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NETWORK



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ITALIAN **DOC**  
SCREENINGS



**MIA**  
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**MERCATO INTERNAZIONALE AUDIOVISIVO**  
ROME  
OCTOBER 16|20  
2015



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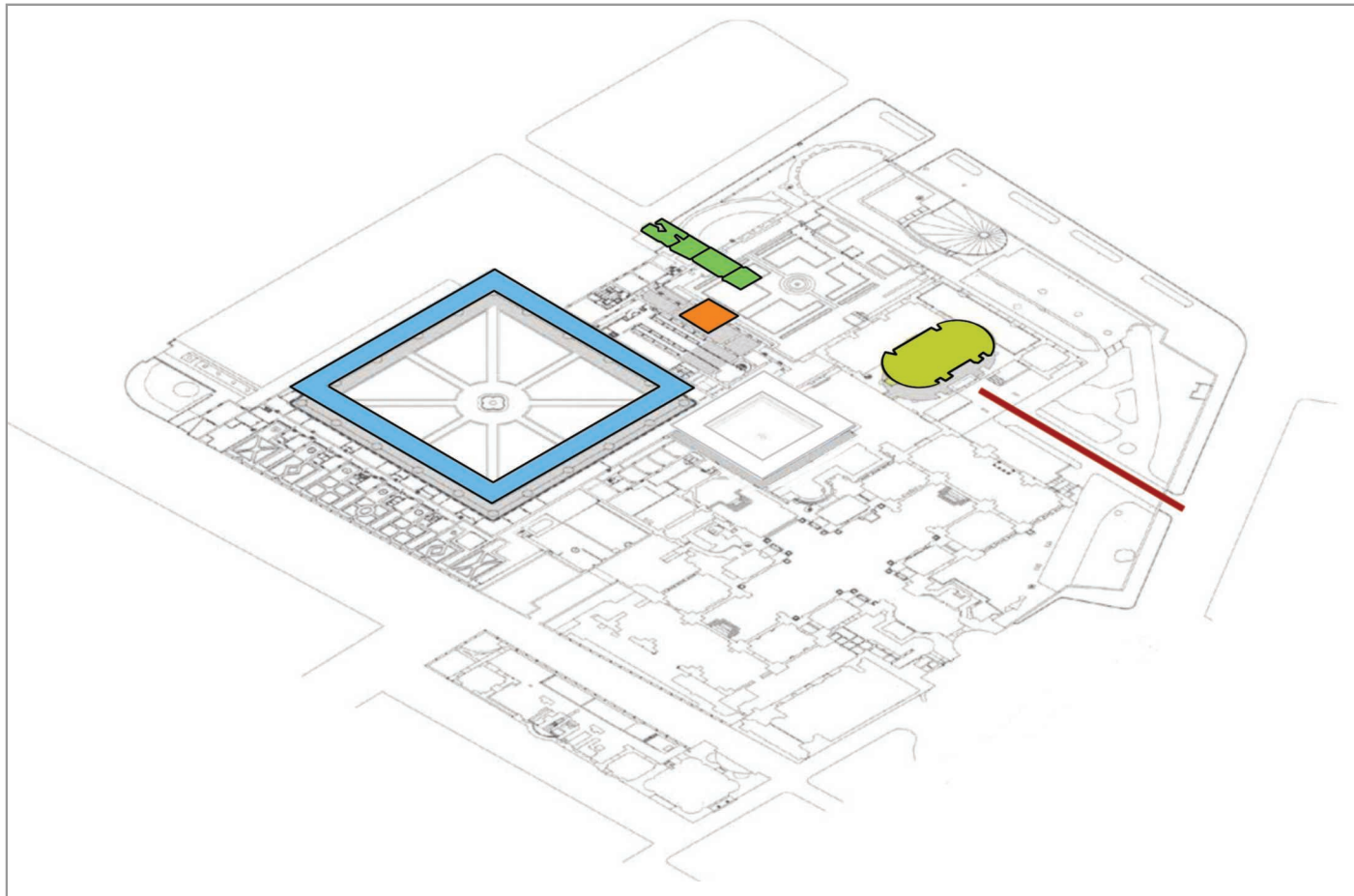
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## Layout of the Terme di Diocleziano



### GROUND FLOOR

- Hall IX Rai Com Area "Casa Italia"
- Chiostro di Michelangelo and Chiostro Piccolo  
Events Area

### MIDWAY

- Conference Room

### FIRST FLOOR

- Sale delle piccole mostre - Co-Production Meetings



NEW  
**CINEMA**  
NETWORK



The 2015 edition of New Cinema Network will present 23 international projects selected by the committee composed of Anne Lai, Paul Federbush, Matthew Baker and Iole Giannattasio.

This year New Cinema Network is part of the first edition of MIA - Mercato Internazionale Audiovisivo - and is glad to strengthen its support of high quality independent projects in the frame of this new platform dedicated to the audiovisual industry.

The New Cinema Network 2015 Selection Committee:

#### **MATTHEW BAKER**

Born in London, England, to a filmmaking family, Matthew Baker worked briefly in casting before joining Jeremy Thomas's production company, Recorded Picture Company in August, 2000. He worked in development for RPC until 2004, when he officially moved over to HanWay Films, RPC's sister sales company, to handle acquisitions.

Whilst at RPC he worked on projects including *The Dreamers*, directed by Bernardo Bertolucci, *Sexy Beast*, directed by Jonathan Glazer, *Young Adam*, directed by David Mackenzie and *Rabbit-Proof Fence*, directed by Philip Noyce.

Recent films include *Brooklyn*, (dir. John Crowley), *Anomalisa* (dir. Charlie Kaufman and Duke Johnson) and *Carol* (dir. Todd Haynes).

#### **PAUL FEDERBUSH**

Paul Federbush is the International Director of the Feature Film Program at Sundance Institute. Federbush comes to the Institute with over seventeen years' experience as an acquisitions and distribution executive.

Federbush served as Senior Vice President of Production and Acquisitions at Warner Bros' specialized division, Warner Independent Pictures. As one of its founding members, Federbush oversaw acquisition, development and production on such Academy Award® winners/nominees as *Slumdog Millionaire*, *March of the Penguins*, and *Paradise Now*.

In the years before, Federbush served as Vice President of Acquisitions and Production at the foreign sales company Pandora, and Vice President of Acquisitions at New Line Cinema's specialized division, Fine Line Features. During this period, Federbush worked on and acquired such films as *Donnie Darko* and Academy Award® winners/nominees *Shine*, *The Sweet Hereafter* and *Dancer in the Dark*.


#### **IOLE MARIA GIANNATTASIO**

Coordinator of DG Cinema - MiBACT research unit and Italian representative at Eurimages, Iole Giannattasio is also the Coordinator of the magazine *8 ½ - numeri visioni e prospettive del cinema italiano* and the Italian representative at the European Audiovisual Observatory. Author of several publications on audiovisual industries and markets, from 2009 to 2011 Iole was member of the DG Cinema Tax credit "task force" for the management of new tax incentives for films. From 2004 to 2009 media analyst at Osservatorio Italiano dell'Audiovisivo then Centro Studi in Cinecittà Holding SpA and Cinecittà Luce SpA.

#### **ANNE LAI**

Anne Lai serves as Creative Producing Initiative Director in the Feature Film Program at Sundance Institute. She oversees the Creative Producing Lab and Fellowship, the Creative Producing Summit, and is part of the outreach and selection team for the Screenwriters and Directors Labs. She provides year-round development and strategic support to feature projects across all of the Feature Film Labs and also collaborates on Institute-wide programs such as Catalyst and the Women's Initiatives.

Prior to joining Sundance, Anne served as Vice President of Production at Scott Free, the film and television company founded by Ridley and Tony Scott. She was part of the company's first produced-by projects including *G.I. Jane*, *Where the Money Is*, and *Clay Pigeons*. She then moved into an executive role on projects including *Gladiator*, *Black Hawk Down*, and *Domino* and co-produced *Tristan and Isolde* starring James Franco.



NCN is honoured to keep counting on the participation of **Eurimages** – the Council of Europe’s Film Fund – which will confer the Eurimages Co-Production Development Award: a cash prize of 20.000 Euro to the project most in line with the principles of collaboration and coproduction that inspire Eurimages. The award will be assigned by the Eurimages jury composed of:

**ED GUINEY**

Ed Guiney runs Element Pictures with Andrew Lowe, working across production, distribution, and exhibition. Current productions include Lenny Abrahamson’s Room starring Brie Larson and Jacob Tremblay winner of People’s Choice Award at Toronto 2015, Yorgos Lanthimos’ *The Lobster* starring Rachel Weisz and Colin Farrell, winner of Jury Prize at Cannes 2015. Previous productions include Abrahamson’s films *Frank*, *What Richard Did*, *Garage* and *Adam & Paul*, Ken Loach’s *Jimmy’s Hall* and *The Wind that Shakes the Barley*, *Shadow Dancer* (James Marsh), *The Guard* (John Michael McDonagh), *This Must be the Place* (Paolo Sorrentino), *Omagh* (Peter Travis) and *The Magdalene Sisters* (Peter Mullan).

**STEFANO MASSENZI**

Since fifteen years, Stefano Massenzi has been working for Lucky Red, one of the leading independent distributors in Italy, where he takes care of project selection, development and acquisition, fund raising, film financing and of all legal aspects connected with production and distribution. He has been involved in the acquisition of over 200 films and in the financing and coproduction of over 30 European films and many Italian projects such as: *This must be the place* and *Il Divo* by Paolo Sorrentino, *Il Nome del Figlio* by Francesca Archibugi, *Io e Lei* by Maria Sole Tognazzi.

**IRENA STRZAŁKOWSKA**

Deputy Director of the TOR Film Production.

In the cinema industry since 1972, first in the Executive Board of Cinematography then in the Cinematography Committee Office. A Chairwoman of the Board of Directors of „Polish Film”. In the years 1974-81 she was an attaché at the Polish Permanent Representation to the UNESCO. She is a representative of Poland at the EURIMAGES (a chairwoman of the Distribution Group and member of the Promotion Group). An expert at EUROPACINEMA and EAVE programmes, an expert of Ministry of Culture and National Heritage in CREATIVE EUROPE committee. A member of the European Film Academy.

This year’s edition will also introduce a new prestigious prize: the **MIA Award**.

MISE (Ministry of Economic Development) will assign an award worth 30.000 euros to the best Italian producers whose projects were presented in the context of the 2015 New Cinema Network and Make It With Italy – a new pilot project supporting Italian minority co-producers.

In the light of the goal to subsidize and invest in the internationalization of the Italian audiovisual industry, Italian producers involved in majority or minority co-production will be eligible for the MIA award. The latter will be assigned by the New Cinema Network selection committee.



## Project Information

### Original Title

Poliorkia stin odo Liberty

### English Title

The Siege on Liberty Street

### Screenplay by

Stavros Pamballis

### Format

Digital 4K

### Shooting Language

Greek

### Main Locations

Nicosia (Cyprus)

## Main Producer

### Argonauts Productions Sa

27 Zaimi Str.

10682 Athens - Greece

Ph. +30 2108257177

Fax +30 2108257178

ppapahadzis@argonautsproductions.gr

www.argonautsproductions.gr

**Estimated budget** € 1.040.004

**Financing in place** € 351.004

### Financiers/partners

#### already involved

Argonauts Productions Sa (Greece):

€ 31.004

Med Focus Ltd (Cyprus):

€ 20.000

Ministry of Culture Cyprus:

€ 300.000

## CYPRUS

# The Siege on Liberty Street

Stavros Pamballis

**ELIGIBLE**

EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

In the middle of Cyprus' financial crisis, P is an unemployed husband and father of two. Suffering from the effects of Post Traumatic Stress Disorder, he has daily panic attacks and can't hold down a job. He hides the foreclosure warnings from his wife in the garage where, just like every other Cypriot male of fighting age, P keeps his fully automatic machine gun and 400 bullets. Lately, he's often thought of turning them on himself... Mrs. P on the other hand is washing and ironing other people's clothes to make the loose change they need in order to pay for stuff like electricity and water. She hasn't slept with her husband in months. The only thing holding the family together is the house they live in. But when the bailiffs come to take it away, and Mrs. P accidentally shoots - and kills - one of them with the bullet P had kept in the chamber, the walls both around and between the family are about to come crashing down. With nothing left to lose, they will be forced to make one final stand, to save their family and their home.

## Director's Statement

*This film began as a feverish explosion of anger and frustration, a product of the helplessness of one concerned citizen facing the tsunami of his society's irrevocable financial collapse. It seeks to explore a fundamental question that is, out of all the EU countries torn asunder by the Troika, unique to Cyprus: what would happen if mass unemployment, financial distress, growing inequality and house repossessions turned despair into anger, in a country divided by the presence of 5 different armies, (Cypriot, Greek, Turkish, British and the UN), and in which every adult male over the age of 20 has a fully functional machine gun and over 400 bullets at home and has been trained to use them? In this atmosphere of suspended violence, P's house, which is situated right beside the Buffer Zone, the Noman's land which keeps the armies on Cyprus apart, is a tinderbox: one stray bullet or one false step into the minefield just beyond the back garden and this siege could start an all out war.*



Austerity took everything but the roof over their heads,  
and today it will come for that too.  
But today, they will finally fight back,  
like a family with nothing left to lose...

### Director's Profile

A Fulbright Scholar, Stavros holds a BFA in Film Production from NYU and an MFA in Screenwriting from the London Film School. His first feature as a screenwriter, the multi-award winning *Shirley Adams*, was in competition at major festivals across the world, including Locarno, Toronto, London, and Dubai, while his second, *Turbulence*, was directed by two-time BAFTA award winner Michael B. Clifford. His third, *The Boy On The Bridge*, is currently in post-production, and due for release in early 2016. An alumni of the 2010 Berlin Film Festival Talent Campus, the Working Title Films Residency, and the Binger Film Lab, Stavros has projects in active development with a variety of production companies in the UK and Greece, and is represented internationally by Casarotto Ramsey and Associates Ltd.

### Director's Filmography

**2014 - Gas Station**

SHORT FILM

**2003 - The Voice of the BBC**

SHORT FILM

**2001 - PM:PM**

SHORT FILM

NYU Directors' Colloquium Bursary

**2001 - Black Lung Speaks**

SHORT FILM

NYU Sight & Sound Film Festival

### Company Profile

#### ARGONAUTS PRODUCTIONS SA

Argonauts Productions is a production company based in Athens, Greece, founded in 2003 by producer Panos Papahadzis. At Argonauts, we produce films we love, with talents we feel passionate about. We approach each project with care and persistence on detail, tailored to meet its specific needs. The company's producers are present in the biggest international markets and festivals, and participate in the major co-production platforms, sustaining an extensive network of international partners. Over the years Argonauts has produced 15 feature films, international co-productions and TV series. Our films were successful both in acclaimed international festivals and were domestic box office hits.

NCN



FRANCE

## Mustang

Laure de Clermont Tonnerre

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

### Project Information

**Original Title**

Mustang

**Screenplay by**

Laure de Clermont Tonnerre

**Format**

HD

**Shooting Language**

English

**Main Locations**

Nevada (USA)

### Main Producer

**Legende**

15, avenue d'Eylau  
75116 Paris - France  
Ph. +33 153891900  
Fax +33 145631766  
vdjian@legende.fr  
www.legende.er

**Estimated budget** € 3.570.000

### Synopsis

Roman Coleman is an inmate at a Nevada State Correctional Center which hosts a forward-thinking Wild Horse Therapy Program. The program has Mustangs captured and brought to prison to be tamed by the inmates stationed there. After having violently beaten his cellmate, Roman is forced to join the Wild Horse Therapy Program if he wishes to avoid to be transferred to another prison. Roman is immediately discouraged and wants out, but Myles, a former inmate who created the program, convinces him to stay. Roman eventually forms a deep bond with the horse he has been given to draw. However, the mustang is very impetuous and eventually hurts Roman on the chest. After criticizing Myles for letting such ferocious horses be close to prisoners, Roman settles into a daily routine in the caring for his horse as he prepares it to be sold at a public auction. He even gives him the name of "Samson" and rides him for the first time. On the day of the public auction, his wife and son are not there to see the progress he had made and the public authorities decide to shut the program after Roman had criticized it for being too violent. Roman's demons come back to him and he loses control of his horse...

### Director's Statement

*After reading an article about "animal therapy" taking place in various prisons around the world, I discovered the purpose of this so-called alternative rehabilitation... Something for ultimately sensitive inmates that can offer a soft cure for their various penchants for violence or simple vices. After spending time with several therapists and trainers, I noticed with amazement that the inmates participating seemed much more at ease with their animal counter-parts than the counsellors running the program. I also came to appreciate the beneficial impact of these rather odd and unexpected pairings - brutish men with extremely sensitive horses. The subject of lonely characters living on the fringe of society, all suffering from their circumstantial lacks of freedom has the potential for a great documentary; however, the poetic license that a fictional narrative provides seems that it can cut even deeper to the core of my character and main theme. Therefore, I could best describe the film as a poetic social drama incorporating some western elements.*

*So, is it the justice system's liability to ensure that a criminal will eventually be reintroduced safely into society or simply to see to their deserved punishment carried out during an inmate's long stay? Does everyone deserve a second chance? Perhaps more importantly, can the individuals in question ever forgive themselves? These questions are the driving force of the film's narrative style and structure. Nothing here is intended to be didactic or approached in an academically explicit manner. The audience is meant to experience the program as our protagonist experiences it which is why so much screen time is devoted to the procedural nature of the inmate's daily routine with their horses. As I have done on all my prior short form work, I am excited to combine professional actors with local and nonprofessional talent. There's a spontaneity and/ or "controlled chaos" in a performance that I often seek out as a director; non-professional actors naturally inhabit this. This approach will be well-paired with the unpredictable behaviour of even the most well-trained Mustangs. I feel deeply connected to these characters and look forward to delving even deeper into my narrative's possibilities.*



Roman Coleman is halfway through serving an 11 year sentence for attempted murder when he is offered a chance to participate in an ongoing rehabilitation therapy program involving the training of recently captured wild mustangs. Through his struggles to communicate with the animals, trainers and other inmates he is forced to confront his past and utmost inner demons.

### Director's Profile

Laure de Clermont is a French actress, producer and director living in Paris. She started working as an actress when she was a child. She studied History for five years at La Sorbonne while she was taking acting classes. After spending one year in New York, where she attended acting classes with Susan Batson and also worked as a sound intern on *A Crime* directed by Manuel Pradal, Laure went back to Paris and worked as an actress with Raoul Ruiz, Luc Besson, Julian Schnabel, Pascal Thomas, Jean Michel Ribes, Danielle Thompson, Rani Massalha. Three years ago she directed the playwright *Independence* written by Lee Blessing. This experience gave her the confidence to launch herself in writing and directing *Atlantic Avenue*, her first short film. The film won best actress at the Milwaukee film festival, best cinematography in Nantucket, jury prize in Tenerife and best film in Bordeaux. The film has also been selected in Tribeca, Clermont Ferrand, Palm Spring, Brest among others. Canal Plus bought the film and released it on TV September 1st 2013. Her second short film, *Rabbit*, has been bought by Canal Plus and produced by Charles Gillibert, CG Cinema, in coproduction with the company Mact Production.

### Director's Filmography

**2014 - Rabbit**

SHORT FILM

**2013 - Atlantic Avenue**

SHORT FILM

### Company Profile

#### LEGENDE

In 1992, Alain Goldman created Legende to produce *1492 - Conquest of Paradise* (Christopher Columbus) directed by Ridley Scott and starring Gerard Depardieu, which was at the time the biggest budget for an European movie with \$50 millions. This movie became by far the most important European independent production to have seen light.

For more than twenty years, Legende has been recognized as a company producing successful and awarded films both in France and abroad, by co-producing films such as *Casino* directed by Martin Scorsese, *Vatel* directed by Roland Joffé (which opened the Cannes Festival in 2000) or *Babylon AD* directed by Mathieu Kassovitz with 20th Century Fox. Since then, Legende has become one of the most significant production companies in France with a varied filmography. For instance with thrillers as *The Crimson Rivers I & II*, with comedies as *The Corsican File* (*L'Enquête Corse*), *99 Francs*, *Coco*, *Fatal*, or *Case Départ* (*Back To Square One*), and most of all with international historical films, like *La Vie En Rose* awarded with 2 Cesars, 5 Baftas, 2 Oscars, and 1 Golden Globe, and *The Round Up* (*La Rafle*) being one of the most important movies about the French holocaust, ranking number 3 at the French box office and with more than 3 million admissions. Since January 2011, Alain Goldman is supported by the oldest major cinema company in the World, Gaumont, which has allowed Legende's productions to be opened to French and International distribution.

NCN



## Project Information

**Original Title**  
Mobile Homes  
**Screenplay by**  
Vladimir de Fontenay  
**Format**  
HD  
**Shooting Language**  
English  
**Main Locations**  
Canada

## Main Producer

**Incognito Films**  
76, Rue du Faubourg Saint-Antoine  
75012 Paris - France  
Ph. +33 146288884  
eric.dupont@gmail.com  
www.incognitofilms.fr

**Estimated budget** € 2.150.000  
**Financing in place** € 680.000

**Financiers/partners  
already involved**  
Madeleine Films (France):  
€ 180.000  
Lithium Studios Productions  
(+ Canadian tax credit):  
€ 500.000

FRANCE

# Mobile Homes

Vladimir de Fontenay

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

Ali and her ten-year-old son Bone live like gypsies with Ali's boyfriend Evan. Jumping from one motel to the next, they earn a living selling illegal fighting cocks from Puerto Rico to the good citizens of Philadelphia, the United States' underground cockfighting capital. When Bone's love for running away causes Evan's "business" plans to detour, Ali is given an ultimatum: restrain Bone or find another place for him. When Ali's measures fail, Evan initiates Bone into the darker side of their trade. A police bust reveals to Ali the depth of Evan's betrayal and in a quick, knee jerk reaction, she flees with Bone. They find refuge in an abandoned mobile home. Robert, the owner, notices them and comes to their aid, integrating them into the community life of the mobile home park. However, Ali's nature and past soon catch up with them when Evan discovers where they're living and she falls once again under his spell. One morning she wakes Bone only to discover that Robert's home has been robbed during the night and Evan is nowhere to be found. Suspecting the worst but still desperate to reunite with Evan, Ali grabs Bone and takes off in Robert's truck, the brand new mobile home in town. Ali loses control of the truck and the house slips off the trailer and into a lake, carrying them with it. They soon find themselves at the water's surface surrounded by floating fragments of a broken mobile home. Their journey ends at a bus station, but without money there's nowhere to go. For the first time they are forced to stay put. In this stillness Ali realizes she's unable to care for Bone and makes the one decision only a true mother can make. But by now Bone's stronger and maybe, just maybe, he knows a way out of their mess.

## Director's Statement

*Mobile Homes is a very personal film to me. In this script I have tried to really make the situations emerge from the world of the characters and not from a place I think they should belong to. When I began thinking about ways to develop the feature script my thoughts returned time and time again to ideas of abandonment. How does one form attachments after being abandoned either as a child or as an adult? Does the fear of abandonment shape future relationships and ideas of freedom? Does being abandoned lead to abandoning others and under what circumstances is this forgivable? I tried to draw a character who must confront all of these issues and who, in the end, as a true act of selflessness decides to deny herself something she loves for a greater good and learns something about the nature of family in the process. I left my home and family at a young age and until recently I was used to trade family obligations for the shifting, exotic adventures offered by a life with no attachments. The ending of the film stems from a story that has scarred my father's childhood and shaped the dynamics of the relationships in my family. What happens when a single mother cannot provide food, shelter, education, and emotional support to their children? When does neglect turn into abuse? Perhaps this is the best choice if you know you can't fulfil the duties of being a parent. I believe this film will interest anyone who has experienced some level of dislocation in her life. And speaks to an entire generation of people who come from broken homes. Mobile Homes will provoke difficult questions and explores new terrain. In that sense the film is subversive and has the potential to challenge audience's views on motherhood, and shift the perception we might have on family, and children's rights in a profound way.*

A wanderlust young mother must decide between her recklessly hypnotic boyfriend and the unspoken promise of finding a solid home for her son.

### Director's Profile

Vladimir de Fontenay has been quickly making a name for himself in the US indie world as a director to watch. His short films have screened all around the world at festivals like SXSW, Locarno, Slamdance, Clermont-Ferrand and Tribeca, winning awards in Seattle and Guanajuato. His short film *Mobile Homes* received 1st Prize at the Wasserman Awards as well as the National Board of Review award. He is a recipient of the 2013 Spike Lee Production Fund and a former guest of the MacDowell Colony. This year his first music video *Golden Line* premiered at the SXSW Film Festival and his new short documentary *What Lies Beneath the Sky* narrated by filmmaker Chantal Akerman, premiered at Tribeca. Vladimir is currently finishing a film collaboration starring Keith Stanfield (*Short Term 12*), Thomas Mann (*Me, Earl and the Dying Girl*) and Oscar-nominee James Franco, and at work on his first feature film inspired by his short film *Mobile Homes*.

### Director's Filmography

#### 2015 - *What Lies Beneath the Sky*

SHORT DOCUMENTARY

Tribeca Film Festival: *Premiere*

#### 2015 - *Golden Line*

MUSIC VIDEO

SXSW Film Festival: *Premiere*

#### 2013 - *Mobile Homes*

SHORT FILM

Clermont-Ferrand Film Festival: *World Premiere*

SXSW Film Festival: *American Premiere*

First Run Film Festival: *1st Prize Wasserman*

### Company Profile

#### INCOGNITO FILMS

Currently producing the new feature by American indie cult director Gregg Araki (*White Bird in a Blizzard*, Sundance 2014 ; *Kaboom*, Cannes 2011), Incognito Films just returned from the Cannes Film Festival where its in-house production *Ave Maria* was in official selection. The company was first set up by Eric Dupont. Eric has been working in the film business for over 15 years. He has worked at Fildebroc, a long-established Paris-based film production company, running their development slates. In his partnership with producer Michelle de Broca, they have produced films directed by Cannes Festival contender Rolf de Heer and Oscar-nominated Dominique Deruddere. Eric also worked for the London-based talent and literary agency Hamilton Hodell.

#### MADELEINE FILMS

Madeleine Films was founded by Gilbert de Goldschmidt in 1951 and has produced more than 40 films including classics such as Cannes-winner and Oscar-nominated *The Umbrellas of Cherbourg* by Jacques Demy, Oscar-nominated *Hoa Binh* or box office hits such as *The Gift* or *P.R.O.F.S.* Since Frédéric de Goldschmidt took over the company, they produced *The Other Son*, successfully released in the US by Cohen Media Group and Headfirst, which premiered in Cannes and garnered many awards including Best actress for Alice de Lencquesaing at Festival du Nouveau Monde in Montréal.

#### LITHIUM STUDIOS PRODUCTIONS

Named in Cannes in 2015 to Screen International's Future Leader's List, Mike MacMillan founded Lithium Studios in 2009 with a focus on genre-meets-arthouse film. Lithium Studios Productions' *Guidance* (Telefilm Canada supported), a dark comedy/coming of age story, premiered at Toronto International Film Festival in 2014 and is currently in theatres across Canada and the US. Lithium's dark comedy / thriller *I Put a Hit on You* (Telefilm Canada supported), premiered at Slamdance Film Festival in Park City in 2014. Lithium is in production on its next two features *Nineteensevetysomething* (dir. Bruce McDonald) and *Don't Talk to Irene* (dir. Pat Mills).



## Project Information

### Original Title

Digger

### Screenplay by

Georgis Grigorakis

### Format

HD

### Shooting Language

Greek

### Main Locations

Greece

## Main Producer

### Haos Film

10 Agiou Markou Str.  
10560 Athens - Greece  
+30 2103222466  
maria@haosfilm.com  
www.haosfilm.com

Estimated budget € 845.441

Financing in place € 100.000

### Financiers/partners

#### already involved

NIPKOW fellowship (Germany):

€ 6.000

Media Development Fund (EU):

€ 40.000

Greek Film Center

Development Fund (Greece):

€ 10.000

Haos Film (Greece):

€ 60.000

## GREECE

# Digger

Georgis Grigorakis

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

A farmhouse in the middle of a forest. In the entrance a wooden sign: "Nowhere". Nikitas (55), a man of few words and a dark past there lives alone; a 'king' of a kingdom he has created with his own hands. In close proximity of thick flora and fauna, wildlife and wet mud, there is a heavy gold-mine industrial area that is expanding. Huge diggers march against the forest, attacking what Nikitas loves the most. People in the area are cut in two opposing sides; between those who work for the gold mines and those who are negatively affected by its function and fight against it.

The company demands from Nikitas to sell his land, as it's crucial for their expansion plans. Nikitas isn't interested in money and doesn't want to lose all he has. He is determined to survive in a place where life is bitter and corrupted, being under constant threat. But, the biggest threat arrives in the face of Johnny (20): a waif-like, restless young man who rides his motorbike deep along the destroyed forest to find his father after 15 years being apart. He needs money and comes to claim the share of the farm he inherited after his mother's death. Nikitas denies him, but Johnny occupies a caravan at the backyard and stays.

They develop an ambivalent relationship. They slowly become enemies living in the same house until they confront each other head on and their paths are tragically reversed: just after a very short moment of reconciliation, they realize it's too late to fulfill for each other the roles they never had. The climax remains raw, with a twisted sense of redemption.

## Director's Statement

*Attached to the central themes of fatherhood and adulthood, the story examines issues of acceptance, guilt, violence and explores whether and in which circumstances revenge could be cathartic. It is an archetypical story about the eternal parent - child conflict with social, political and metaphysical layers on an ostensibly straight forward drama. Digger digs deep to explore what is home and where one belongs, reflecting a society that has been recently ripped apart by an identity crisis.*

*The narrative is set in a rural area that feels abandoned and haunted, cut off from the rest of the world. The essence of the story would be more the images and the feelings attached to them rather than the plot, having a very stylized approach in the visual narrative and an esoteric use of sound. Images of wild life, industrial machinery, subjective shots showing the characters in intimate moments, as well as events that happen off screen, will give a broader and a more poetic dimension of reality adding on each character's inner world and to the audience's imagination. Digger has a raw and mysteriously dark undertone with a slow-burning pace, until the moment it explodes, both in terms of dramaturgy and action. Johnny is looking for his identity in a "war zone" and moreover for a father he never had. His aggressiveness turns into violence as a means to become fearless, demanding self-respect. Nikitas is more or less a war dog, the one that dies for his boss, only that he himself is the boss. He goes all the way to the end to support his life choices. Both on the personal and the social level, violence out of fear and lack of hope leads to some kind of freedom.*

A postmodern western about a peculiar relationship between two men 'digging' their past to reconnect with a lost identity.

### Director's Profile

Georgis has completed an MA in Directing Fiction at the National Film and Television School (NFTS). He has written and directed 8 short films, which have been garnered international acclaim, have been screened in total in over 100 International Festivals; have won over 20 awards and have been distributed in TV channels, VOD and the cinemas worldwide. His debut feature *Digger* has been granted the Nipkow Programme fellowship for project development, support from the Greek Film Center and the Slate Media Development Fund. Georgis is Alumnus of the 2015 Sundance Institute Screenwriters Workshop in Italy and is currently developing the project as part of the Cannes Cinefondation Residency in Paris.

### Director's Filmography

**2013 - 45 Degrees**

SHORT FILM

**2012 - Zermatt Unplugged**

SHORT DOCUMENTARY

**2012 - Revolving**

SHORT FILM

**2011 - From Nowhere**

SHORT FILM

**2011 - The Case of Regina Scalici**

SHORT FILM

**2010 - Reverse**

SHORT FILM

**2010 - N'Me for Myself**

SHORT FILM

### Company Profile

#### HAOS FILM

Haos Film is a filmmaker-driven creative production company based in Athens, Greece. For 17 years it has supported and explored a range of visual arts including fiction filmmaking, documentaries, installation art, and large-scale projection experiences (Opening ceremony - The New Acropolis Museum). Haos Film has produced three feature-length films by director Athina R. Tsangari: *The Slow Business of Going*, *Attenberg* and *Chevalier*. As a producer, Haos has supported the work of distinguished international filmmaker: Lanthimos (*Kinetta* and *Alps*). Other filmmakers that Haos teamed up with, as producer, have included Nida Sinnokrot, Bryan Poyser, Mike Ott, The Callas, the acclaimed visual artist Stefanos Tsivopoulos (*History Zero*, 2013) & Micah Magee (*Petting Zoo*, Berlinale 2015).



## Project Information

**Original Title**  
La dea delle acque calme  
**English Title**  
Goddess of Calm Seas  
**Screenplay by**  
Elisa Amoruso, Paola Randi  
**Format**  
HD  
**Shooting Language**  
Italian, Polish  
**Main Locations**  
Italy

## Main Producer

**Our Films**  
Piazza Manfredo Fanti, 5  
00185 Rome - Italy  
Ph. +39 0645436850  
costanzacoldagelli@gmail.com

**Relief Srl**  
Corso Trieste, 88  
00198 Roma - Italy  
Ph. +39 0677208108  
mail.relief@gmail.com

**Estimated budget** € 1.300.000  
**Financing in place** € 320.000

**Financiers/partners  
already involved**  
Mibact, Tax Credit (Italy):  
€ 250.000  
Cinecttà Luce (Italy):  
€ 70.000

## ITALY

# Goddess of Calm Seas

Elisa Amoruso

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

Alina is a Polish woman who lives in Trieste, a seaside town in the north of Italy, on the border with Slovenia. She works in a fish processing cooperative, while her husband, once a specialized factory worker, is now jobless and deeply depressed. They still love each other, but their relationship is getting harder every day. Michal is jealous, frustrated, obsessed with his sense of failure and more and more aggressive and violent to his wife. Alina's job consists in freeing fish that get trapped in the nets. On the boat she meets a young man called Antonio and they have a love affair. She decides to run away with him, but he doesn't turn up at the appointment. Lost and desperate Alina can't go back to her life. She decides to jump into the sea. Michal, who was following her, saves her life. From that moment on he is a different man, loving and caring as he used to be when they fell in love. He finds a job, she gets pregnant and apparently they manage to have a new fresh start. But soon Alina finds out it was all a lie. On the other hand she gets a new important job opportunity. Alina doesn't know what to do, whether to keep the baby or not. Michal, obsessed with the idea that she could decide to give an abortion, becomes oppressive to the point that he locks her up. Alina is now forced to find a way out and to take an ultimate decision.

## Director's Statement

*This story is particularly interesting to me because I myself have experienced similar situations and I have seen them in the lives of many women I have met. I too have experienced a process of emancipation and liberation from a suffocating relationship in order to find out who I really am and what I can achieve on my own. There are prisons made of steel bars from which it is impossible to break free and there are prisons made of words and illusions, thoughts and silences, which are almost as hard to escape from. Here is a woman who is trapped in her own home like a fish caught in a net, and who sees no way out because she does not have enough confidence in herself to think she can make it alone. A 2013 survey by the World Health Organization revealed that the physical and sexual violence which affects more than a third of the women in the world is usually domestic violence inflicted by their husbands or partners. This, besides the personal stories that I know about, led me to think that this film represents a necessary look at an important theme. Ever since I made the documentary Fuoristrada I have realized that I like to tell stories because they can help us to see the world around us with new eyes and provide us with a different way of interpreting it. My greatest desire is to tell the story of a female character, in all her intimacy, from her own point of view, looking at all the difficulties that she faces and overcomes, as well as the barriers and limitations that she imposes upon herself within her role as a wife. I want to describe the process of liberation that she undergoes, leading her to believe at last in her potential as a woman and an autonomous human being. The style of the film will be the natural development and continuation of my experience in directing documentaries, observing the everyday life of this woman, her work on fishing vessels, and her encounter with the power of the sea. I intend to adhere to the style of the fishing documentaries of Vittorio De Seta. The target of this film is an audience that is able to appreciate and understand a film that may not correspond to the prevailing commercial standards, but that is more of an arthouse movie intended for the festival circuit. Despite this, I hope that it will appeal to the widest possible audience, primary female but also male viewers.*



Goddess of Calm Seas is the story of a woman who gets rid of the oppressive bonds of her life, like a fish getting out of the net.

### Director's Profile

Born in 1981 in Rome, she got a degree in Literature and Performing Arts at the University La Sapienza in Rome, then she studied Screenplay at the National Film School in Rome, Centro Sperimentale di Cinematografia. She wrote several short movies (as *Breathe*, winner of David of Donatello Award 2005, Silver Ribbon 2005, Jameson European Award 2005), *Adil and Yusuf*, Venice '64 Competition, (nomination for David of Donatello 2008) and many others. Since 2003 she works as a screenplayer with several Italian directors (Claudio Noce, Lamberto Sanfelice, Marco Ponti, Peter Marcias) for feature films. She is the screenplayer of *Chlorine*, directed by Lamberto Sanfelice (Sundance Word Competition 2015 - Berlinale, Generation, in competition, 2015). Her first documentary, *Off Road*, won the Special Mention of The Jury in Rome Film Festival 2013, the First Public Award in Milan Film Festival, a Special Mention of Polish Film Institute in Planete Doc Festival in Warsaw, Cinemavvenire Award in Rome, was nominated for the Silver Ribbon Award 2013. The film was distributed in Italy by Istituto Luce, with a big success of public and critics (it's still in theatrical realase, since March 27th 2013) and took part in many International Film Festivals (Thessaloniki Documentary Film Festival, Guadalajara Film Festival, Boston, Munich, Social World Film Festival and many others). The International distributor is Fandango Sales.

### Director's Filmography

#### 2013 - Off Road

FEATURE DOCUMENTARY

Rome Film Festival: *Special Mention*

Golden Ribbon: *Nomination*

#### 2013 - Liliana Cavani-ritratto

FEATURE DOCUMENTARY

#### 2012 - I didn't Say Good Bye

SHORT FILM

#### 2012 - The Station

SHORT FILM

#### 2010 - Solo un gioco

SHORT FILM

### Company Profile

#### OUR FILMS

Our Films is a new independent audiovisual production company founded by Costanza Coldagelli with the aim of producing art-house films and documentaries. Costanza Coldagelli has collaborated for more than fifteen years with some of the most important Italian production companies in the sector of films, documentaries and TV commercials. One of the most recent of these was Abel Ferrara's film *Pasolini*, starring Willem Dafoe, in competition at Venice in 2014, for which she was the executive producer. With her company she is now completing the post-production of the documentary *Strane Straniere* directed by Elisa Amoruso and co-produced with RAI.

#### RELIEF SRL

Relief Srl was founded in 2008 by producer Valentina Avenia and the Italian actor Valerio Mastandrea. In 2008 the company co-produced *Good Morning Aman*, the first feature-film of Claudio Noce, which premiered at Venice Film Festival in 2009. In 2009 Relief produced the first two episodes of the project *L'Aquila bella me*, a documentary by young directors from the town of L'Aquila which about the earthquake in Abruzzo on April 5th 2009. This was followed the next year by *Qualche nuvola*, the first feature-film by Saverio Di Biagio, screened at the 2011 Venice Film Festival in the section Controcampo Italiano. In 2012 Relief presented *I padroni di casa*, a film by Edoardo Gabbriellini starring Elio Germano, in competition at Locarno. In the same year the company won the Prospettive Award for Best Documentary at the Rome Film festival with *Pezzi*, by Luca Ferrari.



## Project Information

**Original Title**  
Palato Assoluto  
**English Title**  
Absolute Palate  
**Screenplay by**  
Ugo Chiti, Filippo Bologna,  
Francesco Falaschi  
**Format**  
HD  
**Shooting Language**  
Italian  
**Main Locations**  
Piedmont, Tuscany (Italy)

## Main Producer

**Verdeoro**  
Piazza Di San Bernardo, 108A  
00187 Roma - Italy  
Ph. +39 06 48907856  
Mob. +39 3355736546  
danielemazzocca@gmail.com

**Estimated budget** € 2.330.000  
**Financing in place** € 521.773

## Financiers/partners already involved

Co-producers Develop.  
Investment: € 39.548  
Develop. Fund  
MiBACT-CNC: € 26.000  
Develop. Fund  
MiBACT-ANCINE: € 30.000  
MiBACT Prod. Fund: € 250.000  
Tuscany Film Fund: € 78.687  
Nuovo Imaie: € 14.481  
BS Business Strategies  
(Sponsor): € 15.000  
Tax Credit (Italy): € 68.057

ITALY

# Absolute Palate

Francesco Falaschi

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

Arturo, a forty-year-old ex-convict chef, is assigned to social services. Anna, the psychologist designated to help him, asks him to teach cooking lessons to a group of youngsters with mental disorders. During the lessons, Arturo notices that one of the students, Guido, a twenty-year-old with Asperger's Syndrome, has an "absolute palate" i.e. is able to recognize every ingredient and flavor of a dish. Arturo takes advantage of the boy's gift for his own purposes and finds a way to become the manager of a restaurant owned by wheeler-dealer Corradi. The restaurant is successful, but Corradi closes it anyway: it was just a front company to launder money. Arturo is discouraged, but another opportunity shows up: a cooking contest run by Marinari, a famous chef and host of the talent show *Top Chef* featuring a test in tasting - a discipline in which Guido is unbeatable! The winner of the contest is awarded the management of a restaurant. Despite the concerns of Anna, Arturo leaves on a journey with Guido to discover the secrets of the best chefs of Tuscany. During the trip the fragile and precious alchemy turns into an unexpected friendship. The two win the first round of the competition, but on recording of the television show Guido is mocked by Marinari to boost ratings. Arturo, trying to protect him, attacks Marinari and is disqualified. Thanks to the video of the assault on Marinari, Arturo becomes a star of the web, and is offered the management of another restaurant. He rejects the proposition, understanding that his path is only one: to open a restaurant with Guido and the other youngsters with mental disorders.

## Director's Statement

*The kitchen has always fascinated me: a place of identity, interaction and exchange, a link with the soul of the territories, a place of invention and teamwork. In particular I am intrigued by what happens behind the scenes, an interest strengthened by reading Anthony Bourdain's Kitchen Confidential and by the research work carried out for several documentaries on Italian culinary personalities. In crossing it with the issue of mental disability, the aim of the film is to show the world of gastronomy in a new perspective.*

*Absolute Palate is an emotional story of growth and transformation. Like my previous films it is a comedy of encounters. The main characters form an odd couple: Arturo and Guido are two border-liners, but in opposite ways. Living at the margins of society, they avoid exclusion through friendship. Their common endeavor seems to be bound to failure, but will eventually be successful thanks to a fragile and precious alchemy.*

Arturo, a 40-something chef who's had some trouble with the law, is assigned to work for the social services. His task will be to teach cooking to a group of disabled young people.

### Director's Profile

Born in Grosseto, Tuscany, Falaschi graduated in film history at Università di Firenze in 1987. As a director, he made more than 20 short films, such as *Quasi Fratelli*, which won the David di Donatello award for best Italian short film in 1999, and three feature films: *Emma sono qui*, with Cecilia Dazzi, Pierfrancesco Favino, Marco Giallini, (nominated for a David di Donatello and Silver Ribbon award), *Last Minute Marocco* with Valerio Mastandrea, Nicolas Vaporidis and Maria Grazia Cucinotta, *Questo mondo è per te* with Paolo Sassanelli, Matteo Petrini, Cecilia Dazzi and Fabrizia Sacchi. As a scriptwriter, other than his own films, he collaborated with Salvatore De Mola, Vincenzo Scuccimarra, Massimiliano Bruno and other important scriptwriters for both cinema and TV.

### Director's Filmography

#### 2012 - My Tuscany

SHORT FILM

#### 2011 - Paese che vai

DOCUMENTARY

#### 2011 - Questo Mondo è per Te

FEATURE FILM

Flower Film Festival 2013: Golden Flower Award

#### 2007 - Last Minute Marocco

FEATURE FILM

Ischia Film Festival 2007: Jury Award

#### 2006 - Due Insoliti Ospiti

SHORT FILM

#### 2004 - Il Minestrone

SHORT FILM

#### 2003 - Emma Sono Io

FEATURE FILM

Maremetraggio Film Festival Trieste: Winner

N.I.C.E., New Italian Cinema Events: Best Film Award

#### 1998 - Quasi Fratelli

SHORT FILM

David Di Donatello Award For Best Short: Winner

### Company Profile

#### VERDEORO

In 2001 the MEDIA Programme of the European Commission granted Orisa Productions Slate Funding for the development of six feature films. In the following years Daniele Mazzocca produced two feature films: *Saimir* by Francesco Munzi (2005), receiving a special mention at the 61<sup>st</sup> Venice Film Festival and the Nastro D'Argento national critics award for best debut feature, and *Rosso Come il Cielo* by Cristiano Bortone, presented at the Rome Film Festival 2006 and winner of the David di Donatello Giovani National Film Prize 2007. In 2006 Daniele established his new company, Verdeoro, and co-produced with Paradis Film (Paris) *Fine Pena Mai*, feature debut of Davide Barletti and Lorenzo Conte, with Claudio Santamaria and Valentina Cervi, distributed in Italy by Mikado. He was line producer on the Paolo Virzi's *Tutta la Vita Davanti* (2008, Medusa in co-production with Motorino Amaranto) and on Marco Bechis' *Birdwatchers*, an Italian-Brazilian co-production premiering in competition at the Venice Film Festival 2008. In 2008 European Film Promotion selected Daniele Mazzocca for the Producers On The Move program of the Marché du Films in Cannes. In 2009 he started the production of the documentary *The Rimet Trophy: The Incredible Story of the World Cup*, presented on occasion of the 2010 World Cup and sold by Rai Trade in over 20 territories worldwide. In 2010 Verdeoro produced the mockumentary *The Lost World Cup - the true incredible Story of the 1942 Patagonian World Cup*, a co-production with Rai Cinema directed by Lorenzo Garzella and Filippo Macelloni. The world premiere took place at the Giornate degli Autori - Open Space of the Venice Film Festival in 2011. In 2012 Verdeoro shot the black-comedy *Three Days Later*, debut feature of Daniel Grassetto, produced in collaboration with Rai Cinema. Specialized in co-productions between Europe and Latin America, Verdeoro produced also *Road 47*, a co-production with Brazil and Portugal, directed by Vicente Ferraz, released in Italy in 2015 on the 70<sup>th</sup> anniversary of World War II. Verdeoro is currently developing two new feature films: *Rafael* by Ben Sombogaart in co-production with the Netherlands and Belgium, and *Absolute Palate* by Tuscan director Francesco Falaschi, a co-production with Brazilian Gullane Entratenimento, which like all previous Verdeoro films has been supported by the MiBACT Italian national film fund.



## Project Information

**Original Title**  
Il mio corpo vi seppellirà  
**English Title**  
My Body Will Bury You  
**Screenplay by**  
Giovanni La Pàrola, Alessia Lepore  
**Format**  
HD  
**Shooting Language**  
Italian  
**Main Locations**  
Italy

## Main Producer

**Cinemaundici**  
Via Giuseppe Avezzana, 51  
00195 Rome - Italy  
Ph. +39 0645478610  
olivia.musini@cinemaundici.it  
www.cinemaundici.it

**Estimated budget** € 1.625.877

**Financiers/partners  
already involved**  
Cinemorgana (France)  
Ascent Film (Italy)

ITALY

# My Body Will Bury You

Giovanni La Pàrola



## Synopsis

1861. In the ex Bourbon Kingdom of the Two Sicilies, during its occupation by Piedmontese troops, the itinerant tailor Peppino, accompanied by his faithful hound Rosabella, finds a badly burnt woman alive amongst the charred ruins of a shack. The tailor nurses the woman, who remembers nothing about herself and her past, back to some semblance of health. She becomes his assistant, taking the name of R - the only letter of her real name that she remembers. Together they travel around Southern Italy, which has been devastated by the war, living by their wits and what they manage to salvage and pilfer. In the meantime Murat, an alcoholic Bourbon captain, is captured by the Savoy army; to save his own skin, he agrees to collaborate with the enemy, becoming judge, jury and executioner all rolled into one for the National Guard, hunting down the brigands who plague the area. The evil General Romano assigns him the target of the Drudas, a band of ruthless armed women terrorising and plundering the area. Maria, the brains of this group, is saved by R as she is about to be led to the gallows. R, mistaken for a brigand, is also forced to flee and joins the band of women, which also consists of Lucia, a ruthless sniper, and Ciccilla, an unrepentant emasculator. During an assault on a farming estate, the Drudas take the pregnant Filomena hostage: she is the young daughter of the wealthy and hated landowner Don Masino. Assisted by Peppino, who does not approve of the kidnapping but is forced to collaborate to save his own skin, the group of brigands manage to enter Don Masino's estate, where an exchange of his gold for new Italian Liras is taking place, in order to sanction the annexation to the new Kingdom of Italy. The landowner's stronghold is therefore guarded by Piedmontese soldiers, captained by Romano, who are soon joined by Murat, who has been following the women's tracks. The armed battle which breaks out sees many casualties, but R manages to survive in order to fulfil a more important goal: to settle the score with her tormentor, who is also present in the stronghold. The woman's mysterious past indeed hides a secret, which little by little surfaces within her, revealing a terrible design for vengeance.

## Director's Statement

*One of the many reasons why this story captured me is because of the stubborn resistance that the bandits opposed to the Savoy occupation. To discover through the exploits of the females that one hundred and fifty years ago women were capable of such self-determination, it totally won me over. The hundreds of stories about bandits, their personal stories and love affairs, their undertakings, the betrayals, the superstitions, the ferocity of their actions and the humanity of their passions were transferred to fictional characters dropped into a breathtaking landscape: the Sicilian land of the late nineteenth century, which has nothing to envy to the American frontier portrayed in western movies. This is why we chose to tell a fictional story inspired by historical facts through a precise stylistic register that will create a distillation of emotions, speak of the characters in a real and contemporary way and, in some cases, also in a 'citationist' way; to mix the internal rhythm of the story, to oppose extreme close-ups to wide shots, to extend the time of the action and to solve it symbolically as it's usually done in the western genre. My Body Will Bury You can be defined as a Bourbon pulp western. It's a new cinematographic mix that blends the western genre with history, action and pulp entertainment.*

Southern Italy, 1861, the charred, yet still living body of a woman is found by an itinerant tailor among the ruins of a shack.

The woman, who remembers nothing of her past, joins up with a band of female brigands and carries out an elaborate and unexpected vendetta.

### Director's Profile

Born in Palermo, the 5<sup>th</sup> of May 1975, Giovanni La Pàrola moves to Bologna to attend Dams University (Arts, music and performing art department) taking a stab at documentaries, short movies and video art selected and chosen for Art exhibitions and film festivals. In 2001 he makes a 21 minutes short movie *Still Life* awarded by Emilia Romagna and the Istituto Luce with the prestigious Cesare Zavattini Prize. With this amount of money Giovanni La Pàrola makes his next short movie *Il pugile* (*The Boxer*, 2004). Thanks to this latest short movie an independent producer put into his hands the direction of a tragic-comedy, *...E se domani*, with Luca Bizzarri, Paolo Kessissoglu and Sabrina Impacciatore, distributed by Medusa, whom he comes to his cinema debut approved with great interest and important awards in European, American and Asian film festivals. The Short *Cusutu n' Coddu* (*Cut to Fit*) has been realised thanks to Premio Nuove Arti of Fondazione del Monte Bologna and Ravenna and Apulia Film Commission. This short film has received a lot of awards in Italy, like the nomination for best short film at David di Donatello 2012, and also in many film festivals abroad. Now he's working on his second full-length film. Occasionally he takes part in movies and TV series as actor.

### Director's Filmography

#### 2013 - *Raindance Trailer*

SHORT TRAILER

#### 2012 - *Cut to Fit*

SHORT FILM

#### 2006 - *...E se domani*

FEATURE FILM

Festival du cinema Italien de Annecy:

*Best Interpretations, Special Jury Prize*

#### 2004 - *The Boxer*

SHORT FILM

#### 2001 - *Still Life*

SHORT FILM

*Cesare Zavattini Prize*

### Company Profile

#### CINEMAUNDICI

In 1998 Luigi Musini and Roberto Cicutto joined director Ermanno Olmi, no longer in the executive board, in the production company Cinemaundici. They have co-produced Jacques Rivette's *Histoire de Marie et Julien*, *Ne touchez pas la hache* and *36 Vues du Pic Saint Loup*, Otar Ioselliani's *Lundi matin* and *Jardins en Automne*, and Ermanno Olmi's *Il mestiere delle armi*, *Cantando dietro i paraventi* and *Centochiodi*.

In 2010 Cinemaundici produced Sergio Castellitto's film *La bellezza del somaro*, distributed by Warner Bros. In 2011 Luigi Musini became the sole owner of the company. That same year Cinemaundici presented at the Venice Film Festival Ermanno Olmi's last film *Il villaggio di cartone*. The film was also invited and presented at the Toronto Film Festival and Busan Film Festival. From 2012 Olivia Musini has joined the company, helping Luigi Musini in the production of the latest features and bringing specific attention to the development of new projects. Productions completed in 2014 include *Black Souls* by Francesco Munzi, Vincenzo Salemme's *...E fuori nevicata!*, *Torneranno i prati* by Ermanno Olmi and *Maraviglioso Boccaccio* by Paolo and Vittorio Taviani. Cinemaundici is currently shooting Laura Morante's second feature film, *Solo* and two first feature films.



## Project Information

### Original Title

Sembra mio figlio

### English Title

Just Like My Son

### Screenplay by

Costanza Quatriglio

Doriana Leoneff

### Format

HD

### Shooting Language

Italian, Dari Persian

### Main Locations

Rome, Apulia (Italy)

## Main Producer

### Ascent Film

Via Montello, 30

00195 Rome - Italy

Ph. +39 0632600267

Fax +39 0632600270

info@ascentfilm.com

www.ascentfilm.com

**Estimated budget** € 1.753.803

**Financing in place** € 100.000

### Financiers/partners

#### already involved

Rai Cinema (Italy):

€ 40.000

MiBact, CnC (Italy, France):

€ 45.000

Apulia Film Commission

Development Fund (Italy):

€ 10.000

## ITALY

# Just Like My Son

Costanza Quatriglio

**ELIGIBLE**

EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

In the middle of the night, a mobile phone rings. It's the sign: Ismail awaits until the third ring, then he goes to a call centre to call back. Far, from Afghanistan, a man answers: he claims to be an uncle and hands the phone to a woman. She is Ismail's mother, who denies to know him. She doesn't have any news from her son since he was a little boy and ran away with his older brother from civil wars and the Taliban. The woman made her children leave the country on their own, afraid they could get killed. Further the recognition that happens after many secret phone calls, Ismail's mother disappears. Ismail is informed that his mother was obliged to get married to a man who knows nothing about him and his brother; until the disclosure. The man who fought against the Taliban together with USA forces, is willing to accept his wife's sons, but on his terms, which Ismail doesn't accept. Looking for his mother, Ismail starts a journey inside his own story, the story of the genocide of the Hazara people and the story of Afghan women.

## Director's Statement

*The film is inspired by the true story of MJ, the main character of my feature documentary Il mondo addosso (The world on my shoulder), filmed in 2005. At the time he was a teenager and there were many Afghan unaccompanied minors, escaped from civil wars and Taliban tortures, who came to Europe through Pakistan, Iran, Turkey and Greece. In the last scene of Il mondo addosso, MJ wonders if his dream will ever come true: meeting someone from his same village who would recognize him and tell him how to get in touch with his family. I would have never guessed that five years later, what MJ wished would happen. This is the start of the film Just Like my Son. Hidden main character is Ismail's mother: what we see in front of the camera, is the result of natural selection and the consequence of tyrannical laws. The woman can be only the shadow of a mother in the anonymous crowd, the head covered by a scarf of a different colour but just the same as many others. Between Italy and Kabul there is only a phone centre. It's the space where rationality is overcome by emotions, flashes of changeable feelings just as the landscape which quickly changes while the story goes on. Ismail's mother is only a voice through the phone; it's an old, eternal, magic sound, half-hidden by the memory of what is missed, up to fill that gap named distance. Such as a classic tragedy, to be recognized is essential, so as to be repudiated. When I was writing the script, I realised that the story of Ismail and his mother, is a window opened to the human condition. The film concerns all of us and it's the results of a very long research. The language of the film is not naturalistic, although inspired by real facts, but it will be a magic tale, such as a dream.*

- Hello. Who is this?
- I'm Ismail, your son.
- I don't have any son named Ismail.

### Director's Profile

Costanza Quatriglio (Palermo, 1973) is the writer and director of the award-winning *Lisola*, presented at the Cannes Film Festival in the Quinzaine des Réalisateurs in 2003. Her documentary films, shown to great acclaim in international festivals include *Racconti per l'isola* (Venice Film Festival 2003), *Ècosaimale?* (2000), *L'insonnia di Devi* (2001), the TV series *Raiz* (2004), *Il Mondo Addosso* (2006), *Il mio cuore umano* (Locarno 2009), *Breve film d'amore e libertà*, (2010), *Terramatta* (Venice Days, Venice 2012), winner of the Nastro d'Argento for Best Documentary 2013. In 2013 she presented *Con il fiato sospeso* (Venice Film Festival, official selection out of competition) a 35' medium, winner of the Gillo Pontecorvo prize for Best Film in a Latin language and flagged at the Nastri D'Argento for the great mixing of the fictional and documentary language. Her documentary *Triangle* won the Cipputi prize at the 2014 Turin Film Festival, also won Nastro D'Argento for the Best Documentary 2015.

### Director's Filmography

#### 2014 - Triangle

FEATURE DOCUMENTARY

Silver Ribbon 2015: *Best Documentary Film*

#### 2013 - Holding my breath

MEDIUM FILM

Silver Ribbon 2014: *flagged for the mixing of the fiction and documentary*

#### 2012 - Terramatta

FEATURE DOCUMENTARY

Silver Ribbon 2013: *Best Documentary Film*

#### 2009 - My human heart

FEATURE DOCUMENTARY

#### 2006 - The world on my shoulder

FEATURE DOCUMENTARY

#### 2003 - Tales from the Island

DOCUMENTARY (MAKING OF THE ISLAND)

#### 2003 - The Island

FEATURE FILM

*Fipresci Prize*

*Silver Ribbon for the soundtrack*

### Company Profile

#### ASCENT FILMS

Ascent Films was founded in 2003, with the goal of becoming an independent production company that can give voice to new talents and, more generally related to the audiovisual, both Italian and European.

Research, experience and enthusiasm are the guidelines that have always distinguished Ascent Film: the different professional backgrounds of the members are helping the company to capitalize on relationships with producers, distributors and financiers, Italians and foreigners.

The company has close ties with a group of high-potential talents, screenwriters and directors, trying to combine high quality standards and the needs of the average audience. The acquisition of literary rights, for films and tv projects, is also in the core business of Ascent Films.

NCN



## ITALY

# Look Up

Fulvio Risuleo

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

### Project Information

**Original Title**  
Guarda in alto  
**English Title**  
Look Up  
**Screenplay by**  
Fulvio Risuleo, Andrea Sorini  
**Format**  
Digital 4K  
**Shooting Language**  
Italian  
**Main Locations**  
Rome (Italy)

### Main Producer

**Revok**  
Via Cartagine, 16  
00174 Rome - Italy  
Mob. +39 3886528324  
d.dellapepa@revokfilm.com  
www.revokfilm.com

**Estimated budget** € 700.000  
**Financing in place** € 500.000

**Financiers/partners  
already involved**  
Cineorama (France): € 200.000

### Synopsis

Teco is a young man who works as an assistant in a bakery and is bored of this kind of living. One morning, he goes up on the roof with his colleagues to take a break from work. There, they witness a bizarre event: a seagull slams against the wall of a building and shatters as if it was made of metal. Teco decides to go check what has happened, a few rooftops away; but the fellow workers prefer not to follow him. Thus begins an adventure that takes place entirely on the roofs of Rome. Like in a road movie, Teco wanders from one building to the other, driven by curiosity to find out what happens in those places, slowly becoming aware of the existence of a real "upperground" people. At first Teco is accompanied by a group of children who use these places to get away from the adult world, but then decides to continue alone. In the oldest of these places, in the midst of the Roman ruins, he meets a beekeeper, a hermit who lives with his bees and spends his days looking for a way to escape from reality. When it seems like the journey is about to end, a balloon car from France led by a charming French girl falls from the sky. Seeing her in trouble, Teco decides to help her. The rain forces them to take refuge in a bar, where all the inhabitants of the roofs come together overnight. Teco is strongly affected by all that he is discovering in a day. How many surprises can that world still reveal? Ultimately, it is enough simply to follow your instincts... and look up.

### Director's Statement

*Look up is the story of a young boy who discovers the existence of a parallel world, inside his city. The main interest in direction is to make this alternative world as credible as possible. The Director's approach is therefore realistic and any bizarre, or partially fantastic, elements in the film will be treated in a realistic manner. Of course, it is still a story that borders on the absurd, therefore the 'realism' will be tainted with a certain dreamlike atmosphere. The world we narrate is the equivalent of the underground of other metropolises, but adapted to the town of Roma, Italy. Hence, we will see underground scenes, basking in natural light.*



On the rooftops of Rome there is a community which lives with its own rules and its own habits. *Look up* is the journey of a young man out to discover this parallel world.

### Director's Profile

Fulvio Risuleo was born in Rome in 1991. He graduated in Directing at the Centro Sperimentale di Cinematografia in Rome, Italy, in 2013. In 2014 he won the third prize at the Cannes Film Festival in the Cinéfondation section with the short film *Lievito Madre* (*Sourdough*). In 2015 he won the first prize at the Cannes Film Festival in the Semaine de la Critique section with the short film *Varicella* (*Chickenpox*). He works in cinema, comics and generally in all languages of graphic-sound.

### Director's Filmography

#### 2015 - Chickenpox

SHORT FILM

Cannes Film Festival (Semaine de la Critique): 1st Prize

#### 2014 - Reportagebizarre

SHORT DOCUMENTARY

#### 2014 - Sourdough

SHORT FILM

Cannes Film Festival (Cinéfondation): 3rd Prize

#### 2013 - Sardonic Grin

SHORT FILM

Giffoni Film Festival

### Company Profile

#### REVOK

Revok is a new production company, established in 2010 in Rome, Italy, and is focused on audio video production, delivering high-quality and highly innovative products and following every step of the productive process: from the organizational and preparatory phases up to post production and the realization of the final product. The company closely monitors the continuous transformation of visual languages, is very interested in the relationship with other artistic forms and in the creation of ambitious and innovative products for cinema, television, advertising and new media. Our goal is to present original products that maintain the highest standards of today's new communication requirements, and we guarantee the best care and control of the image in all possible forms, from video to photography, graphics and the web. Previous works include: *Versipellis*, 2011, *Amalthea and The Pit and the Pendulum*, 2012, three short films by Donatello Della Pepa; *Canti della Forza*, 2013, a short animated film by Stefano Bessoni; *Tale of Tales*, 2014, by Matteo Garrone; *Mano sinistra*, 2014, a short film by Francesco Rita; *Varicella*, 2015, a short film by Fulvio Risuleo.



## Project Information

### Original Title

Grace Period

### Screenplay by

Saleh Nass

### Format

HD

### Shooting Language

Arabic, English

### Main Locations

Dubai (United Arab Emirates)

## Main Producer

### Tharwa Productions

Dubai Marina Plaza

112229 Dubai

United Arab Emirates

Ph. +971 504564841

paul@tharwaproductions.com

www.tharwaproductions.com

**Estimated budget** € 697.400

**Financing in place** € 25.000

### Financiers/partners

#### already involved

Tharwa Productions (UAE):

€ 25.000

## LEBANON, BAHRAIN

# Grace Period

Saleh Nass

## Synopsis

A young Syrian immigrant escapes the prospect of the war back home to find solace in the safety and sparkle of the Gulf of Dubai, only to discover that prosperity doesn't come by as easily as he thought.

Short on money and his prospects of staying in a proper job slim - he has a one month window in which to sort out his life before being forced back to a life in a war zone.

## Director's Statement

*Most of the countries in the Gulf have an expatriate community that is more numerous than the local population. Most of these are Asian and Arab workers who lead a difficult but colourful life attending to the various unwanted tasks of the country. As with any immigrant, many come with dreams of a better life, or to make more money to send home, so that they may lead better lives when they go back.*

*Apart from seeing them working on the streets or interacting with them on a shopping trip - we don't really know much about their lives and so it was always an interest of mine to explore this part of gritty Gulf life in a film, away from the limelight of dazzling buildings and modern life. On a human level, we sometimes want things to happen, but they sometimes don't, or rather, don't happen the way we expect them to and it is only when God puts us through severe trials that we can have an eventual hope of being led to safety. Alaa had dreams and ambitions and they don't seem to work for him - and that's not necessarily a bad thing. His hopes turn to potential disaster due to his naivety, inexperience and impatience with a glimmer of hope left for him at the end.*

*I feel it is stronger to show a gritty human-film about a character's immigration struggle and this can tell you more about a situation than any political or activist film. This should be a simple, real story of a human being trying to go forward in a tough modern life, against all odds.*

A young Syrian immigrant escapes the prospect of the war back home to find solace in the safety and sparkle of the Gulf of Dubai, only to discover that prosperity doesn't come by as easily as he thought.

### Director's Profile

Saleh Nass is a Bahraini filmmaker. His award-winning shorts *Game*, *Central Market* and *PickUp* were Official Selections at over 30 festivals worldwide, including Slamdance, the Montreal World Film Festival, Tampere Short Film Festival and Dresden International Short Film Festival. He writes, edits, directs, produces and co-runs a bustling production house in the Kingdom of Bahrain. He is a 2015 Goethe Institute scholar at the Beirut Film Station. *Grace Period* is his debut feature film.

### Director's Filmography

**2014 - PickUp**

SHORT FILM

**2014 - Central Market**

SHORT FILM

**2012 - Game**

SHORT FILM

**2006 - The Body**

SHORT FILM

**2005 - Phone Call**

SHORT FILM

**2004 - The Traveller**

SHORT FILM

### Company Profile

#### THARWA PRODUCTIONS

Tharwa Productions is a boutique company with services dedicated to support film productions, documentaries, television commercials and programs. Tharwa is owned and managed by Paul Baboudjian, film and television producer, working between Europe and the Middle East since 2002. He has produced over 200 TVCs, as well short films and award winning documentaries. Paul produced the award winning (Black Pearl Award at Abu Dhabi film festival 2010) film *Chatti Ya Dini - Here comes the rain*, a Lebanese film by Bahij Hojeij. He also produced the Emirati film *From A to B*, released theatrically across the Arab world in January 2015.

NCN



## Project Information

### Original Title

Oliverio y la Piscina

### English Title

Oliver and the Pool

### Screenplay by

Arcadi Palerm-Artis,  
Gibrán Portela

### Format

HD

### Shooting Language

Spanish

### Main Locations

Tepoztlán (Mexico)

## Main Producer

### Catatonía Cine

Colima 268 col. Roma

06700 Mexico D.F.

Ph. +52 5554551143

mariana@catatonía.tv

www.catatonía.tv

Estimated budget € 843.000

Financing in place € 180.000

### Financiers/partners already involved

Catatonía Cine (Mexico):

€ 107.000

Optika S.A. de C.V. (Mexico):

€ 73.000

MEXICO

# Oliver and the Pool

Arcadi Palerm-Artis

## Synopsis

Holding the urn with his father's ashes in his arms, Oliverio enters the house. He stops by the bookshelf on the way to the rear garden and walks to the deck chair next to the swimming pool, and after sitting down he looks up the word "aneurysm" in the heavy dictionary. Oliverio is a twelve year old boy dressed with the formality of an adult. Two nights before, in a plain family dinner, Rómulo and Lily were telling Oliverio about their imminent divorce. Rómulo got up from the table to get more parmesan cheese and shortly after they found his body inanimate over the tile floor. *Oliver and the Pool* is a comedy about a boy who lost the joy of moving, of living, a boy who settles in a deck chair next to the swimming pool, waiting for death. His mother Lily is a psychoanalyst, incapable of confronting her son's situation, who she thinks blames her indirectly for his father's death. Gus, who used to be Oliverio's best friend, doesn't understand his friend's aim of being static. One afternoon a sweet girl, his school colleague Marianita, knocks at the door. She is voluntarily helping Oliverio not to fall behind in his studies. At first she is openly rejected by Oliverio, but bit by bit she gains his trust, until becoming an endearing being in the micro universe Oliverio has built around the swimming pool. Oliverio is even able to laugh again. Lily confines herself to looking at her son from above, with tears in her eyes, incapable of going down to embrace him. One morning when everything seems perfect, Gus visits and starts annoying him and telling him that everyone in school talks about Marianita and their "friendship". Oliverio can't avoid betraying Marianita who accidentally hears his words and decides to turn away from Oliverio. His afternoons become a long nightmare for him. Later Oliverio and Lily will find a new way of being a family. In the end love is the driving force, the irrational fuel that precipitates and gives a purpose in life.

## Director's Statement

*Faced with fear the subjective look shrinks, becomes smaller and flat, locks itself up in a bubble so that it can feel protected, even though it knows that incertitude will always keep him company, no matter what will happen. Above all, the process of writing Oliver and the Pool was funny and delightful. My further aim as the director of the project is to transfer the lived experience into something creative, into the feelings experienced by the spectator. I believe in the relieving possibilities of fiction. Here we have neither overly intellectual searches nor new dramatic structures. I see this film as a product of my most optimist moments, the positive moments in which things seem to have a certain meaning and respond to a principal or a moral order; these moments in which - I want to believe - we have the hope that passing by here is not just a sorrowful experience. I like to think that the film will be heart-warming. Kindness is the greatest expression of intelligence, said Arrigo Coen. I want to claim humanity but without heroic deeds, starting from the tiniest, the nearest point, amongst transients. After all, we are portraying a micro universe. Far away from Chekhov's universe, I want the characters to be able to go beyond their bad habits and circumstances. Oliver and the Pool is pure fiction, but the initial seed was a personal experience in my family environment from which events, contexts and characters were deduced. I have thought the process through with the producers Hari Sama and Mariana Monroy so that it can be as intimate as possible.*

Oliverio is a disenchanted boy who, after his father's death, goes into exile on the deck chair next to the swimming pool. Why should he move if at any moment a sudden aneurysm could occur? Oliverio will resist the pressure, stoical from the deck chair. Only love will make him move.

### Director's Profile

In his twenties Arcadi Palerm-Artis started working in cinema. He studied acting in the ENAP/UNAM and Literary Creation in the SOGEM. His first work *Niko el chocomilero* (2002) is an experimental documentary that was welcomed in festivals and won some awards. In the same year he produced *Chacahua* (2002), a documentary by Alexis Rodil, award winner for best documentary in Toronto Latino and in other festivals. In 2006 he wrote and directed *Mantra*, his first fiction work, adaptation of a fragment of the homonymous novel by Rodrigo Fresán. With *Sirenas de Fondo* he won several awards. He was invited from the chancellery and Kino5 to Vienna, Austria, to carry out an experimental documentary work commemorating the Nazi occupation of the Austrian capital in the thirties. With this piece, *Bajo el Sol*, he won several prizes. With the project *Echar al infierno* (aka *Maclovio*), where he had an endearing support from Jorge Fons, he received again the support of the IMCINE for the development of the script. He also wrote the adaptations of *Un Asesino Solitario* by Élmer Mendoza, *Los Detectives Salvajes* by Roberto Bolaño and *El Complot Mongol* by Rafael Bernal.

### Director's Filmography

#### 2012 - Under the Sun

SHORT FILM

IMCINE Eleventh National Short Film Contest: *Winner*

Macabro Film Festival: *Best Short Film*

NYC Short Film Festival: *Best Drama*

#### 2006 - Background Sirens

SHORT FILM

IMCINE Sixth National Short Film Contest: *Winner*

NYC Short Film Festival: *Jury Prize*

Pantallas de Cristal: *Best Director, Best Art Direction*

#### 2003 - Niko the Chocolate Milk Man

SHORT DOCUMENTARY

Cuadro: *Best Short Film*

Docupolis Barcelona: *Audience Award*

### Company Profile

#### CATATONIA CINE

Catatonía Cinema has the extensive experience of its partners, having directed and produced, over 20 years, numerous projects at the highest level and fiction feature films and documentaries. Given the importance that the production of these films has meant, Catatonía decided to open the film division, where they develop and produce new film projects. Over the past two years they made major film projects in Tea Films moving forward with a definite profile converging with the ideology of the company efforts. Thus we have the following daily movies in our catalog: *Güeros* (2014), *Bering. Equilibrio y resistencia* (2013), *Despertar el polvo* (2013), *El sueño de Lu* (2011), *Tiene la tarde ojos* (2007), *La cola entre las patas* (2005).

NCN



## Project Information

**Original Title**

Człowiek z Magicznym Pudełkiem

**English Title**

The Man with the Magic Box

**Screenplay by**

Bodo Kox

**Format**

HD

**Shooting Language**

Polish, English

**Main Locations**

Poland/TBD

## Main Producer

**Alter Ego Pictures**

Ul. Chelmska 21 lok. 422

00-724 Warsaw - Poland

Ph. +48 228511115

[i.igel@alteregopictures.pl](mailto:i.igel@alteregopictures.pl)

[www.alteregopictures.pl](http://www.alteregopictures.pl)

**Estimated budget** € 1.470.000

**Financing in place** € 850.000

**Financiers/partners**

**already involved**

Polish Film Institute (Poland):

€ 500.000

Alter Ego Pictures (Poland):

€ 100.000

TVN (Poland):

€ 125.000

Kinoswiat (Poland):

€ 125.000

POLAND

# The Man with the Magic Box

Bodo Kox



## Synopsis

In a not so distant dystopian future Adam (30) escapes from a poor part of Warsaw to the New City. With the help of a secret society Adam gets a studio apartment in an old building and finds a job as a cleaner. At work, Adam meets Gorja (25), a beautiful employee in the HR department. He senses an inexplicable bond between them, but she doesn't treat him seriously. Eventually they go to bed together, but Gorja doesn't want to commit. Meanwhile Adam finds a radio from the 1950's in his apartment. The radio "broadcasts" the past. He's charmed by the beautiful music and the old world. The radio also emits the Theta waves that facilitate time travel. Adam tells Gorja about his discovery, but she doesn't believe him. Adam starts to experiment with the Theta waves and he gets stuck in the past. When he doesn't show up for work Gorja - realizing that she has lost true love - starts to look for him. She finds him in a coma. She starts to remember his stories about the radio and time travel and attempts to trace his footsteps. Gorja finds Adam in the world of the past but he doesn't recognize her. Eventually Gorja manages to bring Adam back. But during the last time travel they both lose their memory.

## Director's Statement

*The idea for this film literally fell into my lap straight from the universe, while I was cleaning and moving an old radio that once belonged to my grandparents. I thought what would happen if I plugged it in now and it started to broadcast programs and music from its prime years. And in just a few moments I had a treatment for this story. I often say I was brought up by Lego and the Polish Radio, apart from my parents of course. I think that music and broadcasts had an enormous influence on the development of my imagination, which allows me now to work in my beloved profession uninhibited. I have been recently interested in theories of parallel worlds, out-of-body experience, astral travels, etc. In my opinion they haven't been yet sufficiently exploited in sci-fi movies, and in my story they serve as a metaphor for the age-long human desire to be where one isn't; to be able to escape the toil of everyday life and all real and imagined threats into the world of imagination. Another main topic of the film is the need for love and human connection in the new world order and the overall emotional stupefaction where we're swamped daily with bad or irrelevant news. The present, just like the near future, has already been imbued with the Orwellian vision; the subtle, yet existent, surveillance of the individual motivated by security, but more and more often also used for commercial and consumerist purposes. And although we seem to be under constant care and protection, loneliness is becoming a social malady. My characters find a sense of peace and security in the old radio. In style, music and the storytelling I would like to reflect the mood of the films from the 1950s. I'd like to use old-school, analogue methods in creating special effects. Since I'm very much interested in the future of Europe, especially in the context of the recent events in the Middle East and the east of Ukraine, and I'm an avid reader of Orwell and Huxley and follow closely the expert forecasts for the near future, I'd like to create a film that would be a "simulation" of the future, a warning, but without falling prey to pessimism and "apocalypticism". But all this is just a background, a background for a love story. After all love is all that matters...*

In a not so distant dystopian future, Adam moves into an old apartment block and finds himself time-travelling to the 1950's by listening to a strange radio he discovers in a closet. What starts as a hallucination or dream becomes a politically subversive reality that threatens his 2027 existence.

### Director's Profile

One of the most original independent artists in Poland. Born in 1977. A director, scriptwriter, performer. He has completed Journalism at the University of Wrocław and the Studio Prób at the Wajda's School. He studies Directing at the Leon Schiller PWSFTViT in Łódź. He is numbered among the most important and expressive authors of Polish independent cinema, where he gained the nickname of "off icon" and brought numerous awards. *The Girl from the Wardrobe*, his professional cinema debut, a transition from "off" to "mainstream", gained critics enthusiasm appreciation and many festival awards, such as Film Festival Debuts Młodzi i Film. The movie was selected to East of The West Competition in Karlovy Vary International Film Festival.

### Director's Filmography

#### 2012 - *The Girl from the Wardrobe*

FEATURE FILM

Rome Independent Film Festival: *Best Foreign Film*

Budapest International Film Festival: *Best Feature Film*

#### 2007 - *Don't Panic*

FEATURE FILM

Polish Independent Film Festival: *Special Mention*

Young and Cinema Festival: *Audience Award, Special Mention*

#### 2005 - *The Look-Alike*

MEDIUM FILM

Poznań Int.l Film Festival Off Cinema: *Special Mention*

#### 2005 - *Marco P. and the Bike Thieves*

SHORT FILM

Jelenia Góra International Film Festival Zoom-Zbliżenia: *2nd Prize*

### Company Profile

#### ALTER EGO PICTURES

Alter Ego Pictures is a Polish production and distribution company based in Warsaw. It was established in 2011 by producers Roman Jarosz and Izabela Igel, and their financial partner Wojciech Laskowski. The first area of activity was the distribution of Polish and European movies, soon expanded to distribution services for film producers. In 2013, Alter Ego Pictures produced its first feature, thus launching the company's activities in film production. Our scope of interest in terms of both production and distribution covers arthouse cinema; we like to work with young filmmakers, first- and second-time directors. In 2013, AEP produced its first feature *Płynące wieżowce (Floating Skyscrapers)*, directed by Tomasz Wasilewski. This was his second film and Poland's first LGBT film. Because of the difficult subject matter, it was tremendously hard to secure financing. The project was also initially rejected by the Polish Film Institute. Our belief in the project allowed us to raise private funds and go into production. The film premiered at the Tribeca Film Festival and went on to win the top prize in the East of the West competition at the Karlovy Vary International Film Festival, as well as a number of awards at film festivals in Poland and abroad. After the film started gaining international acclaim, we succeeded in getting funding from the Polish Film Institute. We also produced a 45 minute long documentary entitled *Janusz Bielecki. Secrets*, which premiered at the 2014 Krakow International Film Festival. We are currently in the final stages of post-production on *Basen (Pool)*, a short film by director Krzysztof Pawłowski, made in co-production with Munk Studio. We have succeeded in getting one of Poland's best actors, Adam Woronowicz, on board of this project. In the summer of 2015 we commenced filming on the latest film by director Anna Jadowska, *Dzikie róże (Wild Roses)*. The project was pitched at the New Horizons IFF in Wrocław – getting Canal+, our first co-producer, on board. Anna Jadowska is currently developing the project within the framework of the ScriptEast programme, and working with a script doctor. The film has received financing from the Polish Film Institute and we are currently in the process of signing co-production agreements with our other partners.

NCN



## ROMANIA

# 237 Years

Ioana Mischie

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

### Project Information

**Original Title**

237 Years

**Screenplay by**

Ioana Mischie

**Format**

HD

**Shooting Language**

Romanian

**Main Locations**

Romania

### Main Producer

**Legende**

15, avenue d'Eylau

75116 Paris - France

Ph. +33 153891900

Fax +33 145631766

aboucait@legende.fr

www.legende.fr

**Estimated budget** € 1.382.000

**Financing in place** € 10.000

**Financiers/partners**

**already involved**

Legende Films (France)

Icon Films (Romania)

### Synopsis

In the remote Romanian village of Catane in 2008, panic breaks out when the villagers learn they're to be investigated because every household has been claiming disability benefits. After questioning, secret surveillances and surprise visits, hoping to catch them out (but failing to do so because the villagers play their charade flawlessly), the Inspector and his assistant declare themselves convinced of their authenticity and even apologise for coming up with such "evil thoughts as they were leaving". They realise they had forgotten their official papers and have to go back. On arriving, they catch the villagers singing and dancing with their so-called disabled arms and legs as they tell boastful stories of how they had tricked them. Mad as hell, the Inspector prepares himself to call the police and prosecutors in order to have the villagers sent to jail. But while relishing the punishment he is about to bring upon them in revenge, the inspector receives a surprise phone call from the President's Office, announcing that he'll be visiting soon with a French Delegation, as part of his re-election campaign because they want to demonstrate their support for those with unfortunate disabilities. The news is shocking. If the Delegation see them not disabled, it would compromise not only the villagers this time, but also the President's electoral campaign and, moreover, the Inspector's job. He promises the villagers to keep them out of prison if they pretend to be disabled again, this time with his help...

### Director's Statement

*Conceived as a comedy about sorrow and a drama about happiness, this touching imago mundi is a story of our times. I've chosen to set my story in the noughties when the economic crisis caused many small communities to improvise ways of survival. I am passionate about this story because it reflects the multi-layeredness of a society I have experienced as a Romanian growing in the post-communist times and at the same time it forces us to create a more meaningful future. The characters in this story will be widely familiar to Romanian audiences, and those elsewhere, being similar to characters in Emir Kusturica's films Black Cat, White Cat and Underground. The mayor is the main character who creates good-hearted appeal for the audience, leading his community to triumph over adversity. The "disabled" villagers are not tricksters with avaricious intentions, but people who simply had no other way to survive; their jobs no longer exist so they slowly became "the last of the Mohicans" of rural villages facing a globalised world. The feel-good nature of this bitter-sweet slice of life will be reinforced by Catane's characterful homes and Maria Tanase's traditional music. Visually, I think highly-saturated colours, unnatural angles and dynamic editing would be good for the scenes dominated by the city officials for this will set up an interesting contrast for the comic, pastoral scenes which will have earth tones and bright lighting. I am on the third draft of the script.*



A community of villagers, all of whom have been receiving additional financial aid for fraudulently claiming to have disabilities, is close to being unmasked by a local inquiry team. Rising to the challenge, they become, instead, a model example of enterprise for the whole society.

### Director's Profile

Ioana Mischie is a Romanian writer/director and a transmedia researcher, passionate about expanded mechanics of storytelling. Graduated in Audio-Visual Communication and the Screenwriting MA Program at The I. L. Caragiale National University of Theatre and Film - Bucharest. Her filmmaking training was enriched by international programs that selected her work like Generation Campus, Berlinale - Script Station, GoEast Young Professionals Program, Midpoint Central European Script Center, Locarno Academy Meetings, Les Arcs Film School Co-production Village (2013, Les, Arcs, France), Low Budget Film Forum, Cross Video Days, Dok Tank, International Screenwriters Pavilion. Ioana signed, as a director, seven short films inspired by personal experience and collaborated as a screenwriter and co-writer on 15 short film projects. So far, the directed shorts were selected and showcased by more than 50 international film festivals like GoEast IFF, Tampere IFF, Ficmec IFF, Timishort IFF. Her most recent non-fictional works were commissioned by Channel 4 in the form of two documentary series and had a record of views on the 4oD platform (*Tattoo Twists*, a linear segments of the transmedia project *Mirrors of the self*). Always passionate by rediscovering through art what Blaise Pascal used to call ataraxia (inner peace), her storytelling world aims to orchestrate this philosophic approach. Since September 2012 Ioana is the co-founder and Head of Storyscapes, a non-profit association focusing on transmedia storytelling and interactive narratives. Her portfolio is a vivid apprenticeship of filmmaking, creative writing and envisioning the world as a neo-creative playground.

### Director's Filmography

**2015 - 237 Years**

SHORT FILM

**2014 - My Secret Tattoo**

SHORT DOCUMENTARY SERIES

**2014 - Tattoo Twists**

SHORT DOCUMENTARY SERIES

**2013 - Between Already and Not Yet**

SHORT FILM

### Company Profile

#### LEGENDE

In 1992, Alain Goldman created Legende to produce *1492 - Conquest of Paradise* (Christopher Columbus) directed by Ridley Scott and starring Gerard Depardieu, which was at the time the biggest budget for a European movie with \$50 millions. This movie became by far the most important European independent production to have seen light.

For more than twenty years, Legende has been recognized as a company producing successful and awarded films both in France and abroad, by co-producing films such as *Casino* directed by Martin Scorsese, *Vatel* directed by Roland Joffé (which opened the Cannes Festival in 2000) or *Babylon AD* directed by Mathieu Kassovitz with 20th Century Fox. Since then, Legende has become one of the most significant production companies in France with a varied filmography. For instance with thrillers as *The Crimson Rivers I & II*, with comedies as *The Corsican File* (*L'Enquête Corse*), *99 Francs*, *Coco*, *Fatal*, or *Case Départ* (*Back To Square One*), and most of all with international historical films, like *La Vie En Rose* awarded with 2 Cesars, 5 Baftas, 2 Oscars, and 1 Golden Globe, and *The Round Up* (*La Rafle*) being one of the most important movies about the French holocaust, ranking number 3 at the French box office and with more than 3 million admissions. Since January 2011, Alain Goldman is supported by the oldest major cinema company in the World, Gaumont, which has allowed Legende's productions to be opened to French and International distribution.



## Project Information

### Original Title

O kraju nismo pričali

### English Title

We Didn't Talk About the End

### Screenplay by

Djordje Miketić

### Format

HD

### Shooting Language

Serbian, Croatian

### Main Locations

Island of Korčula, Split (Croatia)

Mostar (Bosnia and Herzegovina)

## Main Producer

### Nemir film

Brace Nedic 7

11000 Belgrade - Serbia

Ph +381 649264813

snezano@gmail.com

**Estimated budget** € 500.000

**Financing in place** € 120.000

### Financiers/partners

**already involved**

Nemir film (Serbia): € 120.000

## SERBIA

# We Didn't Talk About the End

Mina Djukic

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

A thirty something couple from Belgrade is on summer vacation. Željko, a TV commercials director, is trying to shoot his first documentary about the famous Yugoslav Marxist school, whose reunion after thirty years is held on the Croatian island of Korčula, while she, an unknown composer with a day job on the radio, follows him. When they settle in the decadent villa which belongs to Dara's childhood friend Stasa, with a bunch of arty-crew, Dara gets space to examine her freedom, love, and role in her relationships. Even if they both noticed cracks, Željko won't give up on his ambitions, often clashing with the lazy artists on the residence program, while Dara enjoys them and explores her forgotten talent. Standing on the edge of her habitual old world, cultural female construct, Dara pushes herself off the small yacht, returning from a two-day trip, back to Korčula, back to Željko and back to their usualness. She silently disappears in the sea. Faced with the possible loss, the question is: have they changed, and for how long?

## Director's Statement

We didn't Talk About the End tries to answer the questions that are never openly asked, indicates the non-negotiable boundaries and senses what lies behind the idea of harmonious love relationship. The issue of personal freedom within a relationship often represents a secret plan that someone makes with himself/herself, and is not a mutual agreement established with a sufficient measure of openness and by fairly facing oneself. Love is often seen as a resource that someone habitually uses, by deriving it from a closeness that is only a consequence of accumulated experience within the relationship routine shared with someone.

This film starts when Zeljko and Dara believe that they are happy and in the quiet harbor. The two of them go on a summer vacation, is from the start a hardly viable compromise. Zeljko wants both, to work and to rest, Dara wants to support him and at the same time to feel something. She let herself go to the maelstrom caused by circumstances. Stories that touch and intrigue me remain as a polysemic image the layers of which I am trying to figure out and resolve during the filmmaking process. In that sense, the process of working on this film will mean a lot of wandering, turning, mistaking and seeking, all triggered by that initial image. It is clear that the resolving of those layers is not a certain and final outcome, but this image is a trigger of the journey that will make the process alive and allow the experiences of the film story to interweave with the lived experience brought by research and creative process. Sea, scents, history, noise, hunch, longing, discreet gestures through which we see the essence of one's being, should overlap and cause a kind of synesthetic noise that draws us into the story and the real sensual tension. Tensions should come from several directions without being certain when and whether they will be unleashed. Sexual energy, aesthetic enthusiasm and surplus of history are in this story disguised as atmosphere, hidden in nature and do not impose on us as the pamphlet or one-dimensional. They are present, tickle and prevent comfort; they make peace possible only in the move or in a brief crack of the moment.

What is a fair measure  
of selfishness in a relationship?

### Director's Profile

Mina Đukić was born in Sombor, in 1982. In January 2008, together with her colleagues Nikola Ležaić and Uroš Tomić, she founded the film company Kiselo dete. She directed several short films awarded at national and international film festivals. Her first feature film *The Disobedient* had a premiere at Sundance Film Festival. November 21st 2014 together with a group of young artists she occupied Cinema Zvezda in Belgrade and initiated a significant cultural movement. Kiselo Dete is a film production company, founded by a group of filmmakers from Serbia, who gathered around the goal of making independent fiction and documentary films with attitude. They produced their first full-length film *Tilva Roš*, directed by Nikola Ležaić.

### Director's Filmography

**2014 - The Disobedients**

FEATURE FILM

Sundance Film Festival: *World Premiere*

**2010 - Yugo, a Short Autobiography**

SHORT FILM

**2009 - Fear of Flying**

SHORT FILM

**2006 - Wiktorija**

SHORT DOCUMENTARY

**2004 - Rat File**

SHORT FILM

### Company Profile

**NEMIR FILM**

Nemir film is a platform engaged in the development, production and fresh approach to standard film formats and exploration of independent, innovative and other forms of AV content. Nemir film responds to the challenges of contemporary film production by creating a system for new and efficient ways of production support that along with the network of experienced film professionals, will bring young authors with fresh and critical voices more visibility and faster implementation of all stages of film production.

Nemir film is founded by Djordje Miketić and Snežana Marić who have years of experience in project development, training, regional co-productions and cooperation with renowned European film institutions.





## Project Information

### Original Title

Riot Waif

### Screenplay by

Zinaid Meeran

### Format

HD

### Shooting Language

English

### Main Locations

Cape Town (South Africa)

## Main Producer

### Team Tarbaby

17 Aandbloem Street, Vredehoek

8001 Cape Town - South Africa

Ph. +27 722781471

teamtarbaby@gmail.com

www.facebook.com/

pages/Team\_Tarbaby

**Estimated budget** € 700.000

**Financing in place** € 20.000

### Financiers/partners

#### already involved

National Film and Video

Foundation (South Africa): €4.000

Association for Transformation

in Film and Television

(South Africa): € 5.000

Cape Film Commission

(South Africa): € 2.000

Focus Features (USA): € 9.000

## SOUTH AFRICA

# Riot Waif

Zinaid Meeran

## Synopsis

*Riot Waif* is a coming-of-age fable set in a mythical post colonial world. It is the story of inseparable brother and sister, Seb and Deli, who were abandoned at one and three by their mother, who left to join the revolution. Seb and Deli have brought each other up. Deli is a singer in an electropunk band and Seb is her DJ. They supplement their meagre earnings with food foraged from the urban wilds. They are so close, people mistake them for a couple and swear to the Pact of Neverever: to never kiss others more than once. Secretly they have been violating their pact for years, and with more than just kisses. When they fall for others, their own love is threatened. Meanwhile, Seb stumbles upon a TV news report on an airforce general, back from the front. Seb is convinced it is their mother, Mommyloo, searching for her longlost babies, while Deli is dubious. Weirder, Deli spots her doppelganger on the city bus, surely their sister! While Seb is watching out for TV reports on Mommyloo, the news anchor turns out to be The Sister! And she also calls her mother Mommyloo! The riot waif's hunt for family and love threatens to tear them apart and lose the only sanctuary they have known, each other.

## Director's Statement

*My brother Jean and I are identical twins. In Riot Waif we reflect on our own experiences as exile babies. The exile baby phenomenon is well known in post-revolutionary societies: the children of political activists and freedom fighters who grow up exiled from their home countries, returning after liberation to a land both familiar and foreign, one that both accepts and rejects them. In our case, we were left behind in South Africa while our parents escaped into exile. With Riot Waif I wish to carve out an imagined space for fellow-riot waifs, underground kids like myself. Riot Waif will create a world that is hyperreal - recognizable but off-kilter. The style of the film will evoke a world that is dreamy, seemingly idyllic, but prone to sudden flurries of violence and concealing a dark core. It will be a world of freezing rain, mist, blazing sunsets, looming buildings and cavernous streets, a harbour-city dripping with iron and rust, overseen by a towering granite mountain. It's a beautiful, inhospitable place in which the waifs have carved out a home. The style will capture a sense of the feral, of humans as animals engaged in the relentless search for food and sex. The tone of Riot Waif is wistful, but angry. The visual style of Riot Waif will be rendered through available light, with high contrast lighting and neon-lit nightlife, emphasising a mood of mystery and dream. Burnout using oversaturated sunlight will serve the same function. Deep focus and long duration wide shots will capture the feeling of the riot waifs under observation, as animals foraging and hunting. Dramatic composition will hint at the surreal, enhancing the sense that life for the riot waifs is precarious and strange. Saturated colour will augment the dreamy style. Moreover, music is crucial in the world of the film. The songs depict Seb and Deli's most heightened states, yearning, loss and terror. In some musical sequences the lyrics will be sung without accompanying music, with the electronic instrumentation coming in with a transition out of the diegesis onto the soundtrack. The score of the film will be comprised of environmental sounds, wilderness and city, arranged as music.*

Brother and sister Deli and Seb are a pair of downtown Mowglis, so in love they are mistaken as a sweet young couple, until Seb catches a TV report on a war hero back from the front and is certain she is their longlost mother; and Deli spots her doppelganger, who could only be their sister.

### Director's Profile

Visual and narrative artist Zinaid investigates storytelling through formal abstraction. He explores how fragmented form enhances spectatorship, and portrays the fluid and fragmented nature of the self. Zinaid has an MA in Critical Studies and MFA in Film from UCLA. He developed his features with South Africa's prolific DV8 and Berlin's FlyingMoon. *P-I-G* was selected for Cinemart 2003. In 2006 he attended Produire au Sud with *The Djinn*. In 2007 he developed *Gazelle911* as part of SABC's *Commandments*, completing the Binger Directors Lab. Awards include Goteborg Best Pitch Sithengi 2002, and Focus Features Africa First 2013. Zinaid is also a novelist, publishing EU literary award winner *Saracen at the Gates* in 2009, and *Tanuki Ichiban* in 2011. *Riot Waif* is an adaption of his third novel.

### Director's Filmography

#### 2015 - Riot Waif

SHORT FILM

Focus Features Africa First Short Film Program

#### 2013 - The Brown Europe Pageant/Rounds One to Three

FEATURE FILM

#### 2008 - China Dolls

SHORT FILM

#### 2006 - The Char-ou from Outer Space

SHORT FILM

### Company Profile

#### TEAM TARBABY

Team Tarbaby is a collective of filmmakers, artists and musicians whose work focuses on the performance of identity and its fluid and fragmented nature. Intrinsic to their process is a DIY Low-Fi work ethic. This enables exploring ideas on the margins of current filmmaking discourse, while working with the formal film industry and institutes allows for larger scale productions and wider distribution. Jean and Zinaid won best pitch at Sithengi 2002 spurring on the founding of Team Tarbaby. Team Tarbaby's works have screened at various festivals, galleries and biennales both in South Africa and abroad. Their previous feature documentary *Umbilical Cords*, directed by Sarah Ping Nie Jones screened at DIFF, Film Africa and Encounters 2012. Excerpts of Jean and Zinaid Meeran's experimental feature *The Brown Europe Pageant/Rounds One to Three* screened at The Goodman Gallery, Whitman Independent, IFFR, ZIFF and DIFF. Eva Munyiri's *Défense d'Afficher* won the France24/RFI prize 2012. Sarah's short film *Looking Glass* won best film at the Cambridge Student Film Festival. Jean Meeran's *Katechetik* was winner of the Newcomer's Award at CTIFF 2005. Along with twin brother Zinaid they won the AVA Award 2006 for the *Brown Europe Pageant/Round One/Western Europe*. Zinaid Meeran has published two novels, his debut *Saracen at the Gates* winning the European Union Literary Award 2010 and was a finalist in the Sunday Times Literary Award. Child star Tara Fataar is composing her debut album as a solo artist, in conjunction with the film project *Riot Waif*. Team Tarbaby are developing *Mrs Popplestone*, winner of the Paris Project and IDFA Most Promising Documentary Awards DFM 2013 and Produire au Sud Award 2014, and Hot Docs Blue Ice Award 2012. Also in development is feature documentary *Waithira*, recipient of an NFVF production grant, and narrative feature *Riot Waif*, winner of the Focus Features Africa First Award 2013, selected for the Rotterdam Producer's Lab at Cinemart 2015 and award winner at the Durban Film Mart 2015. Recently completed is Jean Meeran's experimental narrative short *SA Psycho, A Feminist Gem Hidden in a Load of Trash*.



## Project Information

### Original Title

Italo disco

### Screenplay by

Richard Garcia, Alvaro Pastor

### Format

HD

### Shooting Language

Spanish

### Main Locations

Spain

## Main Producer

### Taboulé Films

Escalinata, 2, atico

28013 Madrid - Spain

Ph. +34 912503169

info@taboulefilms.com

www.taboulefilms.com

Estimated budget € 1.068.000

## SPAIN

# Italo disco

Richard Garcia

**ELIGIBLE**  
EURIMAGES CO-PRODUCTION  
DEVELOPMENT AWARD

## Synopsis

*Italo disco* is a feature that does not take place in Italy or a nightclub, but in a countryside retirement home where a new guest arrives: Gonzalo Ferrer. He is 72 years old, looks like a gentleman and is divorced. He has to share a room with Thomas, who has recently lost his partner and is rejected by the others at the retirement home because he is openly gay. In order to relieve stress, he listens to Italo disco music, a futuristic sound that was very popular in Europe in the early eighties. That was the best time of his life. Now he is lonely and feels old. Gonzalo, as a perfect gentleman, finds in Thomas a cause to defend, so decides to integrate Thomas in the bunch. In the intimacy of their room, he teaches him how to play golf. In exchange, Thomas gives him private dancing classes. Soon, this friendship develops into an attraction that sparks gossip among the other residents. After seven years with erectile dysfunction, Gonzalo gets an erection whilst teaching Thomas to play golf. This makes him question his entire life, especially because he has never been attracted to another man. He tries to find answers from a doctor, by having sex with a woman, and with any chance he can get. Finally, they have a sexual encounter. After that, Gonzalo moves to a single room. He is not prepared to break the rules. But desire is stronger than reason and it tears apart every single taboo with the force of an earthquake.

## Director's Statement

Many men and women are forced to "get back into the closet" when they approach the end of their lives. As gay marriage is becoming a reality, so is the rejection gay people have to face in some retirement homes. Bullying among children and teenagers takes place in schools. Here, the schoolyard becomes a retirement home and the kids have grown up. Just like children, they are lovely but they can also be cruel. I suffered bullying at school once: it made me stronger, but it is not an easy way to learn about life. We always have to be on the victims' side. Now, I have the possibility to do something with what I felt, and the best way to approach it is comedy. An unexpected love between two old men arrives at a time when they believed their best years were behind. This particular "amitié amoureuse" breaks the routine of a group of elders in a peaceful residence. Breaking the established rules is frowned upon, especially when you are an elderly man, but sometimes the proximity of death can force you to do it. This contrast between happiness and nostalgic souvenirs to get over pain is very interesting to develop with image and sound under the shelter of comedy. The intimacy of the actors' performance is filmed with natural light in order to preserve the illusion of a non manipulated approach to this bittersweet story. The characters will be surrounded by old and damaged furniture in sceneries that recall better times and a better life: not pretty, but not false. With regards to the music, the Italo disco was the perfect soundtrack to celebrate the joy of living. That was the happiest time of the characters in the story. Now they feel old and lonely.

Love is love, and it can appear anytime and anywhere during a lifetime.

### Director's Profile

His short *Taboulé* was a finalist at the Goya awards 2012 and the Versión Española TVE Film contest. It entered the New Directors / New films Festival selection, organised by MoMA and Lincoln Center NY. At Capalbio Cinema 2012 it won Best Film Award, Technovision Prize, Technicolor Prize, Internozero Prize and The ADCI Best Creative Idea Award from the Italian Art Directors Club. The short was also awarded by the Radio Nacional de España film contest, Molisecinema, Huelva, Puerto Rico and LGTB film festivals in Zurich, Bern, Hamburg, Cinhome and in the Official Competition in Raindance UK and the Melbourne Queer Film Festival. His previous short *Ana's Way*, with Marisa Paredes in the leading role, won at the Malaga Film Festival. It was selected in the Official Competition sections of many others such as Tribeca IFF, Guadalajara and São Paolo.

### Director's Filmography

#### 2011 - *Taboulé*

SHORT FILM

Capalbio Cinema: *Best Film Award*

#### 2010 - *Ana's Way*

SHORT FILM

Malaga Film Festival: *Winner*

### Company Profile

#### TABOULÉ FILMS

Established in Madrid, it's a media production company created in 2011 to develop documentaries and fiction projects. Productions like *Taboulé* and *Ana's Way* have had a recognition in International contests such as New directors / New Films, organized by MoMA and Lincoln Center NY and Tribeca Film Festival.



## Project Information

**Original Title**  
Deliver Us from Evil  
**Screenplay by**  
Agnieszka Lukasiak  
**Format**  
HD  
**Shooting Language**  
Swedish  
**Main Locations**  
Sweden

## Main Producer

**Hob AB**  
Box 27083  
10251 Stockholm - Sweden  
Ph. +46 707556095  
peter@hobab.se  
www.hobab.se

**Estimated budget** € 1.500.000  
**Financing in place** € 500.000

**Financiers/partners  
already involved**  
Zed Films (Israel):  
€ 100.000  
Brandstorm Entertainment  
AG (Germany):  
€ 100.000  
Neserer Production (Poland):  
€ 100.000  
Filmpool Nord (Sweden):  
€ 100.000

SWEDEN

# Deliver Us from Evil

Agnieszka Lukasiak



## Synopsis

*Deliver Us From Evil* is based on true events that took place in a high school in Waxahachie, Texas 2003. Our story takes place in Sweden. Our main characters are Mike and Agnes and the new history teacher Adam. Adam is suggesting that the yearly interactive week should be spent on a remote island where a WW2 role-play should take place. Half the class will role-play as Germans, the other half as Jews. Adam's goal is to create greater understanding of history and some sense of empathy for those who lived it. The events, lessons and students will be video documented and that footage will help inform and propel the film's narrative, especially after Adam separates Mike and Agnes, making Mike a German and Agnes a Jew. The whole experiment turns into a nightmare when the rules turn the Germans against the Jews and ultimately Mike against Agnes.

## Director's Statement

*The idea is to make the atmosphere and acting as realistic as possible. The general atmosphere will be created by young people who we will ask to move to the location and live there for the time that we are shooting. After a short time the excitement of the shoot will slowly fade away and their reality will emerge for them even though they are displaced. I know this from previous documentary experience of people filmed during a longer period of time. It will make it easier for me to get the background action more realistic and moving. Based on their natural behaviour (obviously still being controlled by me) it will be possible to create a sensation of realism that is very rare for feature films although it has been done before on several occasions.*

*The visual aspect of the film is vital. The tensions and suspense are based to a large degree on the way the film is visualized aesthetically. It's also important to create a style and setting that the young target group can recognize from what they are used to see in films and reality TV shows.*

*One of my greatest inspirations for portraying people and their moral dilemmas is Kieslowski, not only in his filmic expression but also in his way of approaching the protagonist. Having had the opportunity of learning from him directly I have been trying to adopt his way of thinking, that of following the main characters' dilemma without letting the form limit the expression of the actor.*



Interactive camp goes out of hand, when students experience intolerance and discrimination in a Holocaust exercise.

### Director's Profile

Born 1978, in 1996 she completed her education at the most prestigious theatre high school in Stockholm, Theatre collage Sodra Latin. In she 2002 she completed her studies at National Polish Film School PwstfiTv in Lodz / Directing department.

### Director's Filmography

**2011 - Between Two Fires**

FEATURE FILM

**2006 - Lost**

FEATURE DOCUMENTARY

**2005 - Bortglömda**

FEATURE DOCUMENTARY

### Company Profile

**HOB AB**

Hob AB started in 1989 as Omega Film and has since then produced more than 35 feature films, documentaries and shorts. Hob has its seat in Fårö, with an office in Stockholm. The trademark has been to give first time directors - with low budget projects - a home. The gender perspective has always been an integral part of the company: Hob has produced many films involving minority groups, with subjects such as Iranian and Jewish families, disabled actors, and many others. Cooperation with the Theater Glada Hudik gruppen and its funders has itas helped find projects. Alongside managing projects with first-time filmmakers and a lower budget, we also provide mentoring to younger creators and producers. It is also important to provide continuity and we try to continue successful collaborations with involvement in new projects. Obviously, gender issues are an important part of all the work. Projects with women involved always had and will always have a place in Hob, both in the films we develop and produce. The films Hob produce engage the audience, create understanding between cultures, explore relationships, and make us laugh and cry. The need for co-productions with other countries is also reflected in the internationalization of the developed projects. Hob AB has had a successful consulting agreement with Sonet Film AB. With the change in SF, cooperation has ceased in 2013. This has resulted that Hob in 2013 and 2014 have had to focus on the development of projects for production during 2015 and after.



## Project Information

**Original Title**  
50 Miles from Boomtown  
**Screenplay by**  
Flo Linus Baumann  
**Format**  
TBD  
**Shooting Language**  
English  
**Main Locations**  
Williston, North Dakota (USA)

## Main Producer

**Turnus Film AG**  
Claridenstrasse 20  
8002 Zürich - Switzerland  
Ph. +41 442867990  
A. Wasser: [wasser@turnusfilm.com](mailto:wasser@turnusfilm.com)  
M. Steiger: [steiger@turnusfilm.com](mailto:steiger@turnusfilm.com)  
[www.turnusfilm.com](http://www.turnusfilm.com)

## Parts & Labor Films

177 North 10th Street  
11211 New York - USA  
Ph. +1 7185995244  
[alex@partslaborfilms.com](mailto:alex@partslaborfilms.com)  
[www.partslaborfilms.com](http://www.partslaborfilms.com)

**Estimated budget** € 2.000.000  
**Financing in place** € 55.000

## Financiers/partners already involved

Zurich Film Fund  
(Switzerland): € 27.000  
BAK (Switzerland): € 27.000  
Sundance Institute (USA): € 9.000

## SWITZERLAND, USA

# 50 Miles from Boomtown

Flo Linus Baumann

## Synopsis

The hydrofracture gas drilling community of North Dakota is the modern American Wild West, where rough men without a sense of home or purpose have travelled to find their future fortune or hide from their past. This is where we find forty-two year old trucker Emma Duncan, the only woman working in the oil fields outside of Williston. While her mother raises her six-year old daughter back in Montana, Emma is saving for a better future: an idyllic farmhouse in her former hometown in Texas. After almost six years of gruelling work, Emma is asked to give up her dream and come home to help raise her daughter. In order to leave, Emma has to train her replacement, a cowboy named Dave, twenty years her junior, who seems as adrift as most of the other men in Williston. When Dave presents her with an idea that promises an incredibly large sum of money, Emma can't resist and their month long introduction to an arduous job turns into a journey between two kindred spirits, determined to make her dream come true, whichever way necessary. Only after years of hauling fracking water from unmanned oil wells to disposal sites and spending countless nights alone in her truck's cabin on the prairie, Emma finds the handsome greenhorn to be more endearing than she expected. By the end of the month the tough-hearted mother in an oil-covered jumpsuit is confronted with an impossible choice: follow through on the dream of living with the daughter she barely knows in Montana or escape with her new love into an exciting new future on a farm in Texas.

## Director's Statement

*The artistic goal of 50 Miles from Boomtown is to provide a unique view into the world's largest fracking fields and the people who are drawn there. In German, an "Unort," or "non-place," is a place from which people deliberately avert their eyes. Williston, N.D. is an unort. This non-place is ripe with potential for a great story, but might not exist for much longer if the hydrofracture drilling methods are outlawed or the oil wells dry up. 50 Miles from Boomtown's protagonist is based on a few remarkable women who I met 18 months ago on my trips to Williston. I was immediately fascinated by one woman in particular and her will to thrive in this misogynous environment, in order to build her dream for her children. She is an everyday hero, personifying the modern woman who quietly fights for her rightful place in a male-dominated society. The setting lends itself to explore provocative contrasts. While fracking is a uniquely modern industry - a phenomenon of today - the lawless boomtowns are reminiscent of the Wild West. At the end of our film, Emma comes to the conclusion that this stronghold for hardboiled men has become her home, too -- an unlikely realization for a woman who has been persecuted by that very community. Integral to the success of our story, the film must not judge fracking because a statement on the morality of the industry will distract from the characters that are attracted to that industry, which is far more interesting. I grew up in Singapore and Switzerland, but transplanted to America to pursue my dream of directing, so I share Emma's optimism, admire her endurance, and understand her fears and doubts. In this way, 50 Miles from Boomtown is a highly personal expression, bridging the gap between what I want to tell to an audience and what I'm trying to understand in my own life.*

Emma, one of few women in the oil “fracking” fields outside Williston, North Dakota, has lived a solitary life for six years, pumping fracking water from one well to another, when her family asks her to come home. But a good-looking cowboy, who Emma needs to train as her replacement, makes the tough-hearted mother question her previous life.

### Director's Profile

Flo Linus Baumann worked on feature films in Switzerland and Germany before graduating from the Zurich University of the Arts film program, from which his thesis film *Corpus* played at numerous film festivals and was nominated by the German Film Academy for the First Step Award. Flo continued his studies at NYU's Tisch School of Arts MFA Film Program in 2012. Months later he started reading articles about a woman working in the hydrofracture drilling fields which prompted him to travel to North Dakota to visit her on several occasions. Based on the stories she told him, Flo began developing the idea for *50 Miles from Boomtown*. In 2014, the Swiss Federal Office of Culture granted the highest amount of script development funding possible to Flo, as well as Swiss producers Anita Wasser and Michael Steiger, to continue working on *50 Miles from Boomtown*.

### Director's Filmography

#### 2014 - *Between*

SHORT FILM

#### 2013 - *Another movie*

SHORT FILM

#### 2012 - *Corpus*

SHORT FILM

#### 2010 - *Finally I can dance again*

SHORT FILM

#### 2010 - *For Mothers*

SHORT FILM

### Company Profile

#### TURNUS FILM AG

Since 2007 Michael Steiger and Anita Wasser are both nationally and internationally active in development and production of theatrical movies, TV movies, series and documentaries with C-Films based in Zurich. The produced films have won various prestigious national and international awards, including three Swiss Film Awards for Best Picture (*Azzuro*, *Rascals on the Road*, *I am the Keeper*) and Best Actor (*Big Deal*, *Für oder Flamme*, *The Fosterboy*, *I am the Keeper*), various audience awards and honors at international festivals (e.g. Golden Leopard, international film festival Locarno 2000 for *Azzurro*), the German Film Award for the coproduction *Das wahre Leben*, awards in various categories at the German Television Award (*A Passing Angel*, *The Manns - Novel of a Century*, *In the Name of God*) as well as the International Emmy Award for the co-production *In the Name of God* and *The Manns - Novel of a Century*. The productions *Rascals on the Road*, *Grounding - The last Days of the Swissair*, *The Foster Boy*, *Night Train to Lisbon* and *I am the Keeper* count among the biggest Box-Office Successes in recent Swiss film history. In August 2015 Michael Steiger and Anita Wasser left C-Films and changed to Turnus Film AG.

#### PARTS & LABOR FILMS

Lars Knudsen and Jay Van Hoy established Parts & Labor, a production company dedicated to director-driven, collaborative filmmaking, in 2004. Parts & Labor has produced more than 20 films that have brought emerging auteur filmmakers into the limelight. Past films include Mike Mills' Oscar winning *Beginners* (starring Ewan McGregor and Academy Award winner Christopher Plummer), Julia Loktev's *The Loneliest Planet*, Braden King's *Here*, Andrew Dosunmu's *Mother of George*, David Lowery's *Ain't Them Bodies Saints*, Aaron Katz's *Cold Weather*, Cam Archer's *Shit Year*, Kelly Reichardt's *Old Joy*, Ira Sachs' *Love Is Strange* and *Keep the Lights On*, photojournalist Shaul Schwarz's documentary *Narco Cultura*, and more. Upcoming films include Robert Edwards' *When I Live My Life Over Again*, Robert Eggers' *The Witch* (winner of the Best Director award at Sundance 2015), Andrea Arnold's *American Honey*, Matthew Ross' *Frank & Lola*, and Shaul Schwarz's next documentary, *Trophy*.



## Project Information

**Original Title**  
Hilal, Feza ve Diğer Gezegenler  
**English Title**  
Hilal, Feza and Other Planets  
**Screenplay by**  
Kutlug Ataman  
**Format**  
HD  
**Shooting Language**  
Turkish  
**Main Locations**  
Turkey

## Main Producer

**The Institute  
for the Readjustment of Clocks**  
Gazeteci Erol Dernek Sokak No 3/7  
34433 Istanbul - Turkey  
tacim2@icloud.com  
www.clocks.works

## Co-Producer

**DETAiLFILM GmbH**  
Eppendorfer Weg 57a  
D-20259 Hamburg - Germany  
Ph. +49 4060940944  
gasmia@detailfilm.de  
www.detailfilm.de

**Estimated budget** € 1.068.000

**Financing in place** € 106.000

## Financiers/partners already involved

ARTE International Relations  
Cinelink Award (France): € 6.000  
Co-Production Development  
Fund (Turkey, Germany): € 20.000  
Deferrals director: € 30.000  
Producers investment: € 50.000

## TURKEY

# Hilal, Feza and Other Planets

Kutlug Ataman



## Synopsis

Set soon after Turkey's February 28 'postmodern coup' of 1997, when religion and secularism clashed, setting off tremors that continue to this day in Turkey and elsewhere, *Hilal, Feza and Other Planets* follows the unlikely friendship between devout female Muslim student Hilal and Feza, a male prostitute who wants to become a woman. With cultural and social backgrounds that on the surface, and in their own perception, are polar opposites, Muslim Hilal and secular Feza find a connection through their separate struggles against state oppression and rejection by society. Though not always smooth or free of conflict, their relationship survives despite ingrained prejudices, and we see their mutual respect and understanding for each other grow each time they meet. Hilal's acute sense of justice and Feza's unforgiving humour become the weapons that help them survive the religious, moral and political injustices that surround them.

## Director's Statement

*These are dynamic, confusing times. Islamophobia, religious extremism and populist politics thrive. Leaders use fear to unsettle and scare us. Turkey is in upheaval as society strains against outdated assumptions about Islamic identity, and tries to understand the nature of democratic dissent, including sexual dissent. The oppressed point at each other, trading accusations and blame for the cause of their personal tragedies, but neither is the other's true nemesis. My story reveals the reality that everyone suffers from state control, be they a transsexual or a Muslim woman. The clash of religion and sexuality is a classic cliché. Based on true events, my story shows that conflict is not the sole option for us and that there is hope for genuine understanding and mutual appreciation.*

Unlikely friendship between devout muslim girl Hilal and male prostitute Feza who aims to become a woman, during the military regime in Turkey.

### Director's Profile

*The Serpent's Tale* (1994), his debut feature, is a stylised vampire story, bringing Ataman rapid acclaim, and many awards. *Lola+Bilidikid* (1998), a gay melodrama in Berlin's Turkish underworld, opened the Panorama at Berlinale, won its Jury Special Award and other Festival prizes.

*2 Girls* (2005), a rebellious youth drama, won Best Director and Best Film at the Ankara and Antalya Festivals and Best Film at India's Asian Film Festival. *Journey to the Moon* (2009), a mockumentary about a Turkish village travelling to the moon, screened at the Moscow, London and Istanbul Festivals. Top international museums showed its installation version. Ataman's *The Lamb* (2014) premiered at the Berlinale, received the CICA Prize and 6 awards at the Antalya Film Festival and 4 awards at the Seminci.

### Director's Filmography

#### 2014 - **The Lamb**

FEATURE FILM

Berlinale: *in competition*

Antalya Film Festival: *CICA Prize*

#### 2009 - **Journey to the Moon**

FEATURE MOCKUMENTARY

Moscow Film Festival: *in competition*

London Film Festival: *in competition*

Istanbul Film Festival: *in competition*

#### 2005 - **2 Girls**

FEATURE FILM

Ankara Film Festival: *Best Director & Best Film Award*

Antalya Film Festival: *Best Director & Best Film Award*

Asian Film Festival: *Best Film Award*

#### 1998 - **Lola+Bilidikid**

FEATURE FILM

Berlinale: *Jury Special Award at Panorama*

#### 1994 - **Serpent's Tale**

FEATURE FILM

### Company Profile

#### THE INSTITUTE FOR THE READJUSTMENT OF CLOCKS

Saatleri Ayarlama Enstitüsü (The Institute for the Readjustment of Clocks) is a production company based in Istanbul, Turkey. We are specialized in feature films, documentaries with artistic and commercial potential. The company produced all of Kutluğ Ataman's features and major artwork installations as well as other directors and artists, receiving awards and attracting wide audiences in major film festivals and markets around the globe. We are a member of the European Film Academy.



## Project Information

**Original Title**  
Mirina hespên Reş  
**English Title**  
The Death of Black Horses  
**Screenplay by**  
Ferit Karahan  
**Format**  
HD  
**Shooting Language**  
Kurdish  
**Main Locations**  
Turkey

## Main Producer

**FK Film**  
Tahtakale mah. Ayçiçeği sokak.  
1/4, 4B blok, no: 103,  
Isparta kule mevkii/Avcılar  
34204 Istanbul - Turkey  
Ph. +90 5336633373  
karahan.ferit@gmail.com  
www.feritkarahan.com

**Estimated budget** € 1.125.922  
**Financing in place** € 283.200

**Financiers/partners  
already involved**  
FK Film (Turkey): € 150.000  
Gringo Films (Germany): € 115.000  
The Jerusalem Film Lab Award  
(Israel): € 18.200

## TURKEY

# The Death of Black Horses

Ferit Karahan



## Synopsis

In 1914, in a Kurdish village administered by the Ottoman Empire, Mirza (20) is assisting the village doctor. His family learns that their son Hamit is imprisoned in a distant city and has been wounded. Mirza and his brothers Ahmet and Mesut set out on a journey to find Hamit.

Along the way, as the brothers face the dangers of army deserters, exiles and thieves, buried family secrets emerge. As they travel, the brothers reveal their dark sides to each other.

When they reach the city, the brothers learn that Hamit has escaped from prison. Mirza is arrested and imprisoned by Ottoman soldiers for a reason. The Ottoman Empire plans to exile the entire Armenian population. However, due to a shortage of soldiers, prisoners are being enrolled to facilitate their transport. The only way for Mirza to get out of the prison is to become one of them. After much hesitation, Mirza joins the Ottoman army.

While Mirza and the soldiers are evacuating an Armenian village, they encounter rebels. After a long fight Mirza recognizes Hamit's dead body among the pile of corpses.

Mirza learns that the great war has begun.

## Director's Statement

*When World War I broke out, my grandfather was a bandit in the mountains of Kurdistan. I spent my childhood listening to stories about my grandfather's courage in battling Russian and Ottoman soldiers. What fascinated me even more than the tales of my grandfather's bravery, was the setting for these stories, in particular the clues they contained about the animosity among the different peoples of Anatolia in a wartime atmosphere. His own story was about members of a family who become enemies after an unfortunate incident. What seemed like a minor detail at that time was the question of how and why the Kurds, Turks, and Armenians who had been living in harmony in the Ottoman Empire suddenly became mortal enemies once the war began. What drove me to make this film is the belief that the turmoil present in this part of the world is caused in no small part by our failure to confront - and come to terms with - questions raised by what happened one hundred years ago.*

In a Kurdish area of the Ottoman Empire (1914), just before the great war and Armenian deportation, Mirza and two other brothers travel to another city to find and save their big brother who is in jail. An ambitious journey in a vanished world that is very relevant in the human and religious questions it raises.

### Director's Profile

Ferit Karahan was born in Mus, Turkey, in 1983. He is a Kurdish film director living in Istanbul. He started working as first assistant director on feature films. His short films *Before the Flood* and *Yusiv's Dream* have been screened at numerous festivals and have won awards and honorable mentions.

His feature debut *The Fall from Heaven* premiered at the Antalya Golden Orange Film Festival and won Best Film. It also won Best first Film Prize at the Ankara Internatioanal Film Festival, and was later screened at more than 15 festivals and won more the 10 awards.

*The Death of Black Horses*, which has won 2 prizes from The Jerusalem Film Lab, will be Ferit's second feature film.

### Director's Filmography

#### 2014 - *The Fall from Heaven*

FEATURE FILM

Antalya Golden Orange Film Festival: *Best Film*

Ankara Internatioanal Film Festival: *Best First Film*

#### 2012 - *Yusiv's Dream*

SHORT FILM

#### 2010 - *Before the Flood*

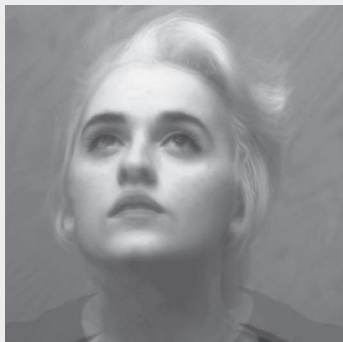
SHORT FILM

### Company Profile

#### FK FILM

FK Film is an independent Istanbul - based production company which aims to support authentic storytelling, producing thought-provoking feature, short and documentary films. Through our international co-productions, we strive to reach audiences around the world. FK Film is led by Ferit Karahan and Gülistan Acet. Previous films include: *The Fall from Heaven* (2013), *Give the Trespure* (2014), *Yusiv's Dream* (2011), *Heaven of Watermelon* (2013).

NCN



## Project Information

**Original Title**  
A Hymn for Mars  
**Screenplay by**  
Ruth Paxton  
**Format**  
HD  
**Shooting Language**  
English  
**Main Locations**  
Orkney (Scotland), USA

**Main Producer**  
**Wellington Films Ltd**  
Broadway Media Centre,  
14-18 Broad Street  
NG1 3AL Nottingham - UK  
Ph. +1 158400043  
Mob. +49 07794464610  
tom@wellingtonfilms.co.uk  
www.wellingtonfilms.co.uk

**Estimated budget** € 1.800.000  
**Financing in place** € 341.000

**Financiers/partners  
already involved**  
Creative Scotland  
(Scotland): € 12.000  
SFTN (Scotland): € 9.000  
Tax Credit (UK): € 160.000  
Tax Credit (USA): € 160.000

UK

# A Hymn for Mars

Ruth Paxton

## Synopsis

Orkney Islands 2016, where Scottish singer Kari (30) is trying to find her own voice. A year ago Kari split from her husband and musical counterpart of 15 years, Bill. Now Kari's sinking, unable to write or play music. As Bill's future blossoms, Kari breaks down. Witnessing, Kari's Aunt takes her on an assignment in America photographing the Atlantic Coast Trail. On the road, USA, Kari's smothered by her Aunt's concern. Pausing in Wilmington they let loose in a bar where Kari meets a hunk of an ex-Marine, Mars (29). Kari instinctively parts ways with Ingrid and takes Mars' spare room, leading to friendship with benefits. Both in denial about who they really are. Solid but sensitive, Mars is set on a return to the Marine Corps: the institution that saved him, made him a man and stuck plasters over gaping wounds, while she's coldshouldering her heritage and singer/songwriter self. Deep feelings develop.

Mars challenges Kari to face the artistic urge she's suppressing. Empowered, having found her elusive voice, Kari makes Mars see that he's loved, and has a future worth living. Lovers part having improved the other, with newfound abilities to live their own lives independently.

## Director's Statement

*A Hymn For Mars is the culmination of themes and ideas possessing me over the last significant couple of years in which I ended my marriage, a 15-year relationship, had a breakdown, and found myself with a slack grip on my purpose and sense of self. I was 16 when I moved from my childhood home into my future husband's. After separating, I turned 30 and started on a steep path towards coming of age... again. With dim prospects and fragile mental health, I regressed to the basics of just being here, thinking about what it means to be alive... And, know what? I couldn't find the point. This story is about finding the point. In 2013, almost a year after my separation and in the midst of a depressive episode, I attended a film festival in Wilmington, North Carolina with my work. On the morning of my departure, a waiter served me breakfast. An ex Marine, deployed twice to Afghanistan. As I ate eggs, the unassuming 27 year-old talked about leading teams into battle, sustaining injuries, losing men and killing civilians. Now, his life entailed serving grits by day and bourbon by night, yearning for more. He found it hard to reconcile modern American life with what he witnessed in Afghanistan. All he wanted was to rejoin the Corps. I felt compelled to understand what might make a young man want to become, and remain, a Marine. I wondered why I, personally adrift at the time, felt pulled to such a dissimilar character, and the notion of someone with an apparent death drive. On the plane home I fantasized about us saving each other. Two souls lost in limbo. In actuality, what did save me wasn't falling in love with an American boy, it was writing a story about it and in turn rediscovering my voice, my purpose as an artist and my sense of worth. In delivering a message about the nurturing power of love, and the significance of finding our own purpose in the world, I want to provoke feelings of hope and gratefulness. I'm passionate about realizing my first feature and setting out to achieve a memorable, low-budget piece, which feels fresh and authentic, with something important to say about what it means to be human. A Hymn For Mars will be brutally honest, sweet, deep, funny, and recognizable.*



A dramatic love story about self-discovery, where emotionally bludgeoned Scottish folk singer Kari travels to North Carolina to dry out and meets Mars, a hardened but hurting US Marine.

### Director's Profile

Ruth Paxton is an impassioned Scottish filmmaker and visual artist. Nominated one of Canongate Books 40 Scottish Storytellers of The Future, artists whom Canongate believes will dominate the next 40 years of creative life in the country. And winner of Best Woman Director at this years' 12TH London Short Film Festival for her film, PULSE.

Paxton graduated in 2007 with an MA in Film and TV from Screen Academy Scotland, having gained her honours degree at Edinburgh College of Art. Her films are bold and powerful and she has a unique way of visualising, stylising and capturing the intimacy and complexity of people and their stories. Her award-winning shorts have been exhibited and nominated in competition at numerous international events, including prominent festivals such as Edinburgh International Film Festival, Encounters Short Film and Animation Festival, London Short Film Festival and during Armory and Volta in New York.

### Director's Filmography

#### 2014 - Pulse

SHORT FILM

#### 2013 - The Pythia

SHORT FILM

#### 2011 - Baroque

SHORT FILM

#### 2012 - Rockhaven

SHORT FILM

#### 2012 - Nevada

SHORT FILM

#### 2010 - Paris/Sexy

SHORT FILM

#### 2010 - Kool Things

SHORT FILM

#### 2010 - Do You Believe In Ruth?

SHORT FILM

### Company Profile

#### WELLINGTON FILMS LTD

Wellington Films was founded in 2000 by producers Rachel Robey and Alastair Clark. In 2005 they were cited by Screen International as Stars of Tomorrow in their annual feature. They were later joined by producers Tom Wood and Anna Griffin. Their BAFTA nominated debut feature, *London To Brighton* (Edinburgh International Film Festival 2006, Toronto International Film Festival 2006) earned them the Best Achievement in Production award at the 2006 British Independent Film Awards and a nomination at the London Critics Circle Film Awards for British Film Producers of the Year. It was released to widespread critical acclaim by Vertigo Films and has since been named by TimeOut London as one of the top 100 British films of all time.

Other credits include *Better Things*, the critically acclaimed debut feature film by Duane Hopkins (Cannes Film Festival - Critics Week 2008, Toronto International Film Festival 2008); Alexis Dos Santos' *Unmade Beds*, (Sundance Film Festival - World Cinema section 2009, Berlinale - Generations section 2009); Justin Molotnikov's *Crying With Laughter* (SXSW 2009, Best Film at BAFTA Scotland 2009); and Varon Bonicos' feature documentary *A Man's Story* (Sheffield Doc/Fest 2011). They have also produced over 30 short films for festivals and TV, including *Royalty* by Paul Andrew Williams, *The Gas Man* by Matt Palmer for Rankin Films' Collabor8te and *The Dark* by Tom Hemmings.

N C N



## Project Information

**Original Title**

The Party

**Screenplay by**

Sally Potter

**Format**

HD

**Shooting Language**

English

**Main Locations**

London (UK)

## Main Producer

**Adventure Pictures Ltd**

6, Blackbird Yard

E2 7RP London - UK

Ph. +44 2076132233

cs@adventurepictures.co.uk

www.sallypotter.com

**Estimated budget** € 2.000.000

**Financiers/partners**

**already involved**

BBC development (UK)

BFI development (UK)

UK

# The Party

Sally Potter

## Synopsis

All the action in the film takes place in one house in London in the present and unfolds in real-time, the duration of the film itself (about 90 minutes). Janet has just been promoted to Shadow Minister for Health and has invited some close friends to celebrate with her and her husband, Bill. But then, one by one, some revelations emerge which shatter each individual's assumptions about love and loyalty and their most cherished political beliefs. For these individuals - who thought they were coming together for a small celebratory party and end up confronting murderous feelings and possibly murder itself - nothing will be the same again.

## Director's Statement

*The people in the story are essentially innocents grappling with their super-egos, the 'shoulds' and 'oughts' they try to live by; the conscious and unconscious 'party lines' of their existence. They struggle to keep their politically incorrect passions buried under the surface. Each of them is, in some sense, therefore, in disguise.*

*The milieu is leftist and argumentative, the sexual politics and identities are fluid, products of a generation that believes it is changing the world for the better but now is clinging precariously to long-held convictions. As the evening unfolds, each person's beliefs and most cherished sense of self is challenged. The gap widens between idealistic intentions and personal needs and desires. The politics of health and unhealthy politics, loyalty and treachery, rationality and sudden violence, are just some of the contradictions these friends find themselves facing, as one personal revelation explodes after another.*

A wickedly funny, personal-meets-political, secrets-and-lies drama that all takes place over 90 minutes in one house.

### Director's Profile

Sally Potter made her first 8mm film aged 14 and has since written and directed seven feature films, working with many of the most notable cinema actors of our time. Her films have won over forty international awards and received both Academy Award and BAFTA nominations. She has had full career retrospectives of her film and video work at the BFI Southbank, London, MoMA, New York, and the Cinematheque, Madrid. She was awarded an OBE in 2012. Her book "Naked Cinema - Working with Actors" was published by Faber & Faber in 2014.

### Director's Filmography

**2012 - Ginger & Rosa**

FEATURE FILM

**2009 - Rage**

FEATURE FILM

**2004 - Yes**

FEATURE FILM

**2000 - The Man who Cried**

FEATURE FILM

**1996 - The Tango Lesson**

FEATURE FILM

BAFTA: *Nomination*

**1992 - Orlando**

FEATURE FILM

Academy Awards: *Nomination*

**1983 - The Gold Diggers**

FEATURE FILM

### Company Profile

#### ADVENTURE PICTURES LTD

Christopher Sheppard founded Adventure Pictures when he first joined forces with writer/director Sally Potter in 1990. The Oscar-nominated *Orlando* (1992), starring Tilda Swinton, marked his debut as a feature film producer and was one of the first ever multi-country European co-productions. This was followed by the BAFTA-nominated *The Tango Lesson* (1996), *The Man who Cried* (2000) starring Christina Ricci, Johnny Depp, Cate Blanchett and John Turturro, and *Yes* (2004) with Joan Allen, Simon Abkarian, and Sam Neill. *Rage* (2009) with Jude Law, Judi Dench and Steve Buscemi, was the first feature film to premiere simultaneously in cinemas and on mobile phones and was nominated for a Webby Award. *Ginger & Rosa* (2012), starring Elle Fanning, Alice Englert, Timothy Spall and Annette Bening, was his most recent film.

NCN



## Project Information

**Original Title**  
King of Norway  
**Screenplay by**  
Sylvia Saether  
**Format**  
Digital 4K  
**Shooting Language**  
English, Norwegian  
**Main Locations**  
Norway, New York (USA)

## Main Producer

**Provenance Pictures**  
3461 Larga Ave  
90039 Los Angeles - USA  
Ph. +1 8052176425  
steven@provenancepics.com

**Estimated budget** € 675.000

**Financiers/partners  
already involved**  
Trollbound Entertainment  
Arri

USA

# King of Norway

Sylvia Saether

## Synopsis

Liv (late 20's) works as a waitress in New York. The AA meetings she attends could work, if she had the fortitude to stop managing her anxiety with Xanax. Her recovering alcoholic mother, Maggie (50's), is worse off, sliding back into drinking after telling Liv she must return to Norway to sign the "DNR" (do not resuscitate) form for her dying father, Olaf (50's). When Liv was seven, Olaf was in an accident that left him with brain damage and the inability to recognize his own daughter. Liv has been estranged from his family since then. When Liv arrives in Norway, she is welcomed by her Aunt Frida, Uncle Edward, and cousin, Jasper (30's), and Jasper's best friend Bjorn (30's) - who quickly takes to Liv. Edward and Frida take Liv to the nursing home to visit Olaf. He is a frail, fragmented, fading version of his former self - it's heartbreaking. The tensions between Edward, Frida, Sophia, and Jasper builds, as Olaf's health worsens. Friction between Sophia and Liv mounts as they start a relationship behind the family's backs. The affair is eventually exposed to the entire family and Sophia flees. Liv wakes up the next morning to find herself officially at rock bottom. Edward shares some wise advice about love and loss with Liv, inspiring her to finally sign the DNR. Sophia visits Liv at the hospital where Liv confesses to kissing Bjorn in a moment of weakness. Sophia and Liv implode and Sophia leaves town. Liv signs the DNR and heads to the local bar to drown her sorrows when she runs into Jasper, drinking with Kristen, the girl he was cheating on Sophia with. Liv finally understands the cycle she's in and the pattern she must break. Liv throws her Xanax in the trash and makes her way to an AA meeting - finally ready to surrender. Liv arrives back at the cabin to find Maggie there. It's a beautiful moment. The family goes to the hospital to say goodbye to Olaf. Liv stays with him, waking at 4:30 in the morning to find Sophia has returned. They make amends and decide to explore what's between them. Liv gets Maggie to help her break Olaf out of the hospital, and Liv and Olaf return to his favorite place - the ocean - to share a moment of wholeness as he departs.

## Director's Statement

*When I was seven years old, my father, Olaf Saether, was in an accident that left him brain damaged and confined to a nursing home. It was as if he had died that day - only he didn't. A fragmented version of my father remained living in the nursing home for the next 23 years until he passed away in the summer of 2011. Although the most tragic event of my life, it has also been the most beautiful. And, as a filmmaker, the most inspiring. The nursing home was not an easy atmosphere to grow up in. I was aware that my dad lived in a place where people came to die. I knew he was never going to recover. It was sad, but also very enlightening. At a young age, I came to understand that this world is a terribly difficult and extraordinary place, and that none of us get out alive. My dad's accident made me realize how things can change in the blink of an eye, that our time here is short and important. It also validated for me that we are all connected on a much deeper level, and that things are not always what they seem. I believe that even the most heartbreaking events have their purpose. I wanted to tell this story to explore, and perhaps even articulate, that very purpose. Loss can actually be a gift in disguise - it can wake us up, challenging us to be more present, to really hone in on who we are and what we want to do with our one wild and precious life.*

A troubled young woman returns to Norway to say goodbye to her dying father, and in the process, finds deliverance through love and letting go.

### Director's Profile

Sylvia Sæther is an award-winning filmmaker originally from Northern California. Her love of music and photography led her to directing/editing music videos, giving her an opportunity to hone her distinct narrative style and visual aesthetic. Sylvia was recently one of six directors chosen to participate in the Film Independent 2015 Director's Lab with her feature, *King of Norway* (previously titled *Norway*), and was mentored by Catherine Hardwicke. The script was also selected by a jury for the American Film Institute Directing Workshop For Women Alumni Script Reading series and was showcased on February 4th, 2015. Sylvia is an advocate for foster youth and is producing a documentary called *We Gotta Get Out Of Here*, which follows five kids fighting to thrive after aging-out of the Los Angeles foster care system. In 2014, Sylvia landed one of four coveted spots in the Sony Television Diverse Directors program and her proof of concept short *King of Norway* finished up its successful festival run. Sylvia was awarded the Panavision New Filmmaker grant to shoot *King of Norway*, filmed on 16mm, and premiered at Palm Springs ShortFest in 2013. The film took home the award for "Best Narrative Short" at Napa Valley Film Festival in the fall, and director of photography, VanNessa Manlunas, was given an Emerging Cinematography Award by the International Cinematographer's Guild for her work on the film. It was also featured at the 36th Annual Mill Valley Film Festival, Camerimage in Poland, Tokyo International Film Festival, and Newport Beach Film Festival.

### Director's Filmography

**2015 - We Gotta Get Out of Here**

FEATURE DOCUMENTARY

**2015 - Lay It On Me**

SHORT FILM

**2013 - King of Norway**

SHORT FILM

**2009 - Overdrawn**

SHORT FILM

**2005 - Sway**

SHORT FILM


### Company Profile

#### PROVENANCE PICTURES

Steven, a graduate of the American Film Institute, is the founder of Provenance Pictures, a Los Angeles based development and production company. He began working in the industry in post-Production, and has worked on over two dozen films and television shows over 10 years, including *Spiderman 2*, *The Bourne Supremacy*, and *The Incredibles*. Steven most recently produced *Echoes Of War*, starring James Badge Dale (*Iron Man 3*, *World War Z*, *Flight*), and Maika Monroe (*It Follows*), released in theaters and on VOD in May, 2015, and was recently the Grand Jury Prize Winner at the 2015 Dallas International Film Festival. Steven also produced *The Pretty One*, a *Black List* script starring Zoe Kazan, Jake Johnson, and Ron Livingston (purchased by Sony Pictures at the 2013 Tribeca Film Festival), and *Spoonful*, an official selection of the 2012 Sundance Film Festival.

Steven's first feature film *Vinyl*, a UK production directed by Sara Sugarman, starring Phil Daniels, Perry Benson, and Keith Allen, was released theatrically throughout Europe and is currently in talks for an American remake.

Previously Steven worked as the InHouse Producer and Director at Tribeca Flashpoint Media Arts in Chicago, part of Robert De Niro's Tribeca Enterprises.



This year's edition sees the introduction of Make it With Italy, a new pilot project within MIA, which will introduce international producers to the key players of the Italian film industry. Taking part within the framework of the New Cinema Network, the co-production forum will present Italian producers and financiers with seven of the most interesting, high quality projects from around the world seeking minority co-producers and financing in Italy.

The forum is opening at a time of great change in Italian cinema. As Italian producers are gaining experience and working on a more international level, national and regional funds in Italy are putting a lot of effort into supporting international projects, putting in place financial tools for supporting minority co-productions. The Make it with Italy Co-production Forum aims to nurture these positive developments and add to the internationalisation of the Italian industry.

The two specific goals of the forum are to introduce international producers to the key players of the Italian film industry whilst also supporting the networking and business opportunities of international projects that already involve Italian minority co-producers, seeking opportunities to close financing.



**MAKE** IT  
WITH **ITALY**



## MAKE IT WITH ITALY



### Project Information

**Original Title**

Dante's Secret

**Screenplay by**

Sebastián Schindel

**Format**

Digital 4K

**Shooting Language**

Italian, Spanish

**Main Locations**

Rome (Italy)  
Buenos Aires (Argentina)

### Main Producer

**Magoya Films**

Leopoldo Marechal, 1006  
1414 Buenos Aires - Argentina  
Ph. +54 1149839310  
nicobattle@gmail.com  
www.magoyafilms.com.ar

**Estimated budget** € 7.500.000

**Financing in place** € 2.250.000

**Financiers/partners  
already involved**

Magoya Films & associates  
(Argentina): € 2.250.000  
European Film Company  
(Holland): € TBC

## ARGENTINA

# Dante's Secret

Sebastián Schindel

### Synopsis

Since the middle Ages, the Fede Santa (a secret lodge that descends from the ancient Templars and which holds Dante Alighieri as a member) protects "Dante's secret". The jealously guarded secret is that Dante really made the journey to the afterlife, narrated in the Divine Comedy. But above all, the secret saves the formula and mechanism Dante used to gain access to the other world. In the original manuscript of *The Divine Comedy* (now lost), the initial canto that serves as introduction is different from the one we know. The Fede Santa believes that if this canto is rewritten with Dante's hand (with his bones) the miracle will take place again. And to make sure that access will be to purgatory (or perhaps to paradise, but above all not to hell) the writing must be done in a precise place and date: the day of Dante's death in the place where he stated that the mountain of purgatory stands in the Southern Hemisphere. In the late XIX century the hidden Dante's bones were discovered and made public. The Fede Santa quickly acted and managed to make three phalanges disappear from the original skeleton (three bones in his right hand, which wrote *The Divine Comedy*, therefore essential for the ritual). But the event produced strong movements within Fede Santa and led it into a crisis creating two rival factions: one side kept its original goal and philosophy, while the other with esoteric inclinations wanted to seek knowledge and power through secrets kept for centuries. This group, called "The Priory of the Temple" was expelled from the lodge. This break ended in a series of murders and betrayals by the Priory to keep the phalanges and the original manuscript. After WWI Mussolini is initiated in the Priory and as the sixth centenary of Dante's death approached, a group is commissioned to build a portal (a skyscraper) on the banks of the Río de la Plata which would provide the basis of "purgatory" to perform the ritual of access to the other world on September 14, 1921. The Fede Santa tries to stop this plan and infiltrates their team members among the workmen in the skyscraper (the Barolo Palace of Buenos Aires). They succeed to try to boycott and delay the construction and manage to steal the bronze sculpture coming from Italy hiding the phalanges. Today as the 700<sup>th</sup> anniversary of Dante's death is approaching the Priory is trying to recover the phalanx and perform the ritual at the old skyscraper at any cost.

### Director's Statement

*Film on the trend of the Indiana Jones meets Ninth Gate. Dante's Secret is based on true events! Events deeply investigated and documented in my documentary The Latin Skyscraper (screener available). The film is about the real purgatory portal searching mission, the construction of the skyscraper Barolo's Palace, in Buenos Aires, as the main gate of the purgatory portal and its attempt to open it. The whole story starts in Italy after WWI when Mussolini, in order to achieve divine power to win the world's rule before the Nazi, sends his team to find the Purgatory portal at the southern hemisphere following The Divine Comedy maps. Their 1<sup>st</sup> attempt to open the portal was at Dante Alighieri's 600<sup>th</sup> death anniversary. Nowadays as the 700<sup>th</sup> anniversary approaches, on the night of September 13<sup>th</sup> to 14<sup>th</sup> 2021, a new opportunity to open the gate will occur.*



Dante's Secret is a journey to the afterlife. The film is about the real purgatory portal searching mission, the construction of the skyscraper Barolo's Palace, in Buenos Aires, as the main gate of the purgatory portal and its attempt to open it.

### Director's Profile

Sebastián Schindel was born in Buenos Aires in 1975. He studied philosophy at the University of Buenos Aires where he specialized in Greek and Latin classical literature and cinema at the Argentine National Film Institute (ENERC). He founded Magoya Films and is also a professor of documentary at his alma mater. His documentary films includes the well known and awarded: *Rerum Novarum* (2001), *Mundo Alas* (2009) and *The Latin Skyscraper* (2012). *The Boss, Anatomy of a Crime* (2014) is his narrative feature debut that won the audience award in the last Busan Film Festival at his world premiere. Also won Best First Feature and Best Actor at Guadalajara Film Festival, Best Film and Best Direction at the Viña del Mar Film Festival. The film was received with excellent reviews and box office numbers in Argentina and received also 5 audience awards in different international film festival.

### Director's Filmography

#### 2014 - *The Boss, Anatomy of a Crime*

FEATURE FILM

Busan Film Festival: *Audience Award*

Guadalajara Film Festival: *Best First Feature, Best Actor*

Viña del Mar Film Festival: *Best Film, Best Direction*

#### 2012 - *The Latin Skyscraper*

FEATURE DOCUMENTARY

#### 2009 - *Mundo Alas*

FEATURE DOCUMENTARY

#### 2001 - *Rerum Novarum*

FEATURE DOCUMENTARY

### Company Profile

#### MAGOYA FILMS

Magoya Films is a film and TV production company founded in 1997 by Sebastián Schindel, Fernando Molnar and Nicolás Battie. His experience in international production has been filming in Russia, USA, Canada, Japan, Italy, Norway and throughout Latin America. His productions have received critic's acclaim and won awards around the world and include: *Rerum Novarum, German, Plastic Cuba, Fishermen, The Bull by the Horns, Mundo Alas, Becoming a Stallholder, Inner Beauty, The Latin Skyscraper, The End of the Potemkin, The Boss, Anatomy of a Crime, Showroom.*

#### EUROPEAN FILM COMPANY

Amsterdam based European Film Company founded in 2012. The company is specialised in developing, structuring, producing and financing international (co-)productions with renowned partners in the industry. European Film Company has partnerships with LA based producers such as Informant Media, ETA Films, Turtleback Productions, as well as great projects in development with Australian and South-American partners. In 2014-2015 EFC produced and financed *Kidnapping Mr. Heineken* (Sir Anthony Hopkins, Sam Worthington) and through it's subsidiary Global Film Partners financed *Boychoir* (Dustin Hoffman, Kathy Bates) and *Blunt Force Trauma* (Ryan Kwanten, Freida Pinto, Mickey Rourke). European Film Company is led by entertainment entrepreneurial veterans Guirec van Slingelandt, Daniel Koefoed and Anne-Paul Houwen.



## Project Information

**Original Title**

L'Épreuve

**English Title**

The Print

**Screenplay by**

Pascal Adant

**Format**

HD

**Shooting Language**

English

**Main Locations**

Belgium, Italy, France

## Main Producer

**Climax Films**

2 Avenue du Japon  
1420 Braine-l'Alleud - Belgium  
Ph. + 32 27052520  
info@climaxfilms.be  
www.climaxfilms.be

**Estimated budget** € 6.000.000

**Financiers/partners**

already involved

Fédération Wallonie-Bruxelles  
(Belgium)

## BELGIUM

# The Print

Pascal Adant

## Synopsis

Frank is a very talented photographer: he has developed a photographic printing technique that could reveal the secret of the resurrection contained in the Shroud of Turin. But the project scares the Church because of a similar experiment, formerly made by Leonardo da Vinci, which would have proved that the Christ was mortal. Therefore, fundamentalists Catholics will do everything to ruin the project...

## Director's Statement

*The strong relationship between art and religion have generated wonderful works and the Shroud of Turin, famous for its mysterious picture, presumed to be Jesus Christ, is one of them. I wanted to make a movie about photography and the Shroud of Turin naturally came into my mind, because many people consider it as a real negative picture. Since I was a student in photography, I've gradually seen the handwork and the magical sides of photography disappear to become more and more automated. But even if digital is very present nowadays, analogic photography is still alive and used by great professionals because of its organic side. The analogic photography raises rigor, reflexion and is sustainable over time. That is not true for digital, which comes from a virtual process and requires regular backups. All these analogic characteristics are connected with the Shroud of Turin. I always wanted to make entertaining movies to touch the biggest audience. With my shorts films, I have reached both the large audience and the festivals juries. I won several awards, even in prestigious selections like Cannes or Clermont-Ferrand. I wish to follow this way with The Print. To make popular movies does not mean to make meaningless movies. I intend to make movies with all my heart and soul to touch the audience. Entertainment is fun and rewarding. The Print is a great opportunity to combine two different film genres that are important to me: thriller and fantasy. It is hard to make a movie about the Shroud of Turin without a supernatural touch. But I have done a lot of research to get closer to the reality. This subject is a good basis to introduce various topics because the Christ (or his picture) is able to bring out the best but also the worst of human nature and provoke rejection, suffering, torture, etc. The topics of exploitation, traffic and art theft are also part of The Print. The influence of artworks and the ideas that they suggest are a conflict source and a motivation to turn away the works from the audience, or even to make them disappear forever. The movie also speaks about the struggle between religion and science, about the opposition between tradition and progress. With The Print, I want to speak about the power of art, about the emotions that it provides to the audience. And I want to translate this into a mesmerizing and rhythmic movie which mixes suspense, plot and mystery through fictional events and historical facts. I am convinced that The Print is a contemporary movie that deals with current issues as we are facing an important radicalization, but at the same time, a rejection of religion which is perceived as a useless but important vector of violence in the world.*



A talented photographer reveals secrets hidden in the Turin shroud so extraordinary that catholic fundamentalists will go to any lengths to stop him revealing them.

### Director's Profile

Pascal Adant is a screenwriter, director, editor and composer of fiction and animation short films.

### Director's Filmography

**2013 - Sunflower Seed**

SHORT FILM

**2009 - Un cône en orbite**

SHORT FILM

**2009 - Home Sweet Home**

SHORT FILM

**2006 - Le petit oiseau va sortir**

SHORT FILM

Hainuyer Biennal Prize

Wallonia-Brussels-Federation: *Quality Award*

**2001 - Boum**

SHORT FILM

Wallonia-Brussels-Federation: *Quality Award*

Giffoni Film Festival 2001: *Rotary Club Prize*

### Company Profile

#### CLIMAX FILMS

Climax Films is a Belgian production company founded in 2004 by Olivier Rausin. Climax Films is focused on production and co-production of Belgian and international feature films. The company develops intimate and medium size projects, as well as big projects for large audiences with international appeal. Climax Films is currently composed of Olivier Rausin, producer, Marc Dalmans, production manager, Caroline Houben, financial director and Candice Falesse, production assistant. Previous films include: *The Brand New Testament* (2015) by Jaco Van Dormael, *Galloping Mind* (2015) by Wim Vandekeybus, *Paradise Trips* (2015) by Raf Reyntjens, *Ouragan* (2015) by Andy Byatt et Cyril Barbançon, *Me and Kaminski* by Wolfgang Becker, *Angelique* (2013) by Ariel Zeitoun, *Violette* (2013) by Martin Provost, *Le Guetteur* (2012) by Michele Placido, *Largo Winch II* (2011) by Jérôme Salle, *Les Emotifs Anonymes* (2010) by Jean-Pierre Améris and many more.



## MAKE IT WITH ITALY



### Project Information

**Original Title**

Il Boemo

**English Title**

The Bohemian

**Screenplay by**

Petr Vaclav

**Format**

HD

**Shooting Language**

Italian, Czech, German

**Main Locations**

Venice, Naples (Italy), Czech Republic, Munich (Germany)

### Main Producer

**Mimesis Film**

Přemyslovská 48/13

13000 Prague - Czech Republic

Ph. +420 724938883

jan@mimesis.cz

www.mimesis.cz

**Estimated budget** € 5.900.000

**Financing in place** € 70.000

**Financiers/partners**

already involved

State Film Fund Development

Fund (Czech Republic)

CNC Development Fund (France)

## CZECH REPUBLIC

# The Bohemian

Petr Vaclav

### Synopsis

It's 1764. For over a year, Josef has been leading a precarious life in Venice, where he has arrived from Prague. He hopes to become an opera composer. The city, full of talented and already-established composers, seems closed to him. How can he make a living from his music? Maria, the daughter of his landlord, might be pregnant. If their relationship is discovered, it's goodbye to music. Fortunately, she's not pregnant. Josef flees. He moves from his poor neighbourhood to the San Marco district and continues to work diligently on his compositions. Looking for work as a violinist, he comes into the orbit of Cornelia, a rich young woman. Thanks to her intervention, he gets the opportunity to play from time to time at salons. His real opportunity arises completely by chance, when he becomes the lover of a libertine marquise. She teaches him worldly manners, rids him of signs of a provincial upbringing and introduces him to a hedonistic existence free from religious intolerance. Accepting this education is not easy for him at first. Thus transformed, prepared for the conquest of women and of the world, benefiting from relationships with the powerful, Josef gets an incredible commission: to stand in urgently for an indisposed composer and write an opera for the San Carlo, Europe's largest theatre. And for the biggest stars of his time. His career begins. We follow the story of a high-flier: an Icarus. But if his career is on the rise (we see an impressed Mozart seeking his advice), his love-life is a disaster, and his debauched life as a slave to show business doesn't bring him happiness. He's going to burn out. His downfall will be epic. He'll die at forty-four, disfigured by syphilis, his nose eaten away, abandoned by his friends. Child of his time, spirit of the eighteenth century, he will remain above the suffering. The man will be destroyed. But not defeated. Even if all life's pleasures are taken away from him, if he is cut off from all social life, if he loses his mistresses and his friends abandon him, his love for composition will keep him alive and give him time and again the strength to exist. Until the end.

### Director's Statement

*Josef Myslivecek (1737-1781), known as "Il Boemo - The Bohemian", gave his all to become a composer of Italian opera; free, famous and adored. The life of this historical figure challenges us because it plunges us into issues that are utterly modern. This is the story of an immigrant who, in order to make his fortune, has to leave his obscure and provincial birthplace and follow his muse to the most glamorous country in the field of his choice, music. His change of scene is wonderfully exciting for the exile, but his survival is not assured: the country where he lands, without family, friends or protectors, is already bursting with talent, competition and has an established artistic establishment. Our hero is more likely to fail than to succeed. Rapidly, the man who now signs himself "Giuseppe Myslivecek, detto Il Boemo" becomes a "celebre maestro" and in Bologna awarded the prestigious title of Academician of the Philharmonic. He is the only composer of the North who never attaches himself to a court or enters the service of a nobleman, and so is able to lead a free and independent existence. He keeps his sorrows to himself, hides the illness that eats away at his strength, and others see in him only his imagination, his gaiety, his melodic vein and his ability to work faster than others.*

Josef Myslivecek, friend and teacher of Mozart, known as "Il Boemo", is an opera composer who did everything he could to be free, loved and famous.

### Director's Profile

Petr Vaclav graduated from FAMU in Prague in 1995. His short documentary *Mademoiselle Le Murie* (1993) was nominated for Student Academy Award (Student Oscars). Vaclav's first feature film, *Marian* (1996) - the story of a Romani child, won the Silver Leopard and the FIPRESCI Award in Locarno and other prizes at Angers, Thessaloniki, Belfort, Cottbus, Bratislava and Tehran film festivals, and had theatrical release in France, the Netherlands, the USA and South Korea. His second feature, *Parallel Worlds*, was selected for the San Sebastian Official Competition. Between reality and dreams, the film depicts the last phase of a disintegrating relationship. The screenplay was written in collaboration with the French writer Marie Desplechin and the film was made in co-production with France and The Netherlands. Since 2003, Petr Vaclav lives in Paris, where he has directed several documentaries for ARTE. His recent feature *The Way Out* about a young Romani couple who wish to live an ordinary life was the first Czech film screened at Cannes (ACID Selection 2014) after sixteen years. Petr just finished his latest feature *We Are Never Alone* and he is currently shooting his new film *Skokan*. His documentary *Confession of the Vanished*, portraying Czech composer Josef Mysliveček and staging of his opera *Olimpiade*, was released in April 2015 and is the part of the work on Vaclav's so far most ambitious project *Il Boemo*.

### Director's Filmography

#### 2015 - Confession of the Vanished

FEATURE DOCUMENTARY

#### 2014 - The Way Out

FEATURE FILM

Cannes Film Festival: *ACID Selection*

#### 1996 - Marian

FEATURE FILM

Locarno Film Festival: *Silver Leopard Award, FIPRESCI Award*

#### 1993 - Mademoiselle Le Murie

SHORT FILM

Student Academy Awards: *Nomination*

### Company Profile

#### MIMESIS FILM

Mimesis Film is a feature and documentary film production company based in Prague, Czech Republic. Founded in 2012 by Jan Macola, Mimesis Film develops and produces strong cinematic stories with international appeal.

Jan Macola's producing debut *The Way Out* (written and directed by Petr Vaclav), premiered at Cannes Film Festival 2014 within the ACID selection and got seven Czech Film and Television Academy Awards, including the best picture category for producers.

Since then, the company has produced Vaclav's feature documentary *Confession of the Vanished* and his new feature *We Are Never Alone*. Mimesis Film has been also producing documentaries by Natasha Dudinski (*Into The North*) and Miroslav Janek (*Normal Autistic Film*).



## Project Information

**Original Title**  
Les Célestes  
**Screenplay by**  
Gabriel Le Bomin, Didier Denise,  
Wang Fang Hui  
**Format**  
HD  
**Shooting Language**  
Chinese, French  
**Main Locations**  
China, France

## Main Producer

**Bayoo Productions**  
6 rue Nicolas Appert  
75011 Paris - France  
Ph. +33 183646060  
Fax +33 183646863  
ddenise@bayoo.tv  
www.bayooprod.com

**Estimated budget** € 8.000.000  
**Financing in place** € 4.000.000

FRANCE, CHINA

# Les Célestes

Gabriel Le Bomin

## Synopsis

Shanghai 1917: French soldiers are processing a large group of Chinese laborers on the Huangpu River's banks. Their traditional queues are chopped off; they are washed, fingerprinted, and given an iron bracelet with a number, not even a name, before embarking on a French flagged ship. Not far from there, Li Fei is having dinner in a local tea house. Chinese policemen burst at gunpoint. Without any hesitation, Li Fei pulls out his gun and opens fire. He manages to rush out. After an endless pursuit in the crowded market alleys, he finds his survival in stowing away on the French vessel. In the holds of the boat, lying on a bunk, Li Fei has no intention to mix with his countrymen. He believes to be long gone before the boat reaches its destination. This is not his fight. Alongside the Doctor Sun Yat Sen, he has been defending for many years the young Chinese Republic against the Warlords of the North, running his country. He is a high profile hunted fugitive. The big majority of these volunteers are so different from him; they are farmers and migrants from rural villages, almost entirely illiterate. Travel conditions are very distressing. Space and food are limited. Most of the men are seasick as they have never set foot on a boat. The air stinks and diseases start to spread in the cramped hold. For more than 70 days Li Fei, unable to escape, shares these stifling conditions and gets closer to his fellowmen: Lu Yi, Shi, Feng, Zhao and the others. Now called "Les Célestes", due to their brand new blue uniforms, they start marching through a devastated North of France towards Boulogne. Li Fei takes the lead and helps his group to cope with the war, the xenophobia and the resentment by the general populace. Exhausted, they finally reach their assigned camp and settle down. There, they will share the destiny of the captain Lecomte, the sergeant Devaucout, the beautiful Gabrielle Le vasseur, the young Marie, Mr Bressan and many others.

## Director's Statement

*During World War I, 140,000 Chinese voluntaries ("Les Célestes"), brave the oceans to join the Allied forces in a devastated French countryside and help them win the War. An estimated 10,000 to 20,000 of them are buried in cemeteries and in mass graves in Northern France and Belgium.*

*Nevertheless the contribution of these men crossing the oceans, without any knowledge of the country in which they were going or the people that they were rescuing, remains largely forgotten to this day, in the West and even in China. This adventure war movie will remind large audiences in the East and in the West that China sent its bravest children to help free the world and that we share this common heritage and suffering.*

*In this 100 commemoration year of the War, this multi-layered movie carries a much needed message for our today's world: the universal value of accepting one and other regardless of skin colors differences and rare cultural behaviors. At arrival "Les Célestes" were facing xenophobia and resentment from the local population until the War pushed everyone out of their comfort zone and opened their eyes on our common human emotions and values.*

*More than 3,000 Célestes decided to stay in our country after the end of the War. This movie is dedicated to the Célestes' descendants in China and in Europe.*



During World War I, 140,000 Chinese volunteers (also called Les Célestes), braved the oceans to join the Allied forces in the devastated French countryside and help them win the war.

### Director's Profile

Born in Corsica, Gabriel Le Bomin is a French director and a writer. He is known for his short films, features films and war documentaries. He started his formation in the early 90's in Ipotesi Cinema, an Italian school of cinema created by Ermanno Olmi (*L'albero degli zoccoli*, Cannes Golden Palm 1978). He then joined the cinematography department of the Army. *Les Fragments d'Antonin* (2006) has been successfully nominated for best feature film at the Cesar Awards in France and also at the Montreal World Film Festival. Le Bomin offers there a poignant meditation on the psychological impact of the folly of war. His latest thriller *Beyond Suspicion* (2010) and his latest 60' TV series documentaries *Guerre d'Algerie, la déchirure* (2012), *Collaborations* (2014) were both critically acclaimed. *Les Célestes* is the perfect project for Gabriel to express his talent and reflect from all his previous works.

### Director's Filmography

#### 2014 - Collaborations

TV DOCUMENTARY SERIES

#### 2012 - Guerre d'Algerie, la déchirure

TV DOCUMENTARY SERIES

#### 2010 - Beyond Suspicion

FEATURE FILM

#### 2006 - Les Fragments d'Antonin

FEATURE FILM

Cesar Awards: *Best Feature Film Nomination*

Montreal World Film Festival: *Best Feature Film Nomination*

### Company Profile

#### BAYOO PRODUCTIONS

Bayoo Productions is a French film company that operates both in Chinese and European markets, and consults with Asian productions in France. For 10 years, Bayoo has been engaged in the production of more than 250 hours of TV series and feature films in Asia, such as *CZ12: Chinese Zodiac*, *Flowers In Fog*, *Dreams Link*, *Our French Years* and many more.

Bayoo VFX's department is guided by Christian Rajaud, who recently supervised and managed the visual effects for *Wolf Totem*, directed by JJ. Annaud. Bayoo's unique experience is a guarantee of an efficient and effective collaboration between East and West.

Didier G. Denise is currently living in Shanghai and spent the last 20 years based in the Far East. With a master's degree in international finance, he expressed his business skills in ventures all related to creative industries: fashion, publishing, music production and more recently in motion pictures.

Wang Fang-Hui is born in Nanjing and has been living in France for the last 27 years. He has a master's degree in Chinese literature and graduated from the Beijing Film Academy. He has scripted and directed numerous documentary films and TV series.



## Project Information

**Original Title**  
Les Filles du temps  
**Screenplay by**  
Valerio Mieli, Marco Morana,  
Isabella Aguilar  
**Format**  
HD  
**Shooting Language**  
French, English  
**Main Locations**  
Paris (France)

## Main Producer

**Les Films d'Ici**  
62 boulevard Davout  
75020 Paris - France  
Ph. +33 144522332  
laura.briand@lesfilmsdici.fr  
www.lesfilmsdici.fr

**Partner Media Investment**  
Via San Godenzo, 174  
00189 Rome - Italy  
Ph. +39 0664760142  
Fax +39 0664720273  
info@pmisrl.eu  
www.pmisrl.eu

**Estimated budget** € 2.671.788  
**Financing in place** € 415.583

**Financiers/partners  
already involved**  
Les Films d'Ici 2 (France):  
€ 290.908  
Partner Media Investment (Italia):  
€ 124.674

## FRANCE, ITALY

# Les Filles du temps

Valerio Mieli

## Synopsis

*Les Filles du temps* recounts one year in the life of three young foreign women who have recently arrived in Paris, and whose lives are twisted by the encounter with each other. They never really become friends, but they live together and come to play an important part in each other's lives. The movie is about the interplay of mutual influences that combine to form someone's character. Diana gradually swaps roles with H el ene. Sly, ambitious and dynamic, after having interviewed several awkward characters ends up abandoning her professional hopes in journalism. But she finds the relationship she hadn't known she was yearning for with Lucien, the young man H el ene was madly in love with at the beginning of the film. She also starts a kind of friendship with his grumpy mother, revealing a surprising need for warmth. At the same time, H el ene, a tormented, introverted and odd musician, discovers her purpose in life in the unexpected pleasure of being the centre of public attention - precisely the thing Diana once sought. She overcomes her crazy love for Lucien, abandons her dream of being an opera singer and, thanks to a Chinese dancer, tastes success in a musical. At last, disoriented and moody Sylvie, will progress in a more picaresque but thematic fashion in her voyage of self-discovery, veering between Diana's energy and H el ene's mystery and melancholy. She is the richest, most affectionate, and dizziest of three. She is fascinated by a weak and good for nothing older man, experiences a mystical crisis that leads her to join a convent, and finally emancipates herself from her apprehensive father.

## Director's Statement

*Empathy will be key to the film's success. All characters, each in their particular way, must earn our affection: Diana through her liveliness and resourcefulness, and her apparent self-confidence, which conceals a need for stability and affection; H el ene, in all her awkwardness and gentle stiffness, which is so out of keeping with her true desires, and her efforts not to seem nice; Sylvie, as sweet and lost as though she had only just landed on Earth, with her innocent availability for others and her naivety, which is sometimes a form of wisdom; Lucien, indecisive, outwardly weak, but possessing unexpected resources and involuntary wit; and even Lucien's mother, Sylvie's father and several more minor characters, who will also shed their original natures to explore different ones. The tone of the movie will shift between light and serious, but will retain a sense of positive melancholy, even in its more dramatic moments. I'll give some examples of films (including my first feature, Ten Winters) to give some indication of this narrative flavour: Truffaut - and in particular Stolen Kisses and Two English Girls - is one of the references for the tone, optimistic yet mildly nostalgic, as well as for its themes of the quest for identity through encounters, work, love affairs and idleness. Hannah and Her Sisters is, if not a model, then definitely a source of inspiration about the changes that three young women undergo over a period of a few years. Here too, we are in a pacy, occasionally amusing drama that always focuses on the characters, their hesitations, their ambiguous relationships and their passions. I will film Paris in a way that rekindles a sense of poetry and emotion about the city that has not yet been eroded by familiarity. It's the same kind of approach I brought to Venice in my first film, where I had to show unusual glimpses of a city that might otherwise have been too well known and clich ed to work as the setting of a love story.*



*Les Filles du temps* is a triple coming of age comedy-drama.

### Director's Profile

Born in Rome in 1978, Valerio Mieli is a French-Italian film director and screenwriter.

He won the David di Donatello for Best First Film and the Silver Ribbon for Best New Director for *Dieci inverni (Ten Winters in Venice)*, which was presented at the Venice Film Festival and the Tokyo International Film Festival, and released in France in 2012. The film was sold to Germany, Scandinavia, Australia and various countries in Asia and the Americas. It was selected for 93 festivals and won a total of 18 prizes.

In 2009 Mieli published a novel entitled *Dieci inverni* (Rizzoli).

In 2013 the Casa del Cinema hosted the first exhibition of his photographs. After completing a Master's degree in Philosophy at the University of Rome La Sapienza and other studies at Columbia University and the University of Eastern Piedmont Amedeo Avogadro, he was awarded a degree in Directing from the Centro Sperimentale di Cinematografia. He is a member of the Accademia del Cinema Italiano and the European Film Academy, and has also sat on the jury for debut films at the Rome International Film Festival. He currently divides his time between Rome and Paris.

### Director's Filmography

#### 2009 - Ten Winters in Venice

FEATURE FILM

Venice Film Festival: *Premiere*

David di Donatello: *Best First Film*

Nastri di Argento: *Best First Film*

### Company Profile

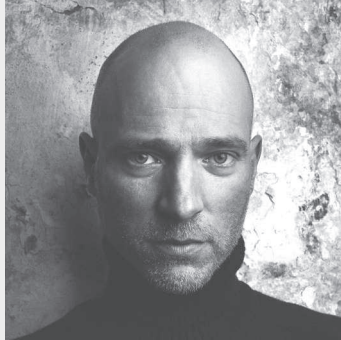
#### LES FILMS D'ICI

Les Films d'Ici has expanded over the last thirty years by staying faithful to writers and directors and true to the principle of unearthing and accompanying new talent in France and beyond. Now more than ever it is our conviction that we must grow together to realize our dreams for drama, documentaries, animation and now interactive projects across all production and distribution formats. We share a desire to create and shape an additional tool that puts artistic work at the heart of decisions and the film-making process. Working alongside and together with Les Films d'Ici 2 - recently established by Laura Briand, Frédéric Chéret, Richard Copans, Serge Lalou, Sébastien Onomo and Charlotte Uzu - will strive to perpetuate, develop and pass on our approach by making several generations of producers partners in an adventure initiated by Richard Copans almost 30 years ago.

#### PARTNER MEDIA INVESTMENT

Partner Media Investment was founded in 2006 by Andrea Stucovitz. It has produced theatrical films and documentaries, all international co-productions: *Bota* by Iris Elezi and Thomas Logoreci, with Era Film (Albania), with the support of Eurimages and MIBACT; FEDEORA award at 2014 Karlovy Vary International Film Festival; and the Fipresci award and Audience award at 2014 Reykjavik International Film Festival. *ADHD - Rush Hour* by Stella Savino, with Propellerfilm (Berlin) with the support of MEDIA Development and MIBACT; *Michel Petrucciani* by Michael Radford (Selected Out of Competition at the 64 Cannes Film Festival) a co-production with Les Films d'Ici (France) and Looks Film and TV (Berlin), supported by MEDIA Development, co-financed by Eurimages, the Berlin Brandebourg, and MIBACT; *Ju Tarramutu (The Earthquake)* by Paolo Pisanelli, coproduced by ARTE France Cinéma. PMI is currently in post-production with the documentary *Unfindable* by Egidio Eronico, supported by MIBACT, a coproduction with Istituto Luce-Cinecittà; it is in production with the feature film *The Whale* directed by Andrea Pallaoro, an Italian, Belgium and French co-production, supported by Mibact and MEDIA Development and is in development with the feature film *Stay still*, directed by Elisa Mishto, a coproduction with Germany.

## MAKE IT WITH ITALY



### Project Information

**Original Title**

Kohtalo

**English Title**

Cycle

**Screenplay by**

Jamie Hannigan

**Format**

HD

**Shooting Language**

Greek, Finnish, English

**Main Locations**

Italy (for Greece), Finland, Ireland

### Main Producer

**Samson Films**

The Barracks

76 Irishtown Road

Dublin 4 - Ireland

Ph. +35316670533

Fax +35316670537

info@samsonfilms.com

www.samsonfilms.com

**Estimated budget** € 2.550.000

**Financing in place** € 768.000

**Financiers/partners****already involved**

Irish Film Board (Ireland):

€ 30.000

Section 481 Tax Break (Ireland):

€ 450.000

Samson Films (Ireland):

€ 260.000

Creative Europe (EU):

€ 28.000

## IRELAND

# Cycle

Aku Louhimies

### Synopsis

Greek architect Demetri Kyriakis had everything he ever wanted. An adoring wife, two beautiful children... He thought his life was close to perfection, until the infamous Hygea ferry disaster tore it all apart. Disdaining the ferry company's offer of compensation, Kyriakis' sole purpose in life becomes a search for someone accountable for his family's death. As the official inquest drags on into months and years, his quest becomes increasingly personalised, with further tragic consequences. Hundreds of miles away - and decades apart - a minor car-crash escalates into something far more serious. The offender is a seemingly mild-mannered young Irishman called Lucas O'Neill who escapes a prison sentence through extenuating circumstances; his mother had recently died and his pregnant wife Katie - though ultimately unhurt - suffered minor injuries in the crash, prompting his violent overreaction. Lucas readily complies with the court's order of psychiatric evaluation, but the process threatens to uncover a secret he has hidden for twenty years. Lucas was severely traumatised when he witnessed his father - a nautical engineer - murdered on his own doorstep by Demetri Kyriakis. Kyriakis went to prison for the killing, but refused to accept any guilt, believing his actions to have been honourable. The case became a media sensation, with many hailing Kyriakis as a "hero" for bringing justice to those bereaved by the Hygea disaster. Lucas' mother had relocated to Ireland and tried to start a new life, but the tragedy had lingered in Lucas' psyche ever since. Lucas manages to hide this from the court psychiatrist, but not from his wife. When he accepts a work assignment that will take him to Greece, it puts a severe strain on their marriage, with Katie believing that he intends confronting an elderly Kyriakis, a man who hasn't been seen in ten years. Just as it seems Lucas will forego his plan of revenge, a chance encounter brings him face-to-face with his father's killer, leading to a final confrontation on an isolated fishing boat, drifting across the Mediterranean...

### Director's Statement

*Drama. Story about human beings. Love and hate. Sorrow.*

*How actions we take in life are effecting other people around us. Butterfly effect. The main characters of the film go through big losses in their lives. We need to understand and feel where their motivations lie. I want to be able to relate to them and feel that their story deserves to be told. This poetic story has thriller elements, suspense of things unfolding to us. It should be realistic and fast moving, the camera intensively moving with people. Easy to follow and understand. This is a real European story by nature. I will use wide landscapes as a contrast to tight human emotions. The film will take place in the three different, opposite corners of Europe. Greece burnt by the sun colours, Finland white and gray. Ireland green and blue. Totally different cultures, people and landscape, still united. Three different versions of religion or a lack of it. Music will use the theme of cycle, elements of all three traditions and bless the characters of this tragedy. Hope is an important element in the story. We can also break that cycle. Turn the wheel and change the predicted future.*

If everything you loved was taken,  
what would you be prepared to take back?

### Director's Profile

Aku Louhimies is an award-winning director and screenwriter. Over the last decade his highly acclaimed, commercially successful films have established him as one of the most preeminent directors of Scandinavian cinema today. He has directed eight feature films, among them *Lovers and Leavers* (2002), *Frozen Land* (2005), *Man Exposed* (2006) and *Tears Of April* (2008). Louhimies has been nominated for, and won, numerous Jussi Awards (Finnish Film Awards) for both his writing and direction. He was most recently nominated for his powerful, multi-narrative drama *Naked Harbour* (2012) and also for his latest film, hard-hitting crime-drama *8-Ball*, which enjoyed both critical and box-office success. He is in development on two English-language features, the South African thriller *Clearance* and the Euro drama *Cycle*. He has also directed the multiple award-winning television series *Fragments* (2003) among other television projects. He is currently directing the 5-part mini-series *Generation* for Irish broadcaster RTE. In 2004, Aku was elected Director of the Year by the Association of Finnish Film Directors. He is currently serving as the head of the Finnish Directors Guild. Aku attended school in the United States, graduating from Billings West High School in Montana before returning to Finland to study history at the University of Helsinki, and film directing at Aalto University. He is currently lecturing in the school as part of their PhD programme. He is fluent in English, Finnish, Swedish, and Spanish.

### Director's Filmography

#### 2013 - 8-Ball

FEATURE FILM

Jussi Awards: *Nomination*

#### 2012 - Naked Harbour

FEATURE FILM

Jussi Awards: *Nomination*

#### 2008 - Tears Of April

FEATURE FILM

#### 2006 - Man Exposed

FEATURE FILM

#### 2005 - Frozen Land

FEATURE FILM

### Company Profile

#### SAMSON FILMS

Samson Films is one of Ireland's leading feature film production companies. In addition to developing its own material, Samson Films acts as a co-producer and executive producer on a wide range of Irish, European and international feature film projects. The company has been awarded slate funding by the Irish Film Board and the Creative Europe programme. Managing director David Collins is on the executive board of the Irish Film & Television Producers Association and is a member of the European Film Academy. The Samson Films teams consists of David Collins, Martina Niland (Producer), Rioghnach Ni Ghrioghair (Development Producer/Executive), and Mary Claire Cowley (Production Executive). Samson Films also produces TV drama and comedy under its sister company Accomplice Television. Film credits include *Once* (2007), *True North* (2006), *Blind Flight* (2005), *Eden* (2008), *Cairo Time* (2009), *Snap* (2010), *The Moth Diaries* (2011), *Grabbers* (2012), *Mister John* (2012), *Stay* (2013), *The Sea* (2013), and *Run and Jump* (2012). Recent productions and co-productions include *Coming Home* (2014), *The Witness* (2014), *Tiger Raid* (2014), *The Truth Commissioner* (2015), and *A Dark Song* (2015).



## Project Information

**Original Title**

Single Mother

**Screenplay by**

Mohsen Makhmalbaf

**Format**

HD

**Shooting Language**

Italian

**Main Locations**

Italy

## Main Producer

**Makhmalbaf Film House**

101 Warwick Building  
366 Queenstown Road  
SW8 4NL London - UK  
Ph. +44 7733375164  
may@makhmalbaf.com  
www.makhmalbaf.com

**Vivo film**

Via Giovanni Antonelli, 41  
00197 Rome - Italy  
Ph. +39 068078002  
Fax +39 0680693483  
martadonzelli@vivofilm.it  
www.vivofilm.it

**Estimated budget** € 1.506.500

**Financing in place** € 663.515

**Financiers/partners**

**already involved**

Creativity Capital (UK): € 376.625

UK, ITALY

# Single Mother

Hana Makhmalbaf

## Synopsis

Roberta is a 22 year old single mother. She has a 6 year old witty girl. Her boyfriend has left her recently and she has not heard from him for the last month. Since Roberta has no job to pay for the rent, her landlord is evicting them. Roberta gets desperate and struggles to find a job to keep the roof over her daughter's head. Roberta is forced to leave her daughter with an old lady while she goes to find a job and secretly looking for love in between. She tries hard to earn enough money so she can come and get her daughter back. But it seems that all odds are against her and her situation turns from bad to worse by day, until...

## Director's Statement

*By narrating the story of three women aged 60, 22 and 6, the film Single Mother tries to portray the situation of three generations of women in today's modern society.*

*In a way, all the three characters in the story represent each other's past and future.*

*Although the story takes place in southern Italy, it could be seen as the story of any girl in today's modern world. With all the joy and agony of falling in love, building trust, feeling cheated, losing faith, feeling lonely, depressed and once again trying to find love... As well as one's struggle to find a job in an economic downturn with lots of people in competition.*

*Leaving everything behind in hope of a better future on the other side of the borders, and once again returning home for that even little support and security.*

*And all of this is the story of human's perplexity in a so-called modern society.*

*Despite having a sad story at its core, the film Single Mother is light and comic in many parts especially when the camera follows the story of the 6 years old kid and her interaction with the 60 years old lady.*

## MAKE IT WITH ITALY PROJECTS

The struggles of a 22 years old single mother in search of job and love in the modern society...

### Director's Profile

Hana Makhmalbaf was born in 1988 in Tehran. At the age of 18, she made her first feature *Buddha Collapsed Out of Shame* in Bamian, Afghanistan. The film received enormous reception around the world receiving many prestigious awards including: the Crystal Bear from Berlin Film Festival 2008, the Grand Jury Award at San Sebastian Film Festival 2007, the Unicef Paolo Ungari Special Award at Rome Film Festival 2007 and the Woman & Equality Award at Thessaloniki Film Festival 2007.

### Director's Filmography

#### 2009 - Green Days

FEATURE DOCUMENTARY

Venice Film Festival

#### 2007 - Buddha Collapsed Out of Shame

FEATURE FILM

Berlin Film Festival: *Crystal Bear*

San Sebastian Film Festival: *Grand Jury Award*

Rome Film Festival: *Unicef Paolo Ungari Special Award*

#### 2003 - Joy of Madness

FEATURE DOCUMENTARY

Venice Film Festival

### Company Profile

#### MAKHMALBAF FILM HOUSE

Makhmalbaf Film House, based in London, is an internationally known film company with over 40 features, shorts and documentaries on its catalogue. The company's films has been celebrated across the globe and have received over 120 international awards from prestigious film festivals like Cannes, Venice, Berlin, etc.

This company has the experience of making film in 10 different countries across Asia and Europe.

#### VIVO FILM

Vivo film, established at the beginning of 2004 by Marta Donzelli and Gregorio Paonessa, is an independent film production company. With a catalogue of more than 30 titles, Vivo film's productions include works by Guido Chiesa, Jean-Louis Comolli, Emma Dante, Michelangelo Frammartino, Claudio Giovannesi, Chiara Malta, Pippo Mezzapesa, Susanna Nicchiarelli, Nelo Risi, Corso Salani and Daniele Vicari.

Vivo film's recent credits include *Vergine giurata* by Laura Bispuri, world premiered in Competition at Berlinale 2015, and *Innocence of memories. Orhan Pamuk's Museum and Istanbul* by Grant Gee, special event at Venice Days 2015.

The 11<sup>th</sup> edition of **Italian Doc Screenings**, the international market for Italian documentaries organised by *Doc/it - Associazione Documentaristi Italiani*, comes to **Rome** as part of the first edition of **MIA | Mercato Internazionale dell'Audiovisivo**.

Italian Doc Screenings is the foremost international event devoted to Italian documentary projects and films. It brings together the most influential broadcasters, producers, distributors and investors from Italy and across the world for a programme of intensive networking: **one-to-one meetings** with producers and funders about selected projects, public **pitching sessions**, **presentations** of the editorial lines of TV channels and slots, **talks** on innovative approaches and streamed screenings of the newest Italian documentaries via the **ITALIANDOC web platform**.

With a decade of experience and accumulated expertise, this year **Italian Doc Screenings** has elaborated a programme shaped around the **convergence** of different audiovisual sectors. The objective is to strengthen the position of the Italian documentary with respect to its foreign competitors.

**Over 100 projects have been evaluated by a panel consisting of:**

Markus Nickel – *Global Media consultant* | Christian Popp – *Producer and Tutoring Expert*

24 of these projects have been selected, spanning the documentary genres (TV one-offs, feature length films, TV series and factual). This year's novel offerings also include **2 Chinese projects**, the result of a cooperation agreement between Doc/it and GZDoc - the Guangzhou International Documentary Film Festival, and **2 projects that came out of Match Making IDS Academy 2015**, held in Palermo from 15-18 September 2015.

**The projects will be presented to experts and the general public at two events:**

#### **ONE TO ONE**

We hook up projects with the commissioning editors that are most likely to find them interesting and sit them at a table together, one to one. The producer and the commissioning editor have 20 minutes to understand each other's interests before the bell rings and they each move on to their next 20-minute slot with the next potential partner.

#### **PUBLIC PITCH**

A select group of projects in a common genre get a pitching opportunity using the traditional formula: 7 minutes of presentation followed by 8 minutes of Q&A with a panel of commissioning editors chosen for their special interests.

**Updates on TV channels follow our long-standing format:**

#### **30 MINUTES**

A commissioning editor outlines the editorial line followed by his or her channel and slot: focus, working practices and strategy, examples of previous successes. 30 minutes of informal and friendly presentation, advance booking required.

**This year's other new features:**

#### **GET INSPIRED**

15-minute talks dedicated to learning by sharing, where an expert highlights a significant positive or negative experience: a key event, a brilliant idea, an original point of view, an off-the-wall method that could be inspirational to colleagues or experts, in different sectors.

#### **AWARDS**

Awards include € 5.000 from **A&E Network Italy** for the development of the best factual series, and 2 Premio MIA-IDS for Development of € 5.000.

**IDS | MIA will also provide access to:**

The **ITALIANDOC DIGITAL LIBRARY**: on-site and online access to the most recent Italian documentaries and factuals via the ITALIANDOC web platform.



ITALIAN DOC  
SCREENINGS



IDS



## Project Information

**Original Title**  
Souls of Syrians

**Director**  
Matteo Bastianelli

**Format**  
One Off TV, Theatrical

**Shooting Language**  
English, Arabic,

German, Bulgarian  
**Status of the project**  
Production

**Genre**  
Human Interest, Investigation,  
Reportage & Current Affaires,  
Personal Viewpoint  
**Length** 90'

**Director's email**  
matteo.bastianelli85@gmail.com  
**Phone** +39 3802305946

## Main Producer

**Ouvert**  
Via Vescovo Sola, 27  
10022 Campagnola (TO) - Italy  
Ph. +39 0119710526  
stefanoperlo@gmail.com

**Estimated budget** € 133.901  
**Financing in place** € 42.580

**Financiers/partners**  
**already involved**  
Director's Deferral: € 22.580  
Ouvert (Italy): € 20.000

ITALY

# Souls of Syrians

Matteo Bastianelli

## Synopsis

Four years after the beginning of the war in Syria more than 3 million refugees have fled the conflict. Mohamad, 22, survived the Civil War and is finding his true identity now in Europe. At the beginning of the Syrian Revolution, in 2011, Mohamad was only 17 years old. While many young men decided to take up a rifle, he slung a camera round his neck and started accompanying his cousin who was an activist in the revolt against President Bashar al-Assad. In January 2013 his cousin was shot three times by a sniper and it was then that Mohamad decided to leave his parents, and his brother who is still fighting with the Free Syrian Army, to try to reach Europe. He has taken with him images of his devastated country and the horror he witnessed impressed in his eyes, which are still full of hope. After 1 year in a refugee camp in Bulgaria, with the local population opposed to the presence of refugees, Mohamad travels to Romania, where he would be put into the hands of a smuggler in order to reach Hungary and then continue to Germany so as to reach his cousin Hany. His dream, however, is to reverse the route once the conflict has ended. To go back and recount the rebirth of his country.

## Director's Statement

*Through the documentary Souls of Syrians I want to highlight the problems involved with immigration and analyze the consequences of the war in Syria. The intimate dimensions of the story allows the public to observe the tales of these young men from another view-point, placing them in a setting of Great History, not as an indistinct flux of immigrants who invade European countries but, rather as the umpteenth fringe victims of man's brutality. By Mohamad, the main character's side, it will also be possible to describe the changes taking place in immigrants' lives. Being a professional documentary photographer, my aim is to describe Mohamad's passion for photography and his condition of asylum seeker through a long-term project. The documentary film will include pictures and videos Mohamad has taken during his journey. In the future I will help Mohamad to edit his photos and finally I thought we should organize an exhibition together, editing the project also in a book.*



A youth fleeing from the Syrian war, in search of salvation in Europe. After 1 year in a refugee camp, he travel illegally so as to reach his cousin, already in Germany for some time. He has a dream, of becoming a photographer and going back home.

### Director's Profile

Matteo Bastianelli (born 1985) is a documentary photographer, filmmaker and journalist based between Rome and Sarajevo. Above all he works on long-term projects related to social issues, focusing on the theme of memory, identity and immigration. His images and videos have been published by some of the major national and international magazines, such as International New York Times, Lens - The New York Times, TIME Lightbox, Newsweek Japan, Der Spiegel, PDN, Burn, Discovery Channel Interactive, Internazionale, L'Espresso, L'Europeo, MSNBC, among others. His projects and documentary films have been shown in Brasil, Estonia, France, Germany, Iran, Italy, Portugal, Turkey, The Netherlands and Usa.

### Director's Filmography

**2013 - The Bosnian Identity**  
FEATURE DOCUMENTARY

### Company Profile

#### OUVERT

Ouvert is a production company and shooting facility based in Turin. The company is active since 2007 offering services to the most various video and multimedia agencies of Turin and Milan, but started its own production activity only four years ago. Although young, Ouvert has already produced two award winning short films and it's currently producing a full length documentary and a new short film. Ouvert focuses on quality rather than quantity, and has grown steadily over the years. *Souls Of Syrians* is an ambitious challenge undertaken by a very cautious production company that loves to takes its time to refine every single project.



## Project Information

**Original Title**  
AMP - Art & Meditation Project  
**Director**  
Matteo Bellizzi  
**Format**  
TV Series  
**Shooting Language**  
Italian  
**Status of the project**  
Development

**Genre**  
Arts & Culture  
**Lenght** 30' x 10

**Director's email**  
matteobellizzi@gmail.com  
**Phone** +39 3475399493

**Main Producer**  
Kiné Società Cooperativa  
Via Novelli, 4  
40127 Bologna - Italy  
Ph. +39 0514076427  
claudio@kine.it  
www.kine.it

**Estimated budget** € 213.000  
**Financing in place** € 13.478

**Financiers/partners**  
**already involved**  
Kiné Società Cooperativa (Italy):  
€ 13.478

## ITALY

# AMP - Art & Meditation Project

Matteo Bellizzi

## Synopsis

It happens all the time: works of art and human beings meeting face to face. What do they say to each other? Looking at a work of art is a natural form of meditation, in which our being is focused on an artist's statement. This moment of silent encounter comes before the analytic reactions we have been taught: it is the essence of the relationship between people and art.

In The AMP, people are filmed in front of works of art, in wordless "meditation". Then they let themselves go in a free flow of reflection and expression, guided by the stimulation and sensations they receive. Their thoughts are amplified (hence the AMP), and their personal experiences interact with the work to create a kind of double portrait: the work, on the one part, and person facing it, on the other. This 'conversation' does not exclude its special setting: The Amp also focuses on the museums and galleries, great or small, where the conversation happens, and the effort and expertise they invest in making these encounters possible.

The AMP is also an invitation to consider the relationship between people and art as a spontaneous personal encounter open to all, requiring no specific cultural training.

## Director's Statement

*People go to museums to listen, not to speak. Here we ask the public to reverse this axiom and to express their thoughts without mediators.*

*The AMP has already received important international recognition, in Glasgow in 2014, winning the prize for best museum communication (Heritage in Motion). Specialists in this field were the first to believe in this project. The official motivation was "A wonderful reinvention of the art of watching. It proves that a simple idea can be very effective. This non-scientific approach by sharing personal experiences to discuss art, works very well with the viewer". The AMP is an opportunity to return the public to its rightful central role in art, focusing on the individual processes of identification and involvement which transcend the "niche expertise" mentality, becoming a "revolutionary" project through its sheer simplicity.*

The AMP investigates and articulates the intimate dialogue between a work of art in a museum and visitors looking at it.

### Director's Profile

Matteo Bellizzi studied documentary filmmaking at the I Cammelli school directed by Daniele Segre. He made his debut as a director in 2000 with the short *Filari di vite*, winning numerous prizes. In 2002 he directed his first documentary *Sorriso amaro*, selected at the 60th Venice Film Festival and for Documentary Fortnight at MoMA New York. In 2003 this was broadcast in Italy on national TV (Rai 3) and won the prize for best Italian documentary at the Mediterraneo Film Festival CMCA RAI. Since 2004 he has operated as an independent filmmaker, producing documentaries and cross-media projects for web and TV, e.g. *The Piemonte Stories* 12 x 10' series, presented at the 2006 Olympic Winter Games, *Valledora the Waste Land* (2009), *A sud di Pavese* (2015).

### Director's Filmography

#### 2015 - A sud di Pavese

FEATURE DOCUMENTARY

#### 2009 - Valledora the Waste Land

FEATURE DOCUMENTARY

#### 2005 - Piemonte Stories

TV SERIES

#### 2002 - Sorriso amaro

FEATURE DOCUMENTARY

Venice Film Festival: *Selection*

MoMA's Documentary Fortnight: *Selection*

#### 2000 - Filari di vite

SHORT DOCUMENTARY

### Company Profile

#### KINÉ SOCIETÀ COOPERATIVA

Kiné has realized many important international co-productions, including *Brèves histoires de l'amour qui dure* (distributed by ARTE France) and *The Enemy Within* (for Al Jazeera Documentary Channel). In recent years *Anita* by Luca Magi (developed within the EURODOC Programme) was in competition at the 30th Torino Film Festival and at DocLisboa 2013. Kiné has developed and presented its projects at some of the most important markets and for European training programs. The producers of Kiné are present at all the major industry events. In 2013 Kiné produced *The Train to Moscow* (main competition at the 31st Torino Film Festival) and *Holidays by the Sea* by Ermanno Cavazzoni (Rome Film Festival 2013). In 2014 *A Noble Revolution* was shown in competition at the 32nd Torino Film Festival.

IDS



## Project Information

**Original Title**  
The Killer and the Butterfly  
**Director**  
Alessandro Cassigoli  
Casey Kauffman  
**Format**  
Theatrical  
**Shooting Language**  
Italian  
**Status of the project**  
Development

**Genre**  
Human Interest  
**Length** 80'

## Directors

**Alessandro Cassigoli**  
**Email** [alcassigoli@googlemail.com](mailto:alcassigoli@googlemail.com)  
**Phone** +39 3335813576  
**Casey Kauffman**  
**Email** [caseykauffman@gmail.com](mailto:caseykauffman@gmail.com)  
**Phone** +39 3391664431

## Producer

**Noreen Moustafa**  
[noreen.moustafa@gmail.com](mailto:noreen.moustafa@gmail.com)

**Estimated budget** € 481.665  
**Financing in place** € 3.4575

**Financiers/partners**  
already involved  
**Tax Credit (Italy):** € 33.000

ITALY

# The Killer and the Butterfly

Alessandro Cassigoli, Casey Kauffman

## Synopsis

*The Killer and the Butterfly* follows two individuals fighting for dignity. They barely know each other but share the same gritty neighborhood outside Naples, the same father figure, and the same aspirations. Irma "The Butterfly" Testa is a world champion female boxer on track to represent Italy at the 2016 Olympics. At just 17, she feels trading her adolescence for that chance is well worth a way out of poverty, the elusive approval of her family, and honoring her gym's elderly owner, Maestro Lucio. Pietro "The Killer" Aurino was also raised in the same boxing gym. He was world champion of his class and represented Italy at the 1996 Olympics. But while at the top of his game, he was arrested for arms trafficking and ties to the Camorra. His reputation never faded though during his 8 years in jail and Irma idolized him from afar. Just out of prison, he is back in the ring - older and slower - but with a new sense of purpose. Irma and Pietro's destinies seem intertwined. By following their struggles for respect, *The Killer and the Butterfly* is an emotional film about sacrifice, belonging, and self-worth.

## Directors' Statement

*After completing a television documentary for Arte on the Vesuviana Boxing Gym, I found myself often thinking about the cinematic potential of the people I had met there. But I wanted to avoid making just another cliché boxing film. It has since become clear to me that this particular neighborhood, this gym, and the people who spend their days there, all have a special energy. And that through Irma and Pietro's stories, I could make the kind of film I wanted to - one with feeling, about people, in a thoughtful style. But there was always one problem, Pietro was in jail. But now he's out, and this film is ready made.*

*My goal is to turn this universal story of hope, sacrifice, and self-worth into a cinematic experience for a worldwide audience. It will be Million Dollar Baby meets Boxing Gym and The Wrestler.*

Irma is a fragile, confused 17 year old girl. Pietro is a rebellious man who just got out of jail. They are from the same neighborhood, and are both boxing champions. As they chase glory on parallel tracks, what they are really searching for is dignity... in the most important year of their lives.

### Directors' Profile

Alessandro Cassigoli, Casey Kauffman and Noreen Moustafa have each worked more than 10 years in Film and TV production. Alessandro has directed numerous projects for the French/German TV ARTE across Europe and Latin America, Casey has travelled to more than 30 countries as a field journalist for Al Jazeera Television, and Noreen has worked for years as a documentary producer for the award winning series *Vanguard* on Current TV in the US. After learning from 3 TV channels on 3 different continents, Alessandro, Casey, and Noreen have now pooled their skills to make feature length documentaries and films.

The team's first project together was to begin post-production of *Inside a Box* - a feature length documentary 12 years in the making. It's the story of two friends who discover the world and themselves while following people in today's major political conflicts. The film features multiple stories and formats to present both a heartbreaking and inspiring vision of the times we live in. With *The Killer and the Butterfly*, the team is using a strong cinematic style to bring the lives of 2 Italians from a small, tough town to universal resonance and a global audience. Alessandro, Casey, and Noreen are also developing a feature film inspired by a young couple whose love was born during the Tunisian revolution and then lost upon arrival in France.

### Directors' Filmography

**2014 - Der Maestro, Neapels legendärer Boxmeister**

FEATURE DOCUMENTARY

**2013 - La Deutsche Vita**

FEATURE DOCUMENTARY

**2012 - Marmor**

FEATURE DOCUMENTARY

**2011 - Florence Football**

FEATURE DOCUMENTARY

**2009 - A Treehouse in Costa Rica**

FEATURE DOCUMENTARY

**2008 - Almost Paradise**

FEATURE DOCUMENTARY

**2008 - New York, the Amato Opera**

FEATURE DOCUMENTARY

**2007 - The Faces of Rome**

FEATURE DOCUMENTARY

**2006 - Relatively Free**

FEATURE DOCUMENTARY

International Documentary Challenge: *Grand Prize*

Crossroads Film Festival: *Best Film*

**2005 - Good Times**

FEATURE DOCUMENTARY

Full Frame Documentary Film Festival: *Grand Jury Award*

Leipzig Dok Festival: *Ver.di award*



## Project Information

### Original Title

Il mondo è troppo per me

### English Title

The World Is Too Much for Me

### Director

Vania Cauzillo

### Format

One Off TV, Theatrical

### Shooting Language

Italian

### Status of the project

Development

### Genre

Arts & Culture, Biography

Length 70'

### Director's email

vania.cauzillo@gmail.com

Phone +39 3479432824

## Main Producer

### Jump Cut

Piazza Cantore, 21

38121 Trento - Italy

Ph. +39 3479432824

info@jumpcut.it

www.jumpcut.it

Estimated budget € 115.000

Financing in place € 10.000

### Financiers/partners

already involved

Jump Cut (Italy): € 10.000

## ITALY

# The World Is Too Much for Me

Vania Cauzillo

## Synopsis

*The World Is Too Much for Me* is the story of one of the most talented, yet totally unknown, Italian guitarists. Vittorio Camardese grew up in Basilicata during the WWII. After moving to Rome to study medicine, he became a radiologist. He played the guitar using a particular technique he invented himself: years later, in the 70s, it will be called tapping, and its invention will be attributed to Eddie Van Halen.

Vittorio's face can only be seen in a handful of rare photos, half-forgotten videos, and casual mentions. But the pieces of his story are now finally coming together. This is the story of a first-class artist who, in the 60s, was playing with the biggest names of his times: amongst them Chet Baker whom Vittorio hosted in his flat in Rome for almost a year.

Vittorio never had a real concert in his whole life. He always shied away from displaying his music talent. His genius was publicly recognized only in 2013, years after his death, thanks to a video that his son uploaded on YouTube and became viral: the history of guitar playing was written a new.

In an age where talent is pursued at all costs, this film inquires what it takes to be an artist dealing with his own talent.

## Director's Statement

*My first reaction after discovering Camardese's story was to wonder why nobody knew about him - not even in Potenza, the city where we both come from. Some may know that Potenza is in the South of Italy, or that is a provincial town. To us, Potenza is in Basilicata, period. Sinisgalli, an Italian poet, wrote: "People from Basilicata are everywhere, yet no one ever really notices them. They like to remain in the shadow. They are men and women of few words. It's not that they are shady - they just mistrust sunlight." With a talent like Vittorio's though - how is it possible to remain in the shadows? I felt I needed to dig deeper, to find answers. To do this, I loved, dreamed and suffered with Vittorio, entering the frailty of the human condition, discovering places where there was no music to soothe one's sorrows.*

*How can this music be forgotten? I feel like making this story justice, which may tell us something about true talent, and finding the reasons why Vittorio pushed his away.*

A YouTube video shows a 1965 recording of Vittorio Camardese, an Italian doctor, playing his guitar using a technique which will later be called tapping and attributed to Eddie Val Halen.

The film traces down the origins of Camardese's story in order to explain why his talent remained in the shadows.

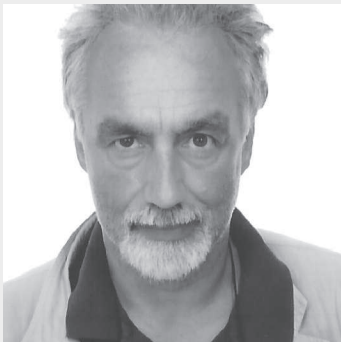
### Director's Profile

Vania Cauzillo was born in 1984 in Basilicata, in the South of Italy. She is a theatre director and a musicology researcher. From 2007 to 2010 she has worked as assistant director of Alessandro Piva's films. After writing *Pasta nera*, a documentary that premiered in 64th Venice Film Festival, in 2010 she returned to Basilicata to found the art collective and theatre company L'albero. Since then, she has worked on several theatre productions, focusing on social issues and children plays. She is currently finishing two documentary projects: *From the Earth to the Moon*, a popular science's documentary, and a film about the renowned engineer Sergio Musmeci, coproduced by MAXXI.

### Company Profile

#### JUMP CUT

Jump Cut is an independent film production company established in Trento in May 2011. Its objective is to produce Arthouse films that are experimental in theme, style and type. The founder, Luigi Pepe, graduated from ZeLIG, a school for documentaries, television and new media in Bolzano.



## Project Information

### Original Title

Plakat  
The Golden Age of the ad Graphic

### Director

Adolfo Conti

### Format

One Off TV

### Shooting Language

German, English

### Status of the project

Development

### Genre

Arts & Culture

Length 52'

### Director's email

[a.conti@docart.it](mailto:a.conti@docart.it)

Phone +39 3286796798

## Main Producer

### Doc Art

Via Domenico Chiodo, 2

00154 Roma - Italy

Ph. +39 3286796798

[i.sbarigia@docart.it](mailto:i.sbarigia@docart.it)

[www.docart.it](http://www.docart.it)

Estimated budget € 164.000

Financing in place € 24.600

### Financiers/partners

already involved

Producer's deferral: € 12.300

Tax Credit (Italy): € 12.300

## ITALY

# Plakat

# The Golden Age of the Ad Graphic

Adolfo Conti

## Synopsis

Young and beautiful people.

The product clearly on display along with its trademark. A witty (or at least amusing) presentation. These are three cornerstones of advertising that we encounter every day. They are not a recent invention, nor are they the fruit of scientific research of the artistic avant-garde.

They date from over a century ago when a unique group of artistic talents in Germany initiated the golden age of commercial art and design. The life and soul of the group was Hans Sachs, the greatest collector of posters in the world: 12.500 pieces!

In 1905 the first modern advertising poster was created: bold eye-catching lettering with flat colors; simplified shapes and objects and the composition focused on a central object. The Plakatstil was born: Lucian Bernhard, Ludwig Hohlwein and Julius Klinger revolutionized the advertising!

Through their works and their destinies we will tell the story of the birth of advertising. Three different but equally dramatic fates. Ludwig Hohlwein worked in Nazi propaganda, Lucian Bernhard left Germany for the United States, Julius Klinger died in a concentration camp.

## Director's Statement

*It is generally thought that modern advertising was born, in Europe and United States, between the end of the 19th century and the 1930s, between Toulouse-Lautrec and the Bauhaus. It is not so: it was born with the Plakatstil. Bernhard and his colleagues did not consider themselves artists with a capital A, developing experimental languages or in conflict with bourgeois society. Quite the opposite: extremely open-minded in their thinking, they decided that their work should answer first of all to the market. If one of their adverts did not "sell," they had failed. For this reason they were snubbed by critics. Today contemporary art has become a vanity fair enslaved to the market and light years away from ordinary people: the story of the Plakatstil can make us think about the great intellectual inconsistency of our time (I am against a society from which I feel alienated but in the end I accept it): a destructive contradiction that is perhaps not confined to the narrow circles of art.*



The Golden Age of Graphic Design for advertising began in a specific place and time: early 20th century Germany. Ludwig Hohlwein, Lucian Bernhard and Julius Klinger belong to an incredibly talented group and their brilliant creation are still canonical today.

### Director's Profile

Adolfo Conti is an award winning author/director of documentaries. His works have been distributed internationally. He participated at many international festivals, being Venice International Film Festival nominee in 2012.

### Director's Filmography

**2014 - Brains Under Bombs**

FEATURE DOCUMENTARY

**2012 - René Gruau. Painting Fashion**

FEATURE DOCUMENTARY

Venice Film Festival: *in Competition*

**2012 - The Years of the Lost Images**

FEATURE DOCUMENTARY

**2011 - Looters of the Gods**

FEATURE DOCUMENTARY

### Company Profile

**DOC ART**

Doc Art is a production company mainly focused on historical and cultural documentaries.

IDS



## Project Information

### Original Title

Perché sono un genio!  
Le tante vite di Lorenza Mazzetti

### English Title

Because I'm a Genius!  
The Many Lives of Lorenza Mazzetti

### Director

Steve Della Casa, Francesco Frisari

### Format

One Off TV, Theatrical

### Shooting Language

Italian, English

### Status of the project

Development

### Genre

Arts & Culture, Biography,  
History, Human Interest  
Lenght 54'

### Steve Della Casa

Email [stefano.dellacasa@virgilio.it](mailto:stefano.dellacasa@virgilio.it)  
Phone +39 3888788337

## Main Producer

TANGRAM FILM s.r.l.

Via Arco de' Tolomei, 3  
00153 Roma - Italy  
Ph. +39 065816446  
[tangramfilm@tangramfilm.it](mailto:tangramfilm@tangramfilm.it)  
[www.tangramfilm.it](http://www.tangramfilm.it)

Estimated budget € 81.460

Financing in place € 50.460

### Financiers/partners already involved

Mibact (Italy): € 25.000  
Sky Arte (Italy): € 5.000  
Tangram Film (Italy): € 9.834  
Tax Credit (Italy): € 10.626

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ITALY

# Because I'm a Genius! The Many Lives of Lorenza Mazzetti

Steve Della Casa, Francesco Frisari

## Synopsis

Lorenza Mazzetti crossed the most important events of the XX century in her life. Still a child, she knew the Nazi occupation and its racial laws. She witnesses the SS massacring her family, the Einstein family. Moving to London in the early '50s to escape the memory of the horror, she finds herself broke and penniless. Determined to get into the prestigious Slade School of Fine Art, not really knowing what else to say, she demands impudently to be admitted "Because I'm a genius!"... and she was right!

Later she becomes a protagonist of the cultural and political tense life on the after-war London, with her film *Together*, awarded in Cannes 1956. She's one of the founder of the Free Cinema, with K. Reisz and L. Anderson. Back to Italy, she mingles with the most restless intellectual of the times, as Zavattini and Pasolini. F.Fellini referred to her as "Giamburrasca" because of her fighting spirit. Cinema is not her only passion, she writes books and paints.

Lorenza is a woman who has had the strength and confidence to tell her personal story through many forms and arts, a story full of pain but also of joie de vivre.

Thanks to her artist's glance her life turned into a fairy tale.

## Directors' Statement

*I was also in the cinema business, so I got to know LM as a filmmaker. The idea of making a documentary about her came to mind as soon as she appeared on Radio 3's show, Hollywood Party. Images formed naturally as we listened to her talking about her book, Diario Londinese. I realized straight away that LM herself was even more interesting than her films.*

*LM is above all a curious, resolute and consistent witness to the world that surrounds her, she is someone who is capable of writing with all mediums available, from pen, to films, to brushes. She's an artist, a true artist because she's not conscious of being one, she just is, and that's enough.*

*In order to tell her story, to transform the documentary into an encounter with her, as a person as well as an artist, the idea was not to rely too much on interviews, chats with her and repertoire material added on, but rather to use her's many works and images to create a sentimental voyage inside her extraordinary personality.*

The story of an artist who never shied from facing and adapting to the changes of European History, but who even when confronting them, never lost sight of her own personality.  
A story of courage, individual initiative and sense of humor.

### Directors' Profile

Steve Della Casa is one of Torino FF's founders in 1982. He is also the Artistic Director of TFF (1999-2002) and of RomaFictionFest (2007-2013), President of European Coordination of Film Festival (1998-2002) and of Torino Piemonte FC (2006-2013). Since 1994 he works as author and anchorman for Hollywood Party radio show (Rai Radio 3). He is director of TV shows and docs on Cinema, among the others: *Colpi di luce* (2004, Venice IFF), *Uomini Forti* (2006, Rome IFF), *Venice '68* (2008, Venice IFF), *Flaiano, The best is past* (2010, Venice IFF) and *I Tarantiniani* (2013, Rome IFF), winner of Nastro d'Argento 2014.

Francesco Frisari is majored in Philosophy and holds a PhD in Aesthetics. In 2011 he directed the doc *Thirty Men in a Boat: Brasil Fifa World Cup 1950*. Since 2011 he is author for Rai Radio 3.

### Directors' Filmography

#### 2013 - I Tarantiniani

FEATURE DOCUMENTARY

Rome Film Festival: *in Competition*

Silver Ribbons: *Best Documentary Award*

#### 2011 - Thirty Men in a Boat: Brasil Fifa World Cup 1950

FEATURE DOCUMENTARY

#### 2010 - Flaiano, The Best is Past

FEATURE DOCUMENTARY

Venice Film Festival: *in Competition*

#### 2008 - Venice '68

FEATURE DOCUMENTARY

Venice Film Festival: *in Competition*

#### 2006 - Uomini forti

FEATURE DOCUMENTARY

Rome Film Festival: *in Competition*

#### 2004 - Colpi di luce

FEATURE DOCUMENTARY

Venice Film Festival: *in Competition*

### Company Profile

#### TANGRAM FILM

Tangram Film is an independent production company founded in 1981 by Roberto Levi, with the aim to develop, produce and co-produce films and creative documentaries with international appeal. Tangram Film has today acquired the solid prestige of a production company of international relevance, whilst maintaining intact those features as craftsmanship, listening, and resilience that have enabled its development.

Among the titles produced by Tangram Film in the course of its history, Tangram Film produced *The Belly of the Architect* by Peter Greenaway, *The Seagull (Il Gabbiano)* by Marco Bellocchio, *In Your Hands (Nelle tue mani)* by Peter Del Monte, *Off-Road (Fuoristrada)* by Elisa Amoruso (2013, Rome Film Festival) and *The Venice Ghetto, 500 Years of Life* by Emanuela Giordano (2014).

IDS



## Project Information

**Original Title**

Via della felicità

**English Title**

Felicity Road

**Director**

Martina Di Tommaso

**Format**

Theatrical

**Shooting Language**

Italian

**Status of the project**

Development

**Genre**

Biography, Educational,

Human Interest

**Length** 80'

**Director's email**

ditommasomartina@gmail.com

**Phone** +39 3339503979

## Main Producer

**Kinesis Film**

Via Ludovico Di Savoia, 4

00185 Roma - Italy

Ph. +39 3471857893

mariannadeliso@gmail.com

www.kinesisfilm.it

**Estimated budget** € 90.000

**Financing in place** € 29.000

**Financiers/partners  
already involved**

Kinesis Film (Italy): € 10.000

Regional Public Support

for Post-Production: € 12.000

Tax Credit (Italy): € 7.000

ITALY

# Felicity Road

Martina Di Tommaso

## Synopsis

*Felicity Road* tells the journey of an Italian family towards a new life, to the place considered a 'promise land' by the inhabitants of their district: Bonn, Germany.

Elisa and her two red-headed children live in Enzitetto, a suburb of Bari, a sort of ghetto always controlled by criminals families, where there is no future.

Her determination to escape has grown in 35 years of suburban life, she did the first step towards freedom leaving her husband, a rarity in Enzitetto. She dreams about a different life every time her little Gabriel is beaten by baby gang and when she fears that young criminals involving her 15-years son Anthony in their trade.

Elisa is ready to leave all her stuff and her affections, she feels strong enough to face the difficulties of a new life broad, without be able to speak German, without a job or a plan. Elisa is guided by her need to go away, without showing any fear for this leap in the dark. Only, probably Elisa is not prepared to stand the battle with Anthony, she knows she has to fight against the opposite impulse of her son: his craving for remain.

## Director's Statement

*My first time in Enzitetto was 10 years ago, when I found myself in a completely different world from the rest of the city. For 3 years, I attended a film school located in Enzitetto like a beacon in the dark. Meeting the families of the district taught me much then learning how to make a movie. There was also Elisa's family. Felicity Road is a project born when I came back to Enzitetto two years ago. I choose to tell the story of Elisa for allowing me to tell the district through the eyes of someone who is leaving.*

*This transition met my need to tell the mood of people torn between two possible lives and tell this constant wandering, aimlessly and without ever feeling at home of Europeans around Europe. I started with Elisa, she was my character-driver. I was fascinated by the strenght of a periphery-woman, bent on change her whole life. Then I aroused my interest in Anthony, a boy hanging in the balance by two different destinies, with absolute unconsciousness. Maybe because he's the future.*

Elisa and her two red-headed children live in Enzitetto, a suburb of Bari, Apulia. She needs to escape from one of the most degraded place in Italy and, at the same time, she has to fight against the opposite impulse of Anthony, Her 15-years son: his craving for remain.

### Director's Profile

Born in 1989, Martina Di Tommaso is graduated at Bari Film Academy (2008) and in Directing at National Film School in Rome (2012), where she released several works of fiction and documentary, like *Angelina* (35mm short film, 2010) and *Pororoca* (digital short film, 2012) - 17<sup>a</sup> edizione Genova Film Festival, VIII edizione EstFF e 17<sup>o</sup> edizione Inventa un Film. After graduation she worked on a thematic documentary *Bari Graffiti* (digital doc, 2014) and an observational documentary set on an albanian ship *Lundrimi - The Crossing* (digital doc, in post-production). This year she realized the short film *Chrysalis* (digital, in post-production). *Felicity Road* is her first long narrative documentary.

### Director's Filmography

#### 2015 - *Chrysalis*

SHORT FILM

#### 2014 - *Bari Graffiti*

SHORT DOCUMENTARY

#### 2012 - *Pororoca*

SHORT FILM

Genova Film Festival: *in Competition*

EstFF: *in Competition*

Inventa un Film: *in Competition*

#### 2010 - *Angelina*

SHORT FILM

### Company Profile

#### KINESIS FILM

Kinesis is a production company founded in Roma in 2010. In 2011 Kinesis released the documentary *The Silence of Pelesjan* by Pietro Marcello, Venice Orizzonti 2011, IFFRotterdam and KarlovyVary 2012. The documentary *Sb, I know him well* by Giacomo Durzi and Giovanni Fasanella was selected at the International RomeFF, Prospettive Italia, Goteborg and CinePolitica and released theatrically in Italy, 2012. In 2015 Kinesis present the first feature film *Land of the Saints* by Fernando Muraca, produced with Rai Cinema, ApuliaFC and Lazio Film Found and the indie feature *SanBa*, a crossmedial project produced with Walls Contemporary Public Art and sponsored by Fondazione Roma Arte e Musei. From 2012 Kinesis is member of EAVE and Marche du Film Producers. From 2014 Kinesis is a Producer of ANICA.

IDS



## Project Information

### Original Title

The Lives of Others

### Director

Diego D'Innocenzo

### Format

TV Series

### Shooting Language

English, Italian, French

### Status of the project

Development

### Genre

Arts & Culture,  
Human Interest, Investigation,  
Reportage & Current Affairs,  
Lifestyle, Personal Viewpoint  
Length 50' x 6

### Director's email

[diego.dinnocenzo@gmail.com](mailto:diego.dinnocenzo@gmail.com)

Phone +39 3356673210

## Main Producer

### Terra Srl

Via Monte Giberto, 15

00138 Rome - Italy

Ph. +39 068803344

[diego.dinnocenzo@gmail.com](mailto:diego.dinnocenzo@gmail.com)

[www.terra.tv.it](http://www.terra.tv.it)

Estimated budget € 300.000

Budget per Episode: € 50.000

Financing in place € 22.500

### Financiers/partners

already involved

Producer's deferral: € 22.500

ITALY

# The Lives of Others

Diego D'Innocenzo

## Synopsis

Each episode of *The Lives of Others* starts from a strong and controversial issue which links to two different jobs diametrically opposed each to other. The two characters will reveal their personal approach to reality and different ways of thinking about the meaning of life.

We'll take the example of the issue of biodiversity and GMOs. On the one hand we have a "seed saver", one of those farmers/researchers who devote their lives to protecting biodiversity through the collection and the safety of the seeds of those plants that once were the treasure of agriculture, but which today are disappearing under the advance of industrial crops.

On the other hand we have a GMOs geneticist, a scientist who experiments in laboratory genetic variation of plants to create more resistant species, which can grow with less water, produce more, cost less and so on. Who is the good and who is the bad? What is the mission of the characters and what is the perspective in which they move? What differences characterize them? Are we sure that the truth is on one side only?

## Director's Statement

*Each episode has a theme and two protagonists at opposite ends of the scale, the list can be virtually infinite, we point out some of the most interesting combinations among them.*

We Are What We Eat?: The Vegan Vs. The Butcher

War And Peace: The Servicewoman Vs. The Doctor Of Medicins Sans Frontier

Beauty And The Beast: The Dancer Vs. The Wrestler

Nature Or Science: The Seedsaver Vs. The Gmos Geneticist

Animals: The Hunter Vs. The Animal Rights Activist

Silence And Sound: The Music Composer Vs. The Deaf-Mute

Cops And Robbers: The Cop vs. The Thief

*The Lives of the Others* is a series that, comparing different kind of jobs at opposite ends of the scale, faces strong themes such as life, freedom, nature, solitude, money. The contrast reveals the importance of the point of views of others, to find that, sometimes, extremes meet.

### Director's Profile

Diego D'Innocenzo produces and realizes social, anthropological, historical and scientific documentaries, one off and series. His works are broadcast by RAI, NDR, ARTE, YLE, Nat Geo, Al Jazeera, etc, and have won International prizes, as for *Living in a perfect world*, *The Sacred Dancer*. In the last years he produced around 80 one off documentaries.

### Director's Filmography

#### 2015 - The Peron Identity

FEATURE DOCUMENTARY

#### 2015 - The Harpoon

FEATURE DOCUMENTARY

#### 2013 - La guerra degli dei

FEATURE DOCUMENTARY

#### 2011 - The Colony

SHORT DOCUMENTARY

#### 2011 - Vimana, the Flying Chariots of the Gods

SHORT DOCUMENTARY

#### 2010 - The Mystery of the Iron Pillar

SHORT DOCUMENTARY

#### 2009 - The Last Dance

FEATURE DOCUMENTARY

#### 2009 - The Sacred Dancer

SHORT DOCUMENTARY

#### 2006 - Living in a Perfect World

FEATURE DOCUMENTARY

### Company Profile

#### TERRA SRL

Terra was founded in 2007 by Diego D'Innocenzo and Marco Leopardi, this joint venture has produced around 90 documentaries.

The team of Terra has mainly focused its experience on high quality works carrying on the working out of the idea, development, production and postproduction.

From purely naturalistic works the producer later opened to a broader spectrum of genres, covering subjects dealing more with human life, history, science, tradition, society and anthropology. Our works are broadcasted in Italy (RAI) and by other international networks (among others Ndr, Rtsi, Arte, Yle, Ngci, Ohmtv, Al-Jazeera).



## Project Information

### Original Title

Isen - Wikimania Esino Lario

### Director

Lorenzo Faggi, Chiara Campara

### Format

HD

### Shooting Language

Italian, English

### Status of the project

Pre-Production

### Genre

Human Interest, Society,  
Technology

Lenght 90'

## Directors

### Lorenzo Faggi

Email [lofaggi@gmail.com](mailto:lofaggi@gmail.com)

Phone +39 3932188609

### Chiara Campara

Email [c.campara@gmail.com](mailto:c.campara@gmail.com)

## Main Producer

Lab 80 film Soc. Coop. rl

Via Pignolo, 123

24121 Bergamo - Italy

Ph. +39 035342239

[andrea.zanoli@lab80.it](mailto:andrea.zanoli@lab80.it)

[produzione@lab80.it](mailto:produzione@lab80.it)

[www.lab80.it](http://www.lab80.it)

Estimated budget € 180.000

Financing in place € 10.000

## ITALY

# Isen - Wikimania Esino Lario

Lorenzo Faggi, Chiara Campara

## IDS ACADEMY

## Synopsis

Esino Lario is a small village in the mountains above Lake of Como, with a population of 700. Its people face the same problems as all isolated mountain communities: remoteness, declining tourism, an advancing wilderness, weak internet access.

The community's life has recently been shaken by the arrival of a group of 40 refugees from Africa and the Middle East. And in June 2016 they will also have to host 1000 Wikipedians from all over the world for the international 2016 Wikimania.

Over a one year period, the film follows all the preparatory works for Wikimania and how the local community reacts to these elements of change. It follows the activities of local volunteers working to prepare for the event, and also all those who wish to have nothing to do with it. The film also focusses on the life of the refugees in the village and their relationship (or the lack of relationship) with the local community.

This film is a visual poem about nature and its interaction with human activity over time and the changing seasons.

## Directors' Statement

*Isen is a full length documentary film. The story is based on the actions of some characters described in their natural environment: at home, at work and in nature.*

*A small village becomes a microcosmos which embodies universal issues such as diversity, technology and the role of nature in the life of a community.*

*To establish the right distance between us and the subjects we are filming we stay for long periods in the locations. We immerse ourselves completely in the space we are narrating. In this way, the protagonists reveal their true character and are more sincere.*

*The rhythms of daily life and the links between interweaving stories are set by the presence of nature, its silences, sounds and all encompassing presence.*

*In the end, each individual story contributes to the completion of a group portrait of a small close-knit community seeking to define its new space and role within the modern world.*



A small village in the mountains between Italy and Switzerland is organising Wikimania, the international conference of Wikipedia.

This is the story of a small and isolated community needing to change and to be in step with the times without losing its soul.

### Directors' Profile

Lorenzo Faggi is a film-maker based in Milan. He studied documentary at Milano Scuola Civica di Cinema and his final year short-film project *Photofish - una stagione alle corse* has been selected in competition at 55<sup>o</sup> Festival dei Popoli Firenze and screened at Filmmaker fest 2014 Milano and Bergamo Film Meeting 2015. He works as a creative producer for TV channels and founded the web-doc platform project tracce.tv.

Chiara Campara studied documentary at Milano Scuola Civica di Cinema and co-directed the final year short-film project *Photofish - Una stagione alle corse*. Master's Degree in Philosophy at University of Milan, she worked in the publishing and journalistic field. She collaborates with the cultural section at the Corriere della Sera with a weekly column on documentary cinema.

### Director's Filmography

**2014 - Photofish - Una stagione alle corse**

SHORT FILM

55<sup>th</sup> Festival dei Popoli: in Competition

### Company Profile

#### LAB 80 FILM

The production company Lab 80 film was established in 1975 with the unique aim of distributing quality films in Italy, as well as the reissue of cinematic classics. In 1999, Lab 80 film decided to focus on documentary production as well. Their preferences was for creative documentaries focusing on social issues, resulting in on the production of films characterized by a deep reflection on reality, throughly researched with a strong aesthetic identity. In 16 years, Lab 80 film have produced over 60 documentaries directed by young film makers.

IDS



## Project Information

**Original Title**

RePLAY

**Director**

Marco Fantacuzzi

**Format**

TV Series

**Shooting Language**

Italian

**Status of the project**

Development

**Genre**

Adventure & Travels,  
Arts & Culture,  
Nature & Environment  
**Length** 26' x 10

**Director's email**

[m.fantacuzzi@gmail.com](mailto:m.fantacuzzi@gmail.com)

**Phone** +39 3491003076

## Main Producer

**Cinema Key**

Via Marin, 16  
35122 Padova - Italy  
Ph. +39 0497387709  
[info@cinemakey.it](mailto:info@cinemakey.it)  
[www.cinemakey.it](http://www.cinemakey.it)

**Estimated budget** € 200.000

ITALY

# RePLAY

Marco Fantacuzzi

## Synopsis

RePlay is a journey all around Europe that two curators take to meet some very special artists. These artists, craftsmen, designers and creative groups they meet are very different from one another, yet they have something in common: they like to play with objects that are considered waste from ordinary people. Thanks to their handcraft skills they give objects a new function, and extend their life. That's the meaning of RePLAY. The two curators will enter the atelier of the artists, will follow them in their daily life, from the collection of waste and raw material to the final touch to their work. On their way back, the curators will bring with them in the van the best art-pieces that will be installed in a special exhibition on up-cycling (a real event that will be symbolically organized during the launch of the project in a city like Paris, or Berlin).

The journey into the up-cycling will be divided into 10 different episodes that take place in at least 5 different european countries. Each episode will be approximately 26 minutes long.

## Director's Statement

*RePLAY exists because I was personally fascinated by the people I really met during the shooting of a commissioned project (for an association of Padova, the city where I live). I decided to turn a commissioned project into my first documentary film.*

*RePLAY (the series) will be a light and entertaining TV series that aim at reporting the urgency of waste reduction to a wide public, thanks to the television medium.*

A journey into the world of up-cycling, and creative reuse.

Two curators jump on a vintage van and hit the road.

Their aim is meeting different artists and designers that give wasted objects a new life.

They will be back only after selecting the best projects to expose in a big european exhibition.

### Director's Profile

Marco Fantacuzzi works in film, art, music and theater videos as director and editor, but has lent his expertise in other departments (production, camera, sound recording and mix engineer, music composer, colorist) working mostly on commissioned projects. He has supervised and signed the editing of hundreds of audiovisual projects, including 50 short films and 3 feature films: *Study* by Paolo Benetazzo, *Alice in the Land of Hope* by Silvana Santamaria, and *Land of Joy* by Laura Lazzarin, the latter was included in the official selection of the 29th Turin Film Festival. He is also a teacher, and founder of Kinocchio, a cultural project born in 2008, where emerging talents can develop their short films with the help of established directors.

### Company Profile

#### CINEMA KEY

Cinema Key is a young independent production company based in Padua (Italy), specialized in the production of documentaries, short films, experimental films and new media.

Our goal is to make films dedicated to different types of audience and where the creative potential of young and talented filmmakers are supported both on the local and international level, with a clear aim to develop European and international coproductions.

IDS



## Project Information

### Original Title

Royal Hunters

### Director

Pasquale Formicola

### Format

TV Series

### Shooting Language

Italian, English

### Status of the project

Development

### Genre

Adventure & Travels,  
Arts & Culture, Biography,  
Docu-Reality, Educational,  
History, Human Interest,  
Personal Viewpoint  
**Length** 52'

### Director's email

pasquale.formicola@  
veridisquoproductions.com  
**Phone** +39 3331374155

## Main Producer

### VeridisQuo Productions

Piazza di San Bernardo, 108A  
80040 San Sebastiano  
al Vesuvio (NA) - Italy  
Ph +39 085747237  
www.veridisquoproductions.com

**Estimated budget** € 150.000,00

**Financing in place** € 43.000

### Financiers/partners

#### already involved

VeridisQuo Productions  
(Italy): € 25.000  
Tax Credit (Italy): € 18.000

ITALY

# Royal Hunters

Pasquale Formicola

## Synopsis

A producer/host (Elisabetta Rasicci), a director and a crew of history buffs, armed with love for the past, decide to travel all around Europe to discover the truth about all those characters that history has always mistreated - with the intention of highlighting the true identity of larger-than-life Royal celebrities. They interview scientists, archaeologists, historians, writers, artists and fans proving, that not everything that was said and written in books belongs to reality. Richard III, Marie Antoinette, Cesare Borgia, the Joanne Queens, Nero, Raimondo di Sangro, these are the names of some of the "victims of history" that have attracted the attention of young people. Telling the true story of characters who have lived too long in a hostile memory is only the first step to attract youth to the study of a bygone world, because the past is only the shadow of a not so distant future.

## Director's Statement

*I think it is interesting to tell the stories of those who have dedicated their life in search of an overshadowed truth. it is necessary to show how propaganda is able to hand down to posterity a completely distorted view of facts and how difficult it is, after many years, rehabilitate the name of important personalities of the past. The effort of these researchers, archaeologists, artists and common enthusiasts alike is certainly admirable and worthy of being told, without paying much attention to the form but bringing to light all their passion and devotion to History. Young people today are more interested in historical reconstructions than you think and the success of television series on this subject is there to prove it.*



## IDS PROJECTS

A team of history lovers traveling around Europe in search of the truth about the great protagonists of history, whose memory has been tarnished by political propaganda. Scientists, archaeologists, writers and artists will talk about their experiences in close contact with the "Royal villains".

### Director's Profile

Pasquale Formicola is a 30 year old graduate in Performing Arts and Multimedia Production, a journalist, co-founder of VeridisQuo Productions and Director of *Royal Hunters*. After many years of experience in media work, I have found my way in video-making, focusing on documentaries. I developed and produced docs for GA&A Productions and I have just started my own business, founding VeridisQuo.

### Company Profile

#### VERIDISQUO PRODUCTIONS

VeridisQuo Productions is a video production company officially born in Naples in January 2015, but for many years active in local and national level in the production of audiovisual products. The heart of VerdisQuo is made up of Pasquale Formicola and Elisabetta Rasicci. Our team is composed of talented professionals who know how to achieve the highest-caliber results on time and within your budget.

IDS



## Project Information

### Original Title

Ufficio Zone di Confine,  
la storia segreta

### English Title

UZC Agency,  
the Secret History

### Director

Massimo Garlatti-Costa

### Format

One Off TV

### Shooting Language

Italian

### Status of the project

Development

### Genre

Docu-Reality,  
History, Investigation,  
Reportage & Current Affaires  
Lenght 52'

### Director's email

massimo@rajafilms.com

Phone +39 0432481493

## Main Producer

Nacne sas Quasar Multimedia

Strada dei Colli 6

33100 Moruzzo (UD) - Italy

Ph. +39 04321976926

info@quasarmultimedia.it

Estimated budget € 163.000,00

Financing in place € 24.000

### Financiers/partners

already involved

FVG Audiovisual Fund (Italy):

€ 12.000

BLS-Development (Italy):

€ 12.000

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ITALY

# UZC Agency, the Secret History

Massimo Garlatti-Costa

## Synopsis

After the end of WWII the Italian Prime Minister Alcide De Gasperi, in agreement with his deputy Giulio Andreotti, decided to open a special Agency with the aim of controlling borderland territories, in particular those critical areas where the end of the war did not appease political tensions but heightened them instead: Trentino Alto Adige (Südtirol) and the city of Trieste, with respectively the problem of its annexation and the threat caused by the Communist pressure on the Eastern border. The declared aim of the special agency was to defend Italian National identity and sovereignty, however the means. UZC had complete authority on the administration of large amounts of money and resources. It had extraordinary powers and acted in complete autonomy, with a thick net of links - not always on the record - with the secret service, with several political movements, and with military and paramilitary organizations. Those links were influenced by electoral interests, personal gain and friendship connections that characterised UZC activity. A mysterious story, that only recently started to unfold with the recovery of some important documents in its Archive in Rome.

## Director's Statement

*I feel that the viewer should be introduced to the historical themes related to the documentary in a straightforward yet exhaustive way. It must be kept in mind that UZC: The Secret History mentions events that aren't well known by the general public, events that were limited to very specific territories and of which even direct witnesses lack an in-depth knowledge.*

*The idea is to create suspense from the very beginning, to accompany the viewer in an itinerary of discovery both cognitive and emotional.*

*2D graphic animations drawn in ink in a simple yet direct style will be used for historical reconstructions, in order to outline the most important and crucial facts of the narrative and to help the viewer relive history and experience what happened almost fifty years ago, creating excitement and expectation, and a desire to know more.*

*The history timeline will be continuously intertwined with the present, with the impact that UZC activity has had in the history of Italy.*

Investigating the UZC is a laboratory to understand how the Italian democracy was rebuilt after WWII and after the crash of Institutions.

### Director's Profile

Graduated in Political Science at the University of Trieste, Massimo moved to the UK where he obtained a Master of Arts in Film and Television Directing & Screenwriting at the Northern Media School in Sheffield. Massimo worked for 10 years in the UK writing and directing more than a dozen short films and documentaries for BBC and C4, also working as a commercial director.

He's a graduate of Ties that Bind, Asia Europe Producers Workshop, EAVE Producers Workshop, EURODC Transregional Workshop and The Pixel Lab, European Cross-Media Workshop.

In Italy Massimo wrote and directed the first Italian mockumentary, *Buris*, the hardcore village and several social and historical docs amongst others: *New Italians*, *The Other Side of Rock*, *Earthen People*, *Elio Bartolini* and *A Journey Through History*.

### Director's Filmography

#### 2013 - *A Journey Through History*

SHORT DOCUMENTARY

#### 2010 - *Elio Bartolini*

FEATURE DOCUMENTARY

#### 2008 - *The Other Side of Rock. Earthen People*

FEATURE DOCUMENTARY

#### 2000 - *Buris*

SHORT FILM

### Company Profile

#### QUASAR MULTIMEDIA

Quasar Multimedia was set in 2001, we have produced documentaries and short films weaving up important collaborations. In 2008 Marta Zaccaron joins the company with the aim of developing and producing high quality creative documentaries for the national and international television and cinema market.

Quasar works with RAI and SKY, and co-produces with France, Slovenia, Croatia and Austria documentaries that have a distribution on several European broadcasters - DR Denmark, YLE Finland, SRF Switzerland, Histoire, Vosges and Styria TV France, TFO and Planète Canada, C+ Poland, Cinema Prestige Russia, ZDF.

Quasar is constantly weaving up important connections with international co-producers and Television channels. The editorial line is to make documentaries for society and history slots.

IDS



## Project Information

**Original Title**  
East West Refugee Camp  
**Director**  
Emanuela Gasbarroni  
**Format**  
One off TV  
**Shooting Language**  
English, Italian  
**Status of the project**  
Production

**Genre**  
Biography, Educational, History,  
Human Interest, Investigation,  
Reportage & Current Affairs  
**Length** 52'

**Director's email**  
emagasby@hotmail.it  
**Phone** +39 3396914223

**Main Producer**  
**MelaMagnum Production**  
Via delle Casine, 14  
50122 Firenze - Italy  
Ph. +39 0552638228  
melamagnum@hotmail.com  
www.melamagnum.com

**Estimated budget** € 133.000  
**Financing in place** € 17.000

**Financiers/partners**  
**already involved**  
Rai Storia (Italy): € 12.000  
Al Jazeera (Balkan): € 5.000

ITALY

# East West Refugee Camp

Emanuela Gasbarroni

## Synopsis

In the mid-60s, Emanuela's family hosted some refugees, and in her house there are still many photos and letters. There were three Cubans who had escaped in 1965 on a ship and a Czech couple in their twenties who married in the camp. Emanuela started to look for this people. She finds Alex who was 22 years old, when in 1982 he escaped from Romania. Then Aurelia, Polish, who escaped aged 20 in 1980. And Mihai, who wrote a book about his escape in the seventies from Romania. What has become of their lives? And what do they remember of that period of transition from the east to the west?

After many years they make a painful journey into their past, remembering the pursuit of freedom, coming back to the refugee camp, meeting the people who worked there and finding many documents in the archives: photographs, cards, numbers and letters.

There is also the card of the Russian director Andrey Tarkosky. The refugee camp of Latina housed about 80,000 refugees escaping from east Europe between 1956 (invasion of Hungary) and 1989 (the fall of the Berlin Wall). After a few months in the camp, they went to Canada, Australia and the United States.

## Director's Statement

*Emanuela Gasbarroni, the author, who will also be directing the documentary, is strongly motivated to reconstruct the history of the refugee camp in Latina, for the background of historical researcher, for having a personal link with this story and because the issue of migration and hospitality is especially current. The background of the Cold War and the election of the Pope Woytila help to understand what happened.*

*The historical research utilising the substantial archival material made up of documents, reports and photographs, will provide the background to narrate a compelling story, combining geopolitical, social and humanitarian issues. All the stories will be narrated, following the characters, allowing them to speak, showing photos, movies, documents, to rekindle memories, to search for the answers, to understand the pain of abandonment of affections and lives in exile.*



When Emanuela was a little girl, her family hosted political refugees who had fled from eastern Europe and who were based in a refugee camp in Latina. She retraces some refugees, who, after many years, make a difficult journey into their past, returning to the refugee camp and their pursuit of freedom.

### Director's Profile

Experience in screenplay, direction and in the management of TV productions. In the last 13 years she has directed 12 documentaries, in the Mediterranean region (Arabic countries, Italy, Spain, Albania and Greece) and Indonesia with international organizations about environmental and human rights issues, broadcast by Arabic, Indonesian, and Albanian television stations; in Italy by RAI and on BBC World. Professional journalist with experience in the fields of radio, television and national newspapers. Background: University La Sapienza in Rome - Masters "International Production and Direction of the documentary"; International documentary workshop: documentary of creation with Tue Steen Miller; University Roma Tre "Seminar on Historic documentary"; School of cinema Florence, diploma as director.

### Director's Filmography

**2015 - Sowi Cultural Center**

SHORT DOCUMENTARY

**2015 - Swim - The Upgrade I & II**

2 SHORT DOCUMENTARIES

**2014 - Verso il domicilio sconosciuto**

WEB SERIES

**2011 - Abitare nel Mediterraneo**

SHORT DOCUMENTARY

**2008-2011 - The Language of Water I, II, III & IV**

4 SHORT DOCUMENTARIES

**2010 - Italy and Egypt - Environment for Development**

SHORT DOCUMENTARY

**2010 - Tra il dire e il fare**

SHORT DOCUMENTARY

**2008 - Nias - The Dancing Island**

SHORT DOCUMENTARY

**2003 - The Bald Ibis I & II**

2 SHORT DOCUMENTARIES

### Company Profile

#### MELA MAGNUM PRODUCTION

Mela Magnum is an Italian independent company, that produces short films and creative documentaries and institutional films. We also produce comedy scripts, TV formats, workshops about documentary and screenplay, press office, blog and everything related to writing, communication and creativity. In our personal experience there is a long list of films on environmental issues, human rights, social issues, always emphasizing the human component and the originality of the stories being told. The cooperation with international institutions saw the production of videos in countless contexts overseas, particularly in the Arab countries of the Mediterranean and in Indonesia. The films, which have received numerous awards, were broadcast by the most important national channels, including RAI and BBC World. Recent titles include: *Sowi Cultural Center (2015)* a video made at the end of a workshop on documentary film, held by Emanuela Gasbarroni, organized by Ertu - Egyptian television - and COPEAM in Cairo. was attended by 22 Arab students from four countries. The video was shot at El Sawy Culture Wheel. The center is home for a wide range of activities and cultural events. In 2015 we produced the documentary *Swim II* about the Swim - Sustainable Water Integrated Management, a Regional Program of European Commission that aims - with 22 million of euro - to contribute to the effective implementation and extensive dissemination of sustainable water management policies and practices in the Southern Mediterranean Region. Shot in Palestine, Israel, Lebanon, Jordan, Tunisia, Brussels.

IDS



## Project Information

### Original Title

12 Short Films About Europe

### Director

Gustav Hofer, Luca Ragazzi

**Format** One Off TV, Theatrical

### Shooting Language

Italian, English and others

### Status of the project

Development

### Genre

Educational, Human Interest,  
Investigation, Reportage &  
Current Affaires,

Personal Viewpoint

**Length** 90'

## Directors

### Gustav Hofer

**Email** [gustavhofer@gmail.com](mailto:gustavhofer@gmail.com)

### Luca Ragazzi

**Email** [lucaragazzi@hotmail.com](mailto:lucaragazzi@hotmail.com)

**Phone** +39 388672254

## Main Producer

### HiQ Productions Srls

Via Macerata, 56

00176 Rome - Italy

Ph. +39 3488800967

[www.hiq-productions.com](http://www.hiq-productions.com)

**Estimated budget** € 299.360

**Financing in place** € 103.000

### Financiers/partners

**already involved**

Rai 3 (Italy): € 28.000

Creative Europe Dev. (EU): € 25.000

HiQ Productions (Italy): € 20.000

BLS development (Italy): € 20.000

ORF (Austria): € 7.000

Al Jazeera (Balkans): € 3.000

## ITALY

# 12 Short Films About Europe

Gustav Hofer, Luca Ragazzi

## Synopsis

In May 2014 voters across Europe elected the most EU-skeptical Parliament ever. The EU's popularity has plummeted even in countries like Italy and Spain whose public opinion was once solidly pro-European. Why have we lost faith in a project promoting democracy, prosperity and guaranteeing the Continent its longest period of peace ever?

This urgent dilemma pushes the directors and protagonists of the film, Gustav Hofer and Luca Ragazzi, to undertake a journey across Europe. The pair sees Europe somewhat differently. Growing up in Italy within the German-speaking minority in South Tyrol, Gustav is a convinced 'European'. He studied in Vienna, did his Erasmus in London and is now a correspondent for the French-German broadcaster ARTE. Luca, born and raised in the city where the Treaty of Rome was signed, feels profoundly... Roman. He is ready to criticize Europe as a strictly economic union that's forgotten the ideals it was founded on.

12 short films, one for every star in Europe's flag (12 being the symbol of perfection and unity): 12 countries, 12 themes, on the trail of a common European identity.

## Directors' Statement

*This is a film about what it is that attaches us to the idea of Europe and whether it has lost its meaning today. It seems especially difficult for us Southern Europeans to "love" the EU these days but we must ask ourselves what we can do to change the situation and what unites us. We would like to raise this big and important topic in an accessible and light way, showing Europe's difficulties, but also connecting the problems with the uniqueness of the European dream. We want to create a fast paced film reaching out to young audiences where the storytelling is not always linear but where stories are also linked in a free associative way and where there is a lot of humour. The two-sided POV of the directors will carry the narrative forward. This is a very delicate moment, when time seems to go backwards and we often take Europe for granted. We shouldn't. That's why we feel this film is so necessary now.*

Award-winning filmmakers Gustav Hofer and Luca Ragazzi – known for tackling serious questions with irony and wit – take their inimitable style to Europe.

### Directors' Profile

Gustav Hofer, born in 1976 in Sarnthein (South Tyrol, Italy), studied Communication Science at the University of Vienna and Cinema at Middlesex University in London. He works as a freelance journalist and independent filmmaker through his own company HiQ Productions, based in Valle Aurina (BZ) and Rome. He is culture correspondent from Italy for ARTE.

Luca Ragazzi, born in 1971 in Rome, graduated in Literature and Philosophy at the University La Sapienza of Rome. He is a journalist, film critic and photographer.

Together they directed three feature-length documentaries: *Suddenly, Last Winter*, (2009), *Italy Love It or Leave It*, (2011) and *What Is Left?* (2013). Their films have been distributed theatrically and broadcast widely while also participating in hundreds of festivals.

### Directors' Filmography

**2013 - What Is Left?**

FEATURE DOCUMENTARY

**2011 - Italy Love It or Leave It**

FEATURE DOCUMENTARY

**2007 - Suddenly, Last Winter**

FEATURE DOCUMENTARY

Berlinale 2008: *Premiere*

### Company Profile

#### HIQ PRODUCTIONS Srl.S

HiQ Productions Srl.S is an independent production company based in Rome and Valle Aurina (BZ). Our mission is to make films with a personal approach bringing social and political issues on screen.

Our first feature doc, *Suddenly Last Winter* had its premiere at the Berlinale in 2008, earning a Special Mention. It went to over 200 festivals, winning 20 awards, and was widely broadcast.

*Italy Love It or Leave It* (2011), was co-produced by NDR-ARTE and WDR with Rai 3 and the support of MEDIA Development & Broadcasting. Released and broadcast in over 20 countries it has participated in over 200 festivals, winning 20 awards.

*What Is Left?* (2013), supported by BLS, Rai 3 and Media, was released theatrically in Italy, Germany, Austria and Canada and participated in many festivals.

IDS



## Project Information

### Original Title

Crazy Dreamers

### Director

Filippo Macelloni

Lorenzo Garzella

### Format

HD

### Shooting Language

English, Italian,  
Spanish and others

### Status of the project

Development

### Genre

Arts & Culture, Biography,

Docu-fiction History

Length 25'x10 episodes

## Main Producer

### Nanof Srl

Via Marco Aurelio, 5

00184, Roma - Italy

Ph. +39 3465042304

[nanof@nanof.it](mailto:nanof@nanof.it)

[www.nanof.it](http://www.nanof.it)

Estimated budget € 350.000

Financing in place € 130.000

### Financiers/partners

#### already involved

Rai Com (Italy): € 75.000

Tax Credit (Italy): € 45.000

RAI (Italy): € 75.000

Toscana film Commission

(Italy): € 50.000

Nanof Srl (Italy): € 10.000

ITALY

# Crazy Dreamers

Filippo Macelloni, Lorenzo Garzella

## Synopsis

Unknown inventors, self-educated scientists, captious philosophers, charismatic charlatans, unconvincing prophets, misunderstood pioneers, hopeless naive dreamers. They published huge essays (now buried in some dusty library), they've got patents for unlikely inventions (never accepted by the market), they theorized revolutionary ideas (often kept inside their homes), they tried to change the world (but the world was tougher than them). You can find some of these biographies in oral traditions, in university researches, between the pages of J.L. Borges or R. Bolaño books; some of them live in the middle earth between History and Pataphysics. Reality vs. Fantasy. The game is still on. The end-credits will answer audience's doubts and questions with a quick overview of the main sources and witnesses of the story.

## Directors' Statement

*We are designing a series of portraits that aim to keep the audience entertained and amazed. Real facts, real "experts" and archive material will be used to present incredible stories and characters. Some of them are based on real biographies of amazing people who left some footprints in the history of science and culture (art, literature, cinema etc.), some are inspired by different sources mixed together. The game between history and fantasy will take the viewer in a "suspended" dimension where he can comfortably get lost. He can ask himself what is real and what is made up, or (and) simply enjoy the plot. We will build a collection of new heroes, sometimes naives but always positives, dedicated to accomplish their (crazy) dreams.*

Eccentric geniuses, daydreamers, lunatics, pioneers.  
A mockumentary portrait of the most brilliant, foolish, bizarre,  
gifted talents who lived on 20<sup>th</sup> century.  
They are Crazy Dreamers.

### Directors' Profile

Filippo Macelloni and Lorenzo Garzella collaborate since 1999 as directors, writers and producers. They made together and individually a number of documentaries (*Silvio Forever*, *Rimet*, *Occhi su Roma*, etc.), short films, installations, music and promotional videos for the main Italian broadcasters (RAI, SKY, La7, Mediaset, RCS) and distributed internationally. They wrote and directed together the film *The Lost World Cup (Il Mundial dimenticato)*, presented in Venice Film Festival 2011 (Venice Days), distributed in 2012, selected and invited (and awarded) in a number of international festivals.

### Directors' Filmography

#### 2013 - The Man Shooting Straight

FEATURE DOCUMENTARY

#### 2012 - The Lost World Cup

FEATURE FILM

Venice Film Festival: *Premiere*

#### 2011 - Campaign for Citizenship to Italy Born Children

FEATURE FILM

#### 2011 - Silvio Forever

FEATURE DOCUMENTARY

#### 2010 - Rimet - L'incredibile storia della Coppa del Mondo

FEATURE DOCUMENTARY

#### 2008 - Occhi su Roma

FEATURE DOCUMENTARY

### Company Profile

#### NANOF

Since 2001 Nanof produced a number of documentaries, short films, installations, TV-productions. Nanof works all around Italy and in worldwide projects thanks to its extensive network and collaborations with companies and professionals in different fields (filming, editing, motion graphics, music, sound, post production, multimedia exhibitions). A strong creative production approach is the best definition of the company's projects. Nanof is developing a variety of international co-productions, focusing on creative and cross-media documentaries concerning global issues, culture, sport, art.

IDS



## Project Information

### Original Title

Haiku on a Plum Tree

### Director

Mujah Maraini-Melehi

### Format

Theatrical

### Shooting Language

Italian and English  
(some Japanese)

### Status of the project

Production

### Genre

Arts & Culture, Biography,  
History, Personal Viewpoint  
Lenght 75'

### Director's email

[mujah@me.com](mailto:mujah@me.com)

Phone +39 3334147727

## Main Producer

### Interlinea Srl

Via Veneto, 146  
00187 Roma - Italy  
Ph. +39 0642085767  
[mga@interlineafilm.com](mailto:mga@interlineafilm.com)  
[www.interlineafilm.com](http://www.interlineafilm.com)

Estimated budget € 155.696

Financing in place € 50.000

### Financiers/partners

already involved

Crowd Funding: € 50.000

ITALY

# Haiku on a Plum Tree

Mujah Maraini-Melehi

## Synopsis

Our lives are defined by choices. "With my own two feet, I walked to prison. I made the choice." Still today, my 102-year-old grandmother Topazia Alliata is proud of her choice.

In 1938, she had chosen to go live in Japan with my grandfather anthropologist Fosco Maraini after leaving Fascist Italy in protest. Later in Tokyo in 1943, she chose not to sign the document adhering to the Republic of Salò, thereby condemning herself and her daughters to prison camp.

I believe that my grandmother's choices altered our internal map, our DNA, and our moral integrity for two generations. What if my grandmother had lied and signed the paper just to keep her children safe? But Topazia walked to prison; she chose it. Having survived that choice, we as a family have to reconcile with its harsh reality.

This film project is a personal journey, a visual travel log into my family's history and legacy. Animation, voices and footage framed by dogugaeshi screens will open to reveal deeper layers of the past while conversations and interviews will persuade my mother to travel on to Japan with me to retrace the past and understand where we are now.

## Director's Statement

*I've always intended the film to be a visual memoir. As a child, we all hear family stories. I listened to my family recount theirs. The stories of the Maraini family have a mythological quality: a freethinking princess, an idealistic explorer and three little girls; love, war, starvation, sacrifice and survival. When I read their written accounts, I realized that there was something much darker they still hold onto, something not written. Their experiences have shaped me too and so have their secrets. This is the story of a family who made a choice based on their beliefs and it changed us all. A family tree is made of blood, experience, and choices. At the very root of my family tree is love, the intense passionate love between Topazia Alliata and Fosco Maraini, but the branches are many. This film expresses a need to understand family, history and ourselves, by delving into the past using theater and moving forward into healing by taking my mother to Japan.*

Tokyo 1943: My grandparents Fosco Maraini and Topazia Alliata refused to sign allegiance to Mussolini. They were imprisoned with their three daughters. I explore their experience and legacy while I convince my mother to travel back to Japan for the first time since 1946.

### Director's Profile

Mujah is a graduate of Sarah Lawrence College where she studied playwriting and film. She has also studied at the Royal Academy of Dramatic Arts in London and The Actor's Studio in New York where she worked as an actor for several years. Mujah supervised the production of the CD *True Love* by her late husband actor Daniel McDonald. She co-directed the memorial at Joe's Pub in his honor and her film documenting it is currently in the editing stages.

Mujah has been researching, interviewing and preparing a documentary on her family's experience for over a decade and is thrilled that the many creative influences, family stories, and emotions are all coming together to become this film, *Haikus on a Plum Tree*.

### Company Profile

#### **INTERLINEA SRL**

Interlinea has worked with some of the most important world film and commercials directors. Over the years it has realized over 200 projects mainly commercials, shorts, TV, documentaries and feature films. In 2004 Interlinea co-produced the feature film *It is Easier for a Camel... (Il est plus facile pour un chameau...)* written and directed by Valeria Bruni Tedeschi (first feature), an Italy-France co-production. In 2013 it produced the feature film *Controra - House of Shadows* a supernatural thriller set in southern Italy written and directed by Rossella De Venuto.

The focus of Interlinea is to foster and develop unique and meaningful international coproductions of international appeal.

IDS



## Project Information

### Original Title

Il presidente del mondo

### English Title

The President of the World

### Director

Francesco Merini, Michele Cogo

### Format

One off TV

### Shooting Language

Italian

### Status of the project

Post Production

### Genre

Docu-Reality, Personal Viewpoint

### Length

52'

### Francesco Merini

Email [merini@mammutfilm.it](mailto:merini@mammutfilm.it)

Phone +39 3485622627

## Main Producer

### Mammut Film

Via Bizzarri, 13

40012 Calderara di Reno (BO) - Italy

Ph. +39 3485622627

[info@mammutfilm.it](mailto:info@mammutfilm.it)

[www.mammutfilm.it](http://www.mammutfilm.it)

Estimated budget € 105.000

Financing in place € 70.000

### Financiers/partners

#### already involved

Municipality of Bologna (Italy):

€ 10.000

Municipality of Bibbona (Italy):

€ 10.000

ITC Movie (Italy): € 5.000

Mammut Film's Inv. (Italy):

€ 35.000

Bottega Finzioni's Inv. (Italy):

€ 10.000

ITALY

# The President of the World

Francesco Merini, Michele Cogo

## Synopsis

La California is a village located in Tuscany, a region worldwide known for its art cities, whereas in La California you can find the seaside, horse breeding farms and great wines produced on the surrounding hills. Perhaps that is the reason why people there feel a special link with the real California on the other side of the ocean. And perhaps that is why they decided they wanted to vote to choose the President of the US. Since the President of the US rules over the whole world, why shouldn't we take part in American elections? So, they decided to set up the first American ballot for non-Americans.

The main character is Stefano Marmugi, culture councillor in La California, one of the main supporters of the event which took place in 2004 and 2008. Marmugi tells us how the idea was born and all the different phases of the making, from the initial meetings with the neighbours to English classes in order to be able to meet foreign representatives, up to the Election day, when La California was invaded by voters and the media. Which was the results of the elections? Will Marmugi succeed to send the ballots papers to the US? Which is, today, the meaning of a such funny event?

## Directors' Statement

*The starting point of the documentary is very strong and very personal for us.*

*Since several years, we asked to ourselves: "Why can't we vote for the American President?". And when we met Stefano Marmugi and the story of the event organised at La California, it seems to us a very funny and important issue to narrate.*

*We took a long time to develop the idea in the right way.*

*We worked to mix the different elements of the narration: local size and the international size of the story, the irony and the politics aspects, the general meaning of the event and the local impression of the people.*

*It's important to narrate this story now, because, unfortunately Stefano Marmugi was not able to organize the event in 2012 and since the 2016 American Elections are approaching, we decided to give voice to this incredible, funny story happened in Italy some years ago.*



The story of Stefano Marmugi, commissioner at the Municipality of Bibbona (Tuscany), and of the little village of La California, where in 2004 and 2008 were organized the First American elections for non Americans.

### Directors' Profile

Francesco Merini graduated at DAMS at University of Bologna. His films are shown on television, published on DVD, distributed in theaters. With H. Failoni he followed for ten years the activity of the conductor Claudio Abbado, directing two widespread documentaries: *The other voice of music* (2006) and *The Orchestra. Claudio Abbado and the Musicians of the Mozart Orchestra* (2014). He is one of the founder of Mammut Film.

Michele Cogo graduated at DAMS at University of Bologna. He is a writer and scriptwriter. He wrote with Mellara/Rossi the documentary *Health for Sale*, with G. Rigosi the feature film *L'Angelo Caduto* and *Paura*. In 2010 with Giampiego Rigosi and Carlo Lucarelli he founded Bottega finzioni where he is in charge of Fiction and nonFiction area.

### Directors' Filmography

**2014 - Claudio Abbado and the Musicians of the Mozart Orchestra**

FEATURE DOCUMENTARY

**2006 - The Other Voice of Music**

FEATURE DOCUMENTARY

### Company Profile

#### MAMMUT FILM

Mammut Film was founded in Bologna in 2005. The goal of the company is to produce documentaries for an international audience. *Health for Sale* by Mellara/Rossi, internationally distributed by First Hand Film, was sold in more than 20 countries and participated in several festivals. *God save the Green* by Mellara/Rossi was produced with the support of Cineteca di Bologna, Media Programme and Rai Cinema. Theatrically released in Italy was internationally distributed by Sky Vision. Mammut Film was part of *Why Poverty* project with the shortfilm *Morris' Bag*. Latest production are: *Shores*, an international coproduction with Vycky Films, France 3 - Corse, Rai Cinema and CNC. *The Orchestra*, by Merini/Failoni, premiered at Biografilm, internationally distributed by EuroArts and broadcasted on Rai 5, RSI.

IDS



## Project Information

### Original Title

Italian Love Promises

### Director

Giorgio Romano, Davide Morabito

### Format

Theatrical, TV Series

### Shooting Language

Chinese, Italian

### Status of the project

Development

### Genre

Lifestyle

Length 52' x 5

### Davide Morabito

Email [info@davidemorabito.it](mailto:info@davidemorabito.it)

Phone +39 3334320056

## Main Producer

### Red Rock Goat

Piazza Mazzini, 8

00195 Roma - Italy

Ph. +39 3334320056

[info@redrockgoat.com](mailto:info@redrockgoat.com)

Estimated budget € 2.224.000

Financing in place € 266.800

### Financiers/partners

already involved

Red Rock Goat (Italy): € 166.800

Tax Credit (Italy): € 100.000

ITALY

# Italian Love Promises

Giorgio Romano, Davide Morabito

## Synopsis

*Italian Love Promises* tells about a fast growth phenomenon: the wedding tourism, and in particular, that of the Chinese couples, young and dynamic, who decide to pronounce their eternal love promise in Italy. But, the organization of one of the most important day in the life, furthermore in a far and different land like Italy, is absolutely not simple.

For the success of the perfect wedding our couples will be helped by the Master of ceremony, a person that know both cultures, who will bring them to know the Italian wedding specialists, the best expressions of the Italian talent and creativity, to allow these young lovers to share their eternal love promises in the best way!

This Master of

ceremony is not a presenter of the show, but a key figure in the traditional wedding ceremony, a character involved in marriages that will help couples to overcome language and cultural problems.

## Directors' Statement

*Marriage is not just a ceremony, albeit important. Is the formalization of a choice of life, it embodies the hopes, fears and desires of an entire society.*

*In a Country that epitomizes rapid changes people born just a decade apart may have mind-bogglingly distinct life experience and dreams.*

*Italian Love Promises is a Factual series, which tells the adventures of five young couples struggling with their italian marriage and with Italian specialists that will help them achieve it. It's an observational documentary about the Chinese society and how it has changed in the last 30 years and it's a transmedia campaign that accompanies the audience through original contents and blends two cultures only seemingly so distant.*

Thousands young Chinese lovers dream of getting married in Italy, this factual lifestyle project tells us how, when and why.

### Directors' Profile

Davide Morabito is an Italian director and producer. His credits include assistant director roles on over 24 films, over 20 making of for films and TV series, documentaries and commercials for some of the most important Italian NGO, filmed throughout Africa and M-East. He taught an annual Production seminar at Italy's most prestigious film school, CSC. His short film *The state of the Art*, was the category winner at the 2007 Rome Film Fest.

Giorgio Romano realized several short films and commercials that highlight his talent. From 24 to 34 years old, he realized 21 different Formats. 93 Commercials and Infomercials, 10 Pilots by original Formats. He shot several PT Formats, among others: *Undercover Boss*, *The Farm*, *Beauty and the Geek*, *Extreme Makeover Home Edition Italy*.

### Directors' Filmography

#### 2007 - The State of Art

SHORT FILM

Roma Film Festival: *Best short movie*

Arcipelago Film Fest: *Best video*

### Company Profile

#### RED ROCK GOAT

Red Rock Goat is the company that unify experiences and know how of movie and TV production, storytelling and digital strategies. The company was born in 2015 from the union of DMPA and Polimorphi.co. DMPA produced more than 25 "making of" and TV series for broadcasters and distributors like RAI, Mediaset, Universal Italy, Warner Bros Italy. DMPA also realized documentaries and commercials for social agencies including Legambiente (Italy's top environmental NGO) and Smile Train (world's largest cleft charity), producing films throughout Africa and Asia. Polimorphi.co is a Transmedia Company that focus on storytelling through new technologies. The company realized transmedia campaigns for Benetton, Universal Pictures, and some of the most important Italian productions.

IDS



## Project Information

**Original Title**

Con la mia matita

**English Title**

With My Pencil

**Director**

Ai Nagasawa

**Format**

One Off TV

**Shooting Language**

Italian

**Status of the project**

Development

**Genre**

Arts & Culture, Biography, History

**Length** 52'

**Director's email**

ainagasawa@gmail.com

**Phone** +39 3296388063

## Main Producer

**GiUMa produzioni**

Via Tomaso Gar, 11

38121 Trento - Italy

Ph. +39 0461262513

info@giumaproduzioni.it

www.giumaproduzioni.it

**Estimated budget** € 120.000

**Financing in place** € 50.000

**Financiers/partners**

**already involved**

GiUMa produzioni (Italy): € 10.000

Public funds: € 40.000

ITALY

# With My Pencil

Ai Nagasawa

## Synopsis

In the First World War, Edgardo Rossaro was one of the best artists used by the Italian Royal Army to record enemy lines and positions at high altitude along the Dolomite front. Rossaro was a painter, who having been rejected at the medical exam, decided to enroll as a volunteer.

His activities at the front were not limited to depicting landscapes, as he also used his art to capture dozens of snapshots of the daily life of his fellow soldiers, then described in his diary. His art - simple and essential, but full of humour - offers a non-rhetorical portrait of everyday life in the war: friendship with his fellow soldiers, heroic feats and relationships with superior officers, fatigue, expectation, the wounded and dead and moments of joy experienced hanging over the void in huts clinging to the rock.

Animated drawings and paintings retrace the situations and environments, while interpretation of extracts from his diary offer an unusual portrait of World War I, often full of humanity and almost always with a note of playfulness.

## Director's Statement

*My film was inspired by the book-war diary of Edgardo Rossaro entitled Con gli alpini in guerra sulle Dolomiti (original title: La mia guerra gioconda - My cheerful war). I have chosen to give life to the story mainly through symbolic theatrical reconstructions, using animation of the drawings and works created at the front by Rossaro and point-of-view shooting of the landscapes where he created them, as if we could see and experience what he himself saw.*

Rejected as a recruit at the medical exam, the artist Rossaro enrolls in the volunteer corps of the Alpini troops during the First World War. Used to record the lines of the enemy front, Rossaro also offers us dozens of portraits of his fellow soldiers characterized by their delicacy and candour.

### Director's Profile

Born in Japan, Ai Nagasawa graduated in Russian at the University of Osaka, moving to Italy in 1997. Here she graduated from the Department of Historic and Religious Studies at the Faculty of Literature and Philosophy of La Sapienza University in Rome, obtaining a first level master's degree in religion and cultural mediation. Since 2002 she has worked with Arimvideo in Rome as video editor, dealing with the making of numerous historic and tourist documentaries for RAI programmes. She is currently working with RaiExpo as a director/filmmaker. Her main works as a director and author are *Piemonte, Unique for Everyone* (commercial, 2012, Piemonte Region); *Giovanni XXIII - la vita è un pellegrinaggio* (*La Storia siamo noi*); *Lelio Luttazzi - un'elegante pigrizia* (*La storia siamo noi*).

### Director's Filmography

**2014 - Lelio Luttazzi - Un'elegante pigrizia**

TV DOCUMENTARY

**2013 - Giovanni XXIII - a vita è un pellegrinaggio**

TV DOCUMENTARY

**2012 - Piemonte, Unique for Everyone**

COMMERCIAL

### Company Profile

#### GIUMA PRODUZIONI

GiUMa produzioni was set up in March 2013 by three professionals from Trentino. In two years it has produced the third series of the docu-series *Italia per Aria* (DoveTV), the documentary *Mezzalama maratona di ghiaccio*, awarded the Lorenzo Lucianer Prize at Trento Film Festival and the storytelling *Three Points of View for Suoni delle Dolomiti*. It acted as production manager for the film *Gladiators - a Different World* by Arunas Matelis, co-produced for Italy by Stefilm Srl. It dealt with the organisation of the program *Il re del cioccolato - Trentino* for Zodiak Active. GiUMa produzioni has participated as location manager in the film *L'Avamposto* directed by Leonardo di Costanzo and in the Rai 1 *Anna e Yusef* mini-series directed by Cinzia TH Torrini. It is currently producing the biopic *Behind the border* on the life of Ettore Castiglioni, and the factual series *Mountain Heroes 2* for Discovery.

IDS



## Project Information

### Original Title

The Prince and the Dibbuk

### Director

Elwira Niewiera, Piotr Rosolowski

### Format

One off TV, Theatrical

### Shooting Language

English, Polish, German

### Status of the project

Production

### Genre

Arts & Culture, Human Interest

Length 79'

## Main Producer

### EiE film

Corso Vittorio Emanuele II, 108

10131 Torino - Italy

Ph. +39 3311642205

[alessandro@eiefilm.com](mailto:alessandro@eiefilm.com)

[www.eiefilm.com](http://www.eiefilm.com)

**Estimated budget** € 421.756,12

**Financing in place** € 325.848,62

### Financiers/partners

#### already involved

Germany Producer: € 3.000

German/Polish Dev. Fund.: € 30.000

Medienboard: € 60.000

RBB: € 27.500

Poland Producer: € 2.659,48

PISF: € 107.655,5

The Chimney Pot: € 19.665,07

DOP Own Invest: € 16.746,41

TVP Kultura: € 23.923,44

NINA: € 19.138,76

Adam Mickiewicz Inst.: € 15.559,9

110

ITALY

# The Prince and the Dibbuk

Elwira Niewiera, Piotr Rosolowski

## Synopsis

Who really was Moshe Waks? A golden boy of cinema? A cunning fraud? Or a man who constantly confused the illusion of film with reality? The son of a poor Jewish blacksmith from Ukraine, died in Madrid as Prince Michat Waszyrski, Hollywood producer and exiled Polish aristocrat. He made more than 50 films, including American cinema hits with Sophia Loren and Audrey Hepburn. However, only one film was his true obsession - The Dybbuk - based on an old Jewish legend. Why, during the last years of his life, was Waszyrski so desperate to find the lost print of that film?

## Directors' Statement

*Who among us never wanted to become someone else at least once? However, no one has achieved such mastery in assuming various roles as Michat Waszyrski. That phenomenal talent of his has drawn our attention and interest. Our hero is a remarkable figure who defies all patterns and models; a man of many faces: A Jew in Kovel, a Pole in Warsaw and Prince in the elite circles of post-war Europe. A man is not born a chameleon; rather it is society that forces him to assume this or other roles.*

*Fleeing homophobia and anti-Semitism, Waszyrski consistently changed his identity to become at the same time a unique filmmaker whose life was more colorful than many movies.*

*With a camera we will track down the last witnesses who still remember him, visiting the places where he lived and worked, digging through the archives to shed light on his forgotten films. Who was this human-chameleon really? And why he was so obsessed by his lost film Dybbuk?*



A cinematic journey on the trail of Michal Waszyrski, human chameleon who, in flight from the spirit of intolerance, continually changed his identity.

### Directors' Profile

Elwira Niewiera is a director, writer and researcher. Her last documentary *Domino Effect* was shown at more than 20 festivals and won many awards among them the Golden Dove for best film in the German Competition at DOK Leipzig and the Golden Horn for the Best Film of the International Competition at 54 Krakow IFF. Elwira worked As an assistant director and researcher on Oscar nominated documentary *Rabbit a la Berlin*.

Piotr Rosolowski is a director and DoP. Graduated from the Katowice Film School awarded with a scholarship of the Academy of Media Arts in Cologne. Co-author of *Rabbit a la Berlin*, Academy Award nominated short documentary film and co-director of documentary film *Domino Effect*. DoP of many awarded feature and short films, among them: *On the line* Oscar nominated short fiction.

### Directors' Filmography

#### 2014 *Domino Effect*

FEATURE DOCUMENTARY

#### 2009 *Rabbit a la Berlin*

SHORT DOCUMENTARY

### Company Profile

#### EiE FILM

EiE film was established in 2007 as a company specialized in producing creative documentaries for the international market. The editorial line focuses on strong human stories with controversial-brave-honest characters in order to create debate on different topics, to present a real world where something out of the box was concrete and already in action. In December 2014 the company developed a more solid base widening its shareholders to three new associates, and opening up the editorial line to TV production (factual & format).



## Project Information

### Original Title

AK Stories

### Director

Marco Pasquini

### Format

One Off TV, Theatrical

### Shooting Language

English, Kurdish, French,  
Russian, Arabic, Mende

### Status of the project

Development

### Genre

Human Interest, Investigation,  
Reportage & Current Affaires,  
Personal Viewpoint

### Length

75'

### Director's email

abbassoilgradozero@gmail.com

Phone +39 3384922548

## Main Producer

### Nacne sas

Via Bagno a Ripoli, 36

00147 Roma - Italy

Ph. +39 3285995253

nacnesas@gmail.com

Estimated budget € 359.784

Financing in place € 27.500

### Financiers/partners

#### already involved

Tax Credit (Italy): € 20.000

Nacne sas (Italy): € 7.500

## ITALY

# AK Stories

Marco Pasquini

## Synopsis

*AK Stories* is a one year journey in the life of four fighters armed with Kalashnikovs in four emblematic parts of the world: in the self-proclaimed Republic of Rojava in Syrian Western Kurdistan, in Las Vegas, in Somalia, in the secessionist region of Novorossija in Ukraine. Zilan, Bill, Kadi and Claude use this "global" weapon as an everyday object.

Over time the rifle has become for them an irreplaceable life companion, an extension of their body, the tangible symbol of the motivations and of their individual personal choices. They are peace-keepers, modern soldiers, part of a geo-political mechanism without an obvious solution. Fighters of a "collective" cause, despite being in four different

places, each is the short circuit of a general condition of violence and insecurity, that they experience every day. For a year the documentary follows the protagonists in the places where they belong, coming closely into contact with the intimate and human side of their personal stories, while also following the evolution of the geo-political contexts surrounding them. *AK Stories* portrays a global condition that is increasingly acquiring the features of a diffused conflict.

## Director's Statement

*In a dark night of war at the Gaza Hospital in Beirut, Abu Maher, a dear old friend who knew I would arrive despite the airport being bombed, embraced me tightly and made me sit down. He told me: "You see my dear, I have my Kalashnikov, you have your video camera. We all have our own forms of resistance".*

*I have been thinking about a documentary on the AK-47 for many years. Ever since I started coming across them and meeting people who embrace it: fighters of a dysfunctional low profile war with a minimal technological level. In Lebanon and Syria, in Cairo during the Egyptian revolution; in southern Ethiopia, in Mozambique, in Angola. In Kenya, Morocco, in the territories of former Yugoslavia, in Somalia, where some kids risked their life to protect mine. I would like to tell about the lives of those who entrust their existence to this weapon, which has such a low cost that it has invaded the world, in its contradictory form.*



A reflection about contemporary war, from Western Kurdistan to the US, via Somalia and Ukraine, through the portraits of four fighters of a global conflict that has entered our collective imagination by the icon of the most effective mass destruction weapon: the AK-47 assault rifle, the Kalashnikov.

### Director's Profile

Marco Pasquini, as director and DoP has been filming in Europe, Africa, America, India and Middle East. Many of these films have been presented in International FF. He directed 12 documentaries. Fully dedicated to issues related to foreign people history and culture, refugees, emigration, conflicts and freedom struggles, he worked in dangerous conflict zones. Based in Rome, he lived in several countries (Egypt, Maroc, Lebanon) where he shot documentaries even in war time. In Lebanon he coordinated a long term documentation project in the Palestinian refugees camps. *Gaza Hospital* won the Golden Globe 2010 for the Best Italian Documentary. Note: to watch his works please refer to LinkedIn: Marco Pasquini, Filmmaker.

### Director's Filmography

#### 2010 - Gaza Hospital

FEATURE DOCUMENTARY

Golden Globe: *Best Italian Documentary Award*

### Company Profile

#### NACNE sas

Nacne is a Rome based Production Company founded in 2011 by Silvana Costa and Federico Schiavi, both coming from the over 10 years experience of Suttvuess cooperative. Suttvuess was born as a post-production company for cinema and TV. Over the years, Suttvuess has extended its activity to the production of historical, social and creative documentaries broadcasted by the main National and International networks (RAI, Rai Cinema, RTS, ARTE/ZDF, Al Jazeera, History Channel, ORF, SVT, AVRO RTP, NHK, CBC Canada, Chinese channels). The documentaries produced have been screened in national and international FF (DOK Leipzig, FidMarseille, Vision du Reel, Roma FF, Torino FF, Locarno, Venezia FF, Vancouver FF, Annecy).



## Project Information

### Original Title

I Dritti - Gente del viaggio

### English Title

*I Dritti - The Travelling People*

### Director

Emanuele Tammaro

### Format

Theatrical

### Shooting Language

Italian

### Status of the project

Production

### Genre

Arts & Culture,  
Biography, Ethnography  
Lenght 80'

### Director's email

emanueletammaro@hotmail.com

Phone +39 3287587564

## Main Producer

**Passo Uno Produzioni Soc. Coop.**

Via Regina Margherita, 43

73024 Maglie (Le) - Italy

Ph. +39 3296920442

info@passouno.it

www.passouno.it

**Estimated budget** € 25.000

**Financing in place** € 7.000

### Financiers/partners already involved

Indiegogo (Crowdfunding):

€ 2.400

Antonio Zamperla SpA (Italy):

€ 2.000

Private (Italy): € 2.600

## ITALY

# I Dritti - The Travelling People

Emanuele Tammaro

## Synopsis

*I Dritti - The Travelling People* is about the last nomadic people of Italy. They are often, insultingly, referred to as "giostrai", a word similar to "carneys".

Starting in the south of Italy, we accompany them on their incredible journey up the peninsula, exploring how these eternal migrants live and work. We discover how they maintain their long established traditions whilst at they same time face the inevitable extinction of their community.

## Director's Statement

*We have decided to tell the world the story of the great families that are the Dritti, and to show their incredible journey to:*

*Restore dignity and truth. We are tired of hearing the same old discriminatory expressions used to describe the world of the travelling showmen. We are determined to show the life and work of the Dritti, in their own words. Restoring dignity to these people is also the job of government institutions.*

*Preserving the memory. The magical world of the funfair has been lighting up towns and cities for over 100 years but now it is slowly disappearing.*

*We feel it is with great urgency that we record and preserve the Dritti's rich history, their stories and examples of original values before modernity and globalisation turn their community and life style into something unrecognisable.*

*Capturing the poetry. Like few others, this story is filled with poetry. The Dritti are a people who have made the travelling show their way of life.*

*We want to give the audience "a behind the scenes" view of this incredible world, what everyday life is like on the road.*

Through choral narration, the film tell the story of a great nomadic people, their spectacular journeys and their inevitable fate.

### Director's Profile

Born in Naples in 1977. After high school, he begins graduate school in Literature and Philosophy focussing in particular on the Cultural Heritage Preservation branch and following an academic path directed towards the analysis of film language. His interests mature in film production, from storyboard to editing, up to directing small commercial, institutional products and products of digital animation. He then begins his proper career as assistant director for several film productions (Rai Cinema, Sacha, Sky, Palