because her husband is late, because to insist would be to make a nuisance of herself. She can see how things are happening outside, things she wants to be a part of, a world she wants to have some kind of impact on, but can't.

I work with non-actors, something I started doing because there aren't that many trained actors in my country. With my short films, I found something very particular in their performances, which I want to develop further with this film. I do extensive casting, and then a workshop process through which I bring the characters closer to the people interpreting them, and enrich the script with improvisational work and details they bring in from their lives.

I want *Agua Fría de Mar* to be that kind of first film that bursts with a love of things, with a need to show them that leaves an unusual register of a certain kind of beauty. These very small moments define somebody's youth, a culture and a country.

Paz Fábrega
writer & director

Paz Fábrega was born in 1979 in San José, Costa Rica.

She studied still photography, and journalism before going to the London Film School.

She shot her graduation film, *Temporal*, in rural Costa Rica in 2006. The film has been in competition in Clermont-Ferrand, Tampere, Uppsala, Biarritz and many other international festivals. Her second short film, *Cuilos*, shot in San José, in 2008, premiered in August 2008 in the international competition of Locarno Film Festival.

Paz is now working on *Agua Fría de Mar*, her first feature. The film was developed at the Binger Filmlab and at the Sundance Screenwriters Lab. It won the Arte award at the Buenos Aires Lab and was a finalist for Sundance/NHK 2008.

Her past and current projects deal with loneliness and the vulnerability of youth, placed in the very particular context that is Costa Rica; a small country with amazing geography and landscapes, and a degree of isolation from the rest of the world, with many stories untold.

budget & financing

Since its creation in 1992, Les films du requin has been asserting its commitment to a certain kind of cinema: an independent cinema that knows no boundaries.

Its catalogue is made up of more than 50 short films and 12 feature films, all of which have been distributed abroad and on the French market, and have screened in the major festivals. The company has had partners on 4 continents and its films have been shot in 15 different countries, thus encountering a thousand ways of making cinema, broadening its horizon significantly.

This is a deciding factor to set up the production of *Agua Fría de Mar*. Despite a small budget, this project suffers from a handicap that makes it's financing complex: its country of origin does not support or fund cinema.

The financial structure is based on the funding systems existing in other countries to support foreign films, which are small amounts. Because it is a debut film, the part of the budget that will come from the market is also very limited.

For those reasons, we teamed up with two other European producers: Tic Tac Producciones (Spain) bringing its knowledge of the European/Latin American partnership and Isabella Films (Holland), with their experience in international co-production.

At this time, Sofica Arte Cofinova (France) and Hubert Bals Fund Plus (Holland) and Cinergia (Central America) are confirmed. Ibermedia incentive fund for coproduction, French Fondation Gan, Spain's Galicia Regional Fund are still pending.

Agua Fría de Mar

Paz Fábrega

Costa Rica

distribution & sales

With *Agua Fría de Mar*, Paz Fábrega takes a deep personal and local approach to everyday issues. The film has the realistic tone and universal language that could be found in her previous short films *Temporal* and *Cuilos*, which have been acclaimed at festivals all around the world.

These short films helped a lot in raising interest among French distributors and we will certainly be able to attach a good one before entering production. The same will most likely also be the case for our Spanish and Dutch co-producers with regard to securing distribution.

Interest has also been shown by a couple of European and North American sales agents. But unless one is able to provide a minimum guarantee, we believe it better to wait and attach one at a later stage, where we can establish a joint strategy for international release and distribution.

The film aims at premiering in one of the major international film festivals.

The production schedule is deliberately leaving Cannes aside because we considered that there is already a large family of Latin-American directors who are going to be there in the years to come. The production has a perfect timing for Locarno (where Paz had both her short films this year), Toronto, Venice, Sundance (where the *Agua Fría de Mar* script was a finalist in the Sundance/NHK award and where Paz attended the Screenwriter's Lab) and the Berlinale 2010 - its market being the best option to open the film's world sales.

production notes

original title
Agua Fría de Mar

production company
Les films du requin
Jean des Forêts
7 rue Ganneron 75018, Paris - France
T +33 1 43 87 15 62
F +33 1 43 87 34 72
info@lesfilmsdurequin.com
www.lesfilmsdurequin.com

co-producers
Temporal Films (Costa Rica)
Tic Tac Producciones (Spain)
Isabella Films (Holland)

total production budget
€ 450.000

current financial need
€ 200.000

production status
in pre-production

expected standard print
august - september 2009

Jean des Forêts
producer

Jean des Forêts was born in 1976 in Paris, France.

He has been working in the production business for 10 years and has been a partner and a producer in the company Les Films du requin for 8 years.

His filmography so far is made up of 25 short films and one feature.

His credits as a producer include such titles as *Héros*, feature film by Bruno Merle that was the opening film at Cannes Critic's week 07, *Monsieur Etienne*, short by Yann Chayia, screened in Sundance 06, Cannes Critic's Week 05, Palm Springs 05, *Men from Older Space*, short by Yann Chayia, selected in Rotterdam 06, Clermont-Ferrand 06 and Cannes Critic's Week 05 and *Just a woman*, documentary by M. Farahani, that was awarded the Teddy Jury Award at the Berlinale 02.

Working mostly with non-French directors, he is currently developing several feature projects including *I'm going to change my name* by Armenian writer-director Maria Saakyan and *A Shadow's Bliss* by French-Lebanese writer-director Yann Chayia.

The Four Times

Michelangelo Frammartino

Italy

synopsis

The Four Times works in the non-defined field between documentary and fiction, and can be understood in three different ways: as a science fiction film (without special effects), as an ethnographic documentary on some parts of the Calabrian Apennine, or as an essay about the human soul.

The four episodes tell the stories of four "leading characters": an old shepherd in the last days of his life; the birth and first few weeks of a goat kid till its first pasturing under the olive trees; the life of an old fir tree in the course of the seasons; and the transformation of the old fir into charcoal.

All four episodes are set on the Ionian side of the Calabrian peninsula and are intertwined with each other in such a way as to make up one single story: the story of one soul that moves through four successive lives.

The journey of a soul, and of cinema itself, drifting away from the perspective of man. What would our eyes see if we were not the center of all things?

script & intention

First and foremost, I am compelled to point out that the outline for *The Four Times*, as neat as it may seem, was not premeditated. It is the fruit of a longstanding and profound relationship with the Calabrese reality around which this film is centered.
This film is an expression of my love for a rugged and austere land, the land where my roots are anchored. In these last 3 years of work, I have travelled throughout Calabria extensively, discovering the ancestral fascination of the inland and its wealth of traditions and rituals, which had curiously never attracted my attention before. I discovered age-old professions like goat herding, a trade, which is fascinating in part because of the changes it effects on the landscape. I discovered the work of the *carbonai*, or coal men, a trade that is extinct elsewhere but survives here in all its historical wonder. Colors, smoke and an atmosphere as old as time immemorial all linger in their open-air mountain workshops. I also entered into close contact with the animal world – a topic that has intrigued me because it is what precedes us, it reminds us of where we came from - and with nature, and of course, with the human aspect, albeit in its purest and roughest form. Although these four elements had been on my mind for some time, I couldn't seem to find the channel that would unite and represent them in all their intensity. At some point it occurred to me that they were all part of one overarching project: the journey of a soul across its various states.

This common thread fully captured the spirit of the place: it put me in touch with the animistic beliefs of a people who were incidentally still living on the soil upon which the father of animism himself, Pythagoras, had lived. Here though it takes the form of a folk wisdom that borders on superstition. The theme of reincarnation allowed me to remove the film's focus from man, who has traditionally always been at the center of cinematic attention. Doing this would reveal the presumptuousness of humans in believing that they are a privileged species and that their needs should somehow supersede those of all others. This is of course a matter of culture. Consequently though, it is also a matter for cinema. The names of camera shots, for example, are measured according to how much of the human body they include. The purpose then, is to find a new equilibrium between humans and other living beings by looking back, and perhaps sometimes forward, in pursuit of the fabric that unites us all.

Sound itself is generally speaking the film's main character.
Thus, voices, cries and rustling will be heard in equal proportions and intensity. I have made certain directorial decisions to provide the spectator with numerous points of access: like wide shots with a large depth of field where the eye can run free; and an editing style that does not rule out a certain amount of discontinuity, over and above the one already accounted for by the story's four-fold structure. The choices serve the purpose of coming as close as possible to a cinematic expression of what is real, to an idea of reality as infinite aperture, infinite interpretability and a multitude of ways in which things give of themselves.

Michelangelo Frammartino
writer & director

Michelangelo was born in Milan in 1968. He studied architecture at the Milan Polytechnic School. In 1995 he exhibited his first video installation work there, *Presenze S-Connesse*; and the interactive installation ORA at the Milan Civic Film School, from which he graduated in 1997 with the film *L'occhio e lo Spirito*.

The same year he was one of the young directors selected to participate in the production project *Le Mani sulla Cittá*. In 1998 the interactive installation *FILM*, a tribute to the cinematic work of Samuel Beckett, was shown at the Triennale in Milan.

In 1999 he co-directed the 35 minute-film *BIBIM* with Cafi Mohamud and realized his film *Scappa Valentina*. In 2002 he won the 150" competition for short films made with a cell phone at the Bellaria Festival with *Io non posso entrare*. That year he also shot his first feature film *Il Dono* that won several awards in some of the world's most important film festivals.

Since 2005, he teaches film language and techniques at, among other, the Civic Film School and the Bergamo University.

The Four Times

Michelangelo Frammartino

Italy

budget & financing

Vivo film is an independent production company of art house documentary-films, founded in 2004 it has so far completed more than 24 hours of production, counting a catalogue of more than 20 works, including award winning short films, TV docs and documentary films for theatrical distribution.
For more than 18 months Vivo film, together with the Italian co-producer Invisibile Film, has developed *The Four Times*, supporting this daring and unusual film. Following the selection by Atelier de la Cinéfondation in Cannes 2007, the development moved on to the essential location search and the scrupulous and long preparatory work of the director. The decision to undertake this commitment stems from our confidence to be able to finance a 'hard' project like this, and it has been encouraged by the cooperation of our partners; turning it into a full scale European co-production involving Italy, Germany (Essential Filmproduktion, Berlin) and Switzerland (Ventura Film). At the moment we feel far more than halfway on our path to production: we have 50% of the financing already in place - Eurimages have confirmed € 110.000 - and another 25% still in progress, with a positive outlook. As soon as we complete the budget, we're ready to start. On the Italian side, Istituto Luce considers the possibility of a partnership as Associate Producer; moreover we are waiting for the answer from MiBAC (December, 2008), and, of course, from TorinoFilmLab. Calabria Film Commission has guaranteed € 20.000 (August, 2008), which may increase, depending on the final expenses in the region. In Germany, Essential will finance 28,5% of the budget, thanks to Medienboard Berlin-Brandenburg's confirmed support and to Arte ZDF's pre-acquisition (the answer is due December 2008). Ventura Film owns 10% of the property and has involved broadcaster RTSI.

distribution & sales

The inherent focus and style, or language, of Michelangelo's film is completely tied to the dark and intimate experience in a cinema. *The Four Times* will offer the spectator an unusual visual experience, a pure cinematic one, which must be experienced on the big screen. Shot on 35mm, the film is meant to involve the audience, opening up a world that moves towards and includes the spectator. Based on Michelangelo's former work and what we have seen of this project, we have a strong belief in the film's potential for international theatrical distribution.
The Italian distributor, Istituto Luce, has confirmed its will to be in charge of the local theatrical distribution. Moreover, they have shown interest in further Italian distribution channels (2 LOI's).
One of the most important assets we have in securing international sales and distribution is our world sales agent, The Coproduction Office (through Parisienne de Production). Having been in charge also of Frammartino's first feature, *Il Dono* (The Gift), they already committed to an MG of € 30.000 in June this year.
Il Dono has been sold in France, where it was released in September 2004, and warmly welcomed and saluted by the critique. This allows us to consider France as a key-territory. At the moment, beside the Istituto Luce, no other national distributor is attached, so it is one of our main goals to secure a theatrical deal in at least one of the other co-production countries during the coming months. Concerning other media, Swiss Ventura Film have already confirmed the pre-purchase of the TV-rights by RTSI, while in Germany talks are underway for a pre-acquisition by Arte-ZDF.
Another essential goal is to broadcast the film on extra-European TV-channels that have an editorial outline that pays attention to author-driven films.

production notes

original title
Le Quattro Volte

production company
Vivo Film
Via Alamanno Morelli 18
00197 Rome
T +39 06 8078002
F +39 06 80693483
gregoriopaonessa@vivofilm.it
martadonzelli@vivofilm.it
francescazanza@vivofilm.it
www.vivofilm.it

co-producers
Invisibile Film (Italy)
Essential Filmproduktion (Germany)
Ventura Film (Switzerland)

total production budget
€ 831.865

current financial need
between 25% and 35%

production status
defining final financial plan.
preproduction starting.

Marta Donzelli
producer

Marta Donzelli was born in Turin in 1975. She lives and works in Rome. After earning her high school diploma, she graduated in Philosophy from Sapienza University in Rome in 1999.
In 2004 she finished her PhD in Philosophy, discussing a thesis about Edmund Husserl.

In 2001 she started working for Donzelli Publishing House, where she currently is Rights Manager and Acquisitions Editor.

In 2004 she established an independent production and distribution company of documentary films together with Gregorio Paonessa named Vivo film, who have, among others, produced works by Daniele Vicari, Guido Chiesa, Jean-Louis Comolli, Corso Salani, Nelo Risi and Pippo Mezzapesa. Vivo film's productions have been selected by some of the most prestigious film festivals. For example in 2007 *Il mio paese* by Daniele Vicari won a David di Donatello award (Italian Film Academy) and in Locarno, *Imatra* by Corso Salani, was awarded a Pardo d'Oro, Special Jury Prize of the "Cineasti del presente" competition.

Dv

The Man Who Hides the Forest

Bertrand Mandico

France

synopsis

In 1988, Perestroika is moving across the Soviet Union.
A modern art museum in Paris hears about a lost tribe that has been discovered deep in the Siberian forest. They hire a famous - but somewhat passé - film director named Walerian to head up a river expedition into Siberia with famous works of French modern art on board. Walerian's mission is to make a film about the journey and to capture the reactions of people who have never seen modern art before.

But Walerian is not remotely interested in French modern art, or in Siberian tribes. He is set on making his greatest and possibly last work. He seizes this opportunity where, once in Siberia, he is sure to have full reign over the production. The expedition sets sail on a windy upriver journey through an increasingly hostile forest. On board, his son Dante, who assists Walerian, and the motley crew is preyed upon by an array of insects and diseases. The journey is treacherous and frought with mishaps, but Walerian continues to drag onward, right to the bitter end.

It's not until his son is blinded that he finally decides to abandon the mission. Part of the crew has left, the Picabia painting stolen by Russian military, the Tinguely used to fix the motor, while the Klein painting has been half-eaten by insects.

I want every French person to get out their instrument, take it in hand, and go out into the streets to show their neighbours what they are capable of.

Jack Lang, French Minister of Culture, 1988

Walerian goes into the forest to film the Klein's slow deterioration frame-by-frame. When the film is projected, human figures can be made out in the background huddling around the painting with great curiosity. It seems the museum has unwittingly found the lost tribe it was looking for.

script & intention

The Pompidou Centre in Paris asked me one day to think about a film to celebrate their 30th anniversary. Nothing happened with my Pompidou commission, but that is where the idea started for *The Man Who Hides the Forest*.

At first, the works that I chose for the film were associated with particular concepts in art, or with Parisian snobbery. Duchamp's urinal is an archetypal example of French modern art (it has been the main feature of subway posters advertising the Centre). But my primary delight was to immerse works of modern art into the heart of a wild forest, and watch them gradually return to their original form, to organic matter. It is a harsh reality that Klein paintings experience even in museums, where they are continuously disintegrating. When they are exhibited, deposits of blue pigments pile up on the ground, much to the embarrassment of curators. Whereas a Tinguely sculpture can suddenly become useful in the middle of a remote river if, for example, a motor breaks down.

The disintegration of modern art takes place against the backdrop of an adventure film, thus reviving the spirit of performance cinema. In the 70s Herzog, Coppola, and several others, gave their film crews the opportunity to live extraordinary human adventures, that merged with the plots of the films. The main character Walerian is inspired by the right-to-the-bitter-end nature of these director/performers from the 70s. He almost acts like a missionary, brandishing a camera instead of a cross. He gives life back to dead creatures by means of stop-motion animation, he acts like a demigod resuscitating the dead, and then plays his illusionist's trick and screens the results in front of dumbfounded spectators.

Walerian drags his crew into the deepest reaches of Siberia for an adventure that plays out in a setting that has rarely been seen on film, in one of the vastest and wildest places on the planet. The story unfolds at the time of Perestroika, a period of chaos when borders were opened and haughty Europe sweet talked Russia and condescendingly treated it like an underdeveloped country. The time and the place seem particularly well-suited for this artistic and aquatic adventure.

Bertrand Mandico
writer & director

Born in 1971 in Toulouse, Bertrand Mandico graduated from the film directing programme at the Gobelins animation school in Paris. Over the years, Bertrand has cultivated a unique aesthetic and a flare for dark humour that juxtaposes macabre elements and burlesque. He has enriched his cinematic studies with various still format publications, photography, collage and drawings. Bertrand has also worked on promoting forgotten or underappreciated filmmakers (he programmed a Walerian Borowczyk retrospective in Warsaw).

His audiovisual creations (a total of 40 short films, TV-commercials and musical films) have been awarded various prizes. His first short film *The Blue Horse Rider* won the Annecy Prize Grant in 1998. *He was Eddy's Dog* was part of the 2001 Cannes Film Festival's short selection. His project *Boro in the Box*, an irreverent portrait of Walerian Borowczyk, won the Clermont-Ferrand Festival Grant in 2008.

The Man Who Hides the Forest will be Bertrand Mandico's first feature length film.

budget & financing

The film will be produced by Coproduction Office's French bureau, Parisienne de production and co-produced by its German sister-company, Essential Filmproduktion. The two companies have co-produced seven films together so far. Three are completed (*Songs From the Second Floor*, *Import Export*, and *You the Living*); and four are currently in production or post-production (*Lourdes* by Jessica Hausner, *Summer 1953* by Shirin Neshat, *Memory Hotel* by Heinrich Sabl, and *Dau* by Ilya Khrzhanovsky).

Parisienne will raise financing from France and Essential from Germany. Both companies together should be in a position to raise more than 60% of the €1,5m budget. A third partner will join the project later.

This Siberian fantasy has yet to find a definitive homeland. Neither France nor Germany offer suitable locations for this script, and locations have been scouted in Northern Russia, as well as the Ukraine. Additional scouting will be done in Karelia, Estonia, Finland, and Northern Scandinavia.

As it is not so easy to transplant a crew and equipment across borders into Russia or the Ukrainian in the middle of a shoot, we wish to find all of our locations on either one side or the other of these borders before looking for our third partner. We will then look for a partner with whom to coproduce the film, based on production requirements, locations, and financing possibilities.

distribution & sales

The most successful European films, in terms of box-office outside the country of origin, have traditionally been "auteur" films. In the past decade, they were directed by filmmakers such as Ken Loach, Michael Haneke, Aki Kaurismäki, Nanni Moretti, Pedro Almodovar or Lars von Trier. It is notable that these directors became famous after making youthful works of rare audacity and originality.

The Man Who Hides the Forest is meant to open the way for further works by Bertrand Mandico, a young director with a strong body of work in other formats (animation, music videos, commercials).

His first feature length film will undoubtedly incite discussion, while the iconoclastic denouement will intrigue audiences and press alike. Coproduction Office, a company that is committed to marketing and selling prototypes, will handle the international sales for the film, that could meet a public beyond the limits of the cinephile audience and be released in a large number of countries.

The Man Who Hides the Forest

Bertrand Mandico

France

production notes

original title
L'Homme Qui Cache la Forêt

production company
Parisienne de Production
Philippe Bober
24 rue Lamartine
75009 Paris - France
T +33 1 56 02 60 00
F +331 56 02 60 01
info@coproductionoffice.eu
www.coproductionoffice.eu

co-producers
Essential Filmproduktion (Germany)

total production budget
€ 1.577.000

current financial need
tbc

production status
starts shooting august 2009
(10 week shoot)

Philippe Bober
producer

Philippe Bober started Coproduction Office in 1987.

After launching the sales division of Coproduction Office one year later, he acquired world distribution rights for films by Lars von Trier, Nanni Moretti, Aki and Mika Kaurismäki, and Wolfgang Becker.

The company's first project, *Europa* by Lars von Trier, won the Cannes Jury Prize 1991. After *The Kingdom* and *Breaking the Waves*, Philippe worked as a producer (or co-producer) with Carlos Reygadas, Roy Andersson, Jessica Hausner, Kornél Mundruczó and Ulrich Seidl. Coproduction Office's slate also includes international sales for films by, among others, Takashi Miike, Cristi Puiu and Corneliu Porumboiu. The company is the smallest of the established sales and production companies, and a home for radical arthouse films, where talent is nurtured.

The Man Who Hides The Forest is the company's first production with a French filmmaker.

Home Away From Home

Katrin Olafsdottir

Iceland

synopsis

Pálína travels from Iceland to the Canary Islands to meet Pedro, a man she met on the Internet. Their meeting turns out to be a disaster, he sets her coat on fire, his demented grandmother, whom he lives with, strips her naked and a dead cat falls on her lap while on the way to a romantic dinner. Finally, Pedro locks Pálína up on a rooftop, intending to pick her up the next morning when he has gotten a grip of the situation. But the morning after she has disappeared.

Pálína has been rescued by a fisherman and followed him to his reclusive house. To her own surprise, Pálína starts settling into this simple life. The fisherman is away most of the time and when there, he doesn't talk. One day Pálína finds an intruder in the house. It is a little boy. She decides to stay and look after him. In the meantime, Pedro's grandmother dies. Free now, he decides to go to Iceland and look for Pálína. He gets lost in the lava-landscape, cold and desperate and followed by an aggressive sheep. Luckily he comes across a woman that invites him to stay with her and her son. The two try to make him feel welcome but Pedro is not used to being taken care of by others and sneaks out in the middle of the night.

While climbing a rock he gets stuck. A dangerous situation is avoided when the little boy helps him down.
We leave Pedro and Pálína standing on different black beaches holding hands with the little boys.

Two people switch islands and discover the beauty of positive disasters.

script & intention

The film is set on two volcanic islands that float between two continents on the opposite sides of Europe, north and south. The islands look the same. One is very cold, the other warm. The main characters reflect this. They are the opposite sides of the same character and their destinies mirror each other.

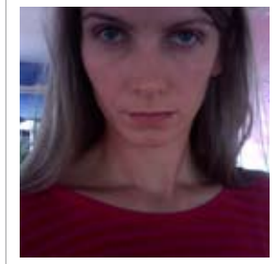
They feel alien in their own skin. Try to get away, but end up in a place that seems exactly the same as the one they were running away from. Only now they are forced to deal with solitude and with nature; not in control of anything, they have to accept whatever fate brings to them. They are forced to be in the company of people they would not have chosen to be with, do things they would have deemed of no importance and finally become parents of children they barely know.

Living on an island is contradictory. Islanders try never to be alone, but are lonely most of the time. The landscape, like the people, seems harsh from a distance but embraces the ones that dare come close. The small population means having a lot of space, but being surrounded by the sea is very claustrophobic.

The community gives limited stimulation, basically because you always meet the same people, people you know things about that you have no business knowing. The brave ones choose to live on the edge of society in close contact with nature.

Being alone in volcanic nature is challenging and stimulating. You experience yourself as an active part of creation. You listen to your breath, the wind rushing around you, a lonely bird calls out, then an airplane flies over, dozens of people breaking into your solitude. You watch them disappear and are alone again, listening to the wind and the sea humming in the distance. You are in total harmony with nature. Suddenly you feel like someone is watching you. You look around and see a funky sheep staring intensely at you. You feel afraid and very stupid. You rush to your car and drive to the safety of the city.

The characters of the film can't get away, they have to look that sheep in the eye and face their own fears.



Katrin Olafsdottir
writer & director

Katrin Olafsdottir was born in Iceland, but has spent most of her adult life in England, France, Holland and for the last 9 years, in Spain. She studied Dance and Choreography at the Icelandic National Ballet School and at the Centre National de Danse Contemporaire d'Angers.

Always having a great interest in film she started working with the medium in relation to her choreographies moving on to Dance Films. Her short film *Slurpinn & Co.* (based on movement) was screened in over 50 festivals and won numerous prices, including at Clermont Ferrand. She was Editor in Chief of the Icelandic cultural magazine "0" that received international recognition for content and design.

Katrin participated in the Directors Programme at the Binger Filmlab with Home Away From Home. The script has received funding from the Icelandic Film Centre and will be her first feature film.

She has also made music videos and short films and is currently making a documentary in Barcelona about a man dedicating his life to nonsense.

budget & financing

Zik Zak Filmworks has been at the frontline in Icelandic film production for years. Established in 1995, it has a substantial track record of films that have travelled worldwide and received numerous international awards and one Oscar nomination. Currently the company has a slate of promising projects at various stages of development. With two films in post-production and the third scheduled to shoot this year the goal is to maintain a pace of 2-3 feature films per year.

Home Away From Home was introduced to Zik Zak at the earliest stage. We felt that Katrin's lively story base - about two very similar volcanic islands, isolated characters, fateful journeys and atmospheric contrasts vs. similarities, complemented with the humorous incidents - was very interesting. We know Katrin from her exceptional film *Slurpinn & co*, and also from her work on various artistic and film related things for many years. The project has since been developed with 3 full grants from the Icelandic Film Centre. Katrin participated with the script in the Binger Filmlab Director's programme in 2007 with good results. The nature of the script calls for a Spanish participation. Eddie Saeta from Barcelona and Pop House in the Canary Islands have expressed firm interest in participating. Together, these companies are currently preparing applications for local support in Spain, regional funding in the Canaries, as well as national Spanish funding. From Spain in total we expect to raise around €200.000. The Icelandic part is currently estimated to cover just over 50% of the budget. The application to the Icelandic Film Centre is underway – and soon, the application for the Nordic Film & TV Fund will be submitted. Both these funds take up to 8 weeks to answer – to be eligible for the NFTF, two Nordic TV/distribution deals must be secured.

Home Away From Home

Katrin Olafsdottir

Iceland

distribution & sales

Home Away From Home has received positive feedback regarding its sales and distribution potential – but is not yet committed to a sales agent. This is bound to change once Katrin completes the short film (or pilot), which is on the agenda in the coming weeks of October/November. This is a priority for Katrin in order to prove her abilities to deliver what she aspires to achieve with *Home Away From Home*.

Once the co-production agreements with Spain and a possible 2nd and even 3rd co-producer are in place, the scenario for the film's sales and distribution will be better outlined. Our Spanish co-producers have already drafted plans for the distribution in Spanish speaking territories. For Scandinavia we are confident about positive feedback from distributor Scanbox Entertainment, whom we have worked with before; and in Iceland, Zik Zak has often worked with both with Sena and Sam Film - the two biggest theatrical distributors.

The story is a charming tale about people coming to terms with who they are – and meeting unexpected fates. Very much character driven, the story is set off by apparently fearless, daring and desperate Paulina giving up her rough and chilly homeland, Iceland, to seek out Internet love Pedro, who lives in the Canary Islands. The new "home" looks alarmingly the same: a harsh lava landscape, only 20 degrees warmer. The tone, chemistry and the extremes, plus the way Katrin wants to handle her work in terms of visual elements, sound and most importantly, the humorous moments, make us confident about the films potential. We are optimistic that we can attach the right sales agent and secure distribution for this project.

production notes

original title
Heima að heiman

production company
Zik Zak Filmworks
Hlín Jóhannesdóttir
Hverfisgata 14a
101 Reykjavik - Iceland
www.zikzak.is
T +354 5112019
M +354 6954230
F +354 5113019

co-producers
Spain, and in negotiation with Germany

total production budget
€ 1.300.000

current financial need
€ 281.852 approx.

production status
in development

Hlín Jóhannesdóttir
producer

Hlin has 8 years of experience in film production as a producer, administrator, line producer and coordinator. She has been with Zik Zak Filmworks since 2000 and worked with awarded directors like Dagur Kari (Noi Albinoi, Voksne Mennesker), Fridrik Thor Fridriksson (Niceland), Solveig Anspach (Skrapp ut), Runar Runarsson (The Last Farm, 2 Birds), Larry Fessenden (The Last Winter), Ragnar Bragason (Fiasko) and others.

She holds a University diploma in Practical Media Studies and a BA in Anthropology from the University of Iceland and has 3 years of experience in managing small businesses. Hlin has worked as a freelance writer for magazines (Mannlif, 24/7) and on the online news media (visir.is). *Home away from home* is the first feature project Hlin follows through from the earliest creative level as a producer.

Punta del Este

Juan Pittaluga

Uruguay

synopsis

Working as a pool boy in Punta del Este, Francisco, 25 years old, falls in love with Jimena, a 20-year old Argentinian upper-class girl. At the same time, he is trying to avoid the advances of Zulema – a 50-year old, popular singer who wants him as her gigolo.
In an attempt to change his luck and humble origins, Francisco makes up a new name for himself: 'Poro'. The couple bask in moments of summer-love until an unforeseen situation confronts them with the harsh realities of life. Francisco's sister, Claudia, has been raped and needs 600$ for an illegal abortion within 48 hours.
Francisco tries to sell his motorbike, strike a deal with moneylenders, gamble at the casino, and even ask Jimena for a loan. Nothing works out and time is ticking. Trapped and incapable of abandoning his sister, Francisco sleeps with Zulema for cash, and is caught by paparazzi. Meanwhile, a desperate Claudia tries to abort on her own and ends up in hospital.
Jimena finds out about Francisco's "affair" and feels deeply betrayed; for him, there is no betrayal, just the courage to stand up to reality and do what you have to, so as to change it. For her, all is lost, and despite her love for him, Jimena leaves him in the middle of the night. As day breaks on the beach, a little girl asks Francisco his name, without missing a beat, he replies, 'Poro'. The future is still there to grab.

In Punta del Este, pool boy Francisco betrays the love of his life, by prostituting himself to help his sister.

script & intention

I spent most of my childhood and teenage holidays in Punta del Este. I came back during my studies, for summer work in restaurants and hotels. I know this place from both sides. There are luminous mornings, where childhood is king; there are dazzling nights where the possibilities of life rise up for youth.

But in the gentleness of summer, Punta del Este subtly hides the real conflict of the modern world: the war of values. Here, casinos, luxury hotels and opulent houses stand just a few minutes from the austere and humble town of San Carlos. It's a place where white aggressive vertical buildings fight against horizontal, wild, long sky-sand blue-yellow beaches or green-brown lands.

I want to show the contrasts between the sensual excess of the kitsch flamboyant and sophisticated wealth with its modesty of so called good taste; between the wildness of nature and tamed spaces, between the sensuality of summer and the harshness of poverty.

Punta del Este stands at the heart of western contradictions of the new globalization period. The 21st century of bling-bling without ethics; the 19th century of universality and ethical relation through education (free, secular and obligatory); the 20th century where the high class fluctuate between economical power and cultural prestige.

There, centuries fight together through three characters - placed between city, countryside and sea: Zulema embraces the joy of the now, the desire, the irresponsible, sexy and sensual present of party times. Jimena shows the desire, the purity of recovering the lost integrity of her family that once sold its soul for money. Francisco, who wants to get out of his mediocrity, pursues and welcomes the coming future and changing times.

It is only when you are forced to sacrifice something, like in wartimes, that you really know who you are. The only way to get close to your integrity is by getting into action, which means betraying something. There is no integrity in the pureness of non-action. Life is always about giving up something. Francisco is the only one who, by the end of the story, has a spontaneous ethic. He will bring the 19th century back into the new century. He is the root that we have lost along the way. Without a link to the past, we are nothing but victims of the new.

Juan Pittaluga
writer & director

Juan was born in Madrid of Uruguayan nationality; he grew up in Spain, Uruguay, Canada, Switzerland and Belgium.
He studied Sociology in Montevideo, Rio de Janeiro and Paris (EHESS).

Punta del Este is his second feature film, currently in development, and it was selected at the Atelier of the Cinefondation 2008, Cannes Film Festival.

His first feature film, *Orlando Vargas* (Cannes 2005, International Critic's Week), is an homage to his father, a diplomat, who was unseated by the Uruguayan dictatorship in 1973.

In 2006, he directed his first documentary, *Mensonges* (Lies). Between 2002 and 2004, he was Jonathan Nossiter's main collaborator on *Mondovino* (Official Competition, Cannes 2004). Since 2004, he has worked in the Directing and Acting workshops for the Cinema Department of Court Florent in Paris, France.

He is currently directing *Miracolo del Gusto* (The Miracle of Taste), a documentary about taste and the transmission of culture, in Italy and around the world.

budget & financing

Laroux Cine is an independent film production company based in Uruguay. Since 2003, its main focus has been on developing documentary and feature film projects for the domestic and international market.

With a budget of € 430.000, Punta del Este has the potential to finance up to 50% of its budget via Uruguayan national funds due to a new Cinema Law.

Our agreement with Campo Cine (Argentina), the company responsible for the film's post-production, and Enec Cine, a Uruguayan company handling domestic rights of the film in Uruguay, along with other Uruguayan funds have the potencial to reach 75% of the budget.

At the current stage, the project has been presented to FONA (Uruguay), for a participation of € 70.000, as well as to the New Uruguayan Cinema Law, for up to a € 90.000 grant and to Ibermedia for a possible participation of up to € 100.000.
The results of these national fund applications will be revealed by the end of the year.

distribution & sales

Laroux Cine has a long-term output deal agreement with Enec Cine (Uruguay), an important distributor in the country, which guarantees Laroux Cine's distribution in Uruguay. *Punta del Este* is already presold to South America via Amazonia Films.

At the current stage, the film does not have an international distributor or an international sales agent. Laroux believes it can pursue a more positive deal for the film once there is a first cut available.

Punta del Este

Juan Pittaluga

Uruguay

production notes

original title
Punta del Este

production company
Laroux Cine
Belgrano 2886
CP 11600
Montevideo, Uruguay
T +598 2 487 24 77
info@larouxcine.com
www.larouxcine.com

co-producers
Campo Cine (Argentina)
Le Films du Rats (France)

total production budget
€ 430.000

current financial need
€ 100.000

production status
in development

Elena Roux & Sandino Saravia Vinay

producers

Laroux Cine is a Uruguayan production company of independent cinema at a national and international level. The company has produced, among others, the feature film *Orlando Vargas* by Juan Pittaluga, co-produced with Gemini Films, France (Critic's Week, Cannes 2005) and *El baño del Papa* by Fernandez & Charlone, co-produced with Chaya Films, France and O2 Filmes, Brazil (Un Certain Regard selection, Cannes 2007).

At the helm is producer Elena Roux. With more than 15 years experience in the audiovisual field, both at home and abroad, she has developed her skills through the production of documentaries and feature films. She was executive director of TV Ciudad, and President of the Uruguayan Producers Association (ASOPROD).

Sandino Saravia Vinay is excecutive producer and partner. He studied Social Communications in the Catholic University of Uruguay and was selected for the Talent Campus of the Berlinale, 2004. The same year he developed his first feature film in the Creative Producers Programme at the Binger FilmLab.

Red Cross

Hugo Vieira da Silva

Germany

synopsis

Manuel's mother, Petra (38), lives in Berlin. She is in a coma as a result of the effects of chemotherapy treatment. Tarso and Petra have been divorced since Manuel was 5 years old.
Manuel (17) and Tarso (48) live separately in Portugal. They have come to Germany to visit Petra during her illness. They are staying together in Petra's apartment. Another woman also lives in this apartment: K. a beautiful, enigmatic and aloof Asian.

Petra's disease is of no interest whatsoever to Manuel. Tarso, on the other hand, visits Petra obsessively in the clinic.
Sharing the same space with Tarso is hard for Manuel. Their previous relationship was based on "visits only". Manuel is overcome by a sense of loneliness and emptiness. Meanwhile, Manuel develops a strong erotic desire for K, in fact, a transsexual, who keeps a deep physical communication with the comatose Petra. Manuel's exploding sexual desire for K. transfers itself unexpectedly to the body of Petra, who he no longer regards as his mother. This leads to a conflict with Tarso.
In an effort to resolve all the problems, Tarso kills Petra. Manuel learns that Petra was maybe more than just a *body of desire*....

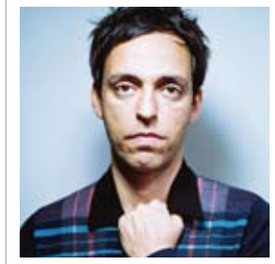
Winter in Berlin.
A woman in coma.
A man and his son
come to visit her.
Their isolation leads
them to a strange
relation with her
body and triggers an
unspoken conflict.

script & intention

What are we speaking about when we talk of the taboo on death? Death is omnipresent on our television screens. This death, however, is always far from us. It's the death of others: in *Darfur* or in *Bosnia*. This kind of death is not taboo. The taboo relates specifically to an intimate death – the death that each of us will experience profoundly. The death of our families, our friends. This is an intimate death which hurts us at the deepest level.

It's intimate because it brings us closer to our own feelings and this is precisely what is taboo. The *taboo on death* is then a *taboo on intimacy*. When we begin to observe what death really means, our gaze is drawn to the depths of ourselves. Our society avoids this inwardness, burying it as far as is possible. This is one of the key themes in *Red Cross*. The *taboo on intimacy* also reflects itself in the relation our society has with the *sick body* and illness. If medicine fails we don't know how to deal with the body. We have unlearned how to listen to or touch it. Finally: *desire*. The desire of the protagonist (Manuel) for the comatose Petra bursts into flames, boundless and unexpected. But how to deal with desire when it calls into question the essentials of our shared cultural values? On the other hand, which alternative dimensions of communication can exist between bodies/persons beyond conscious states?

Red Cross is a project to be read through the words but also beyond them. I would like it to be read while thinking of the images and of the work with bodies, because it is almost impossible to translate verbally the intensity and importance of the gestures, and movements of my "choreographed" mise-en-scène.
I propose a film that is played in the physical presence and in the relationship between bodies, trying out alternative forms of communicating other than just through the spoken word. My recent work, since *Body Rice*, is linked to a dedicated bodywork and creative research with the actors, introducing in the story a logic, which is para-narrative but also contributes to the themes of the film.
A second point of no less importance: the mise-en-scéne.
I will use a kind of *slow motion burlesque* a somewhat unreal and nonsensical quality that I want to accentuate, always in a minimalist way, temporally dilating the consequences of gestures and actions in the scene. *Red Cross* is a film that I want to be short and agile in its narrative, always carrying the spectator through in a state of expectation.



Hugo Vieira da Silva
writer & director

Currently living and working in Berlin, director Hugo Vieira da Silva is preparing his second feature film, following the awarded *Body Rice* (120 min.) from 2006. Hugo has a background studying law at the University in Oporto and graduated from the Escola Superior de Teatro e Cinema in Lisbon in 1999.

He has been in Berlin before, in 2003, with a Nipkow grant and took part in the Binger Filmlab Director's Programme in 2007. *Red Cross* has also been developed at Script&Pitch Workshops.

The film won several prizes, among them Best Director awards in Buenos Aires and Mexico, a special mention in the official competition in Locarno and was selected for more than 10 competitive sections.

budget & financing

Flying Moon produces documentaries and feature films for cinema. Our focus is international co-productions. The company exists since 1999. We are the German shareholders of Unlimited, a pan-European production network based in Paris.

The total budget of *Red Cross* is 1.7 mio. Euro. Confirmed financing as by mid-October comes from the Medienboard Berlin-Brandenburg with 200.000 Euro and also 200.00 Euro from ICA (Portugal), so with BKM (German federal film funding) we are planning to have about 40% of the financing in place before the TorinoFilmLab event. In order to make the project eligible for Eurimages we hope to close our financing gap of 200.000 Euro through the TorinoFilmLab and bring up the financing to 65% of confirmed financing by the end of November. Including Arte (decision mid December), Eurimages (decision mid December), FICA Portugal (decision mid January) and the German tax credit (to be confirmed by mid January) it will be possible to close the financing by January 2009.

It is our aim to start principal photography by early March 2009. The project is structured as a German-Portuguese co-production. The Portuguese co-producer is Francisco Villa-Lobos of Contracosta Productions, who, besides many other films, presented *Juventude Em Marcha* by Pedro Costa in Competition in Cannes 2007.

distribution & sales

Salzgeber Medien will handle the distribution on the German market and an all media distribution agreement has been signed with them. We are in advanced talks with a German-based sales agent. However, it is one of our priorities to go into production with a sales agent firmly attached to the project. We are therefore happy to receive interest from other sales agents.

We believe that the film will have the strength to launch at an important international festival and have a career beyond guaranteed extensive festival travelling. Given the originality of the film, it's compelling, challenging and sexy character (something that can't be found very often in German cinema), the film stands a good chance at becoming news and gain visibility within the international art house world; with very fair chances on the DVD market as well.

With Canadian music phenomena Peaches attached as the composer, we are very happy to have an internationally known artist contributing to the profile of the film and making it more identifiable to an important segment of the audience.

Red Cross

Hugo Vieira da Silva

Germany

production notes

original title
Red Cross

production company
Flying Moon Filmproduktion GmbH
General Manager Helge Albers
Seestr. 96
13353 Berlin - Germany
T +49 (0) 30 322 97 18 - 0
F +49 (0) 30 322 97 18 - 11
helge@flyingmoon.com
www.flyingmoon.com

co-producers
Contracosta Productions
Francisco Villa-Lobos (Portugal)

total production budget
€ 1.700.000

current financial need
€ 1.200.000

production status
financing

planned shooting dates
winter/spring 09

Helge Albers
producer

Helge Albers, born in 1973, studied film production at the HFF Konrad Wolff. In 1999 he founded, along with Roshanak Behesht Nedjad, Flying Moon Film Production.

He was the producer of *Havanna, mi amor* by Uli Gaulke, *Silent Waters* by Sabiha Sumar, *Hallesche Kometen* by Susanne Irina Zacharias and *Waiting for the Clouds* by Yesim Ustaolgu. Together with his partners he has, among other films, produced *La fine del Mare* by Nora Hoppe and *Comrades in Dreams* by Uli Gaulke, and the co-production *Summer Palace* by Lou Ye.

He is an EAVE graduate and ACE Producer and a member of the German and the European Film Academy. Flying Moon Film Production has since – due to its strong focus on international co-productions – joined forces with other European partners and formed a new enterprise based in Paris.

Dv

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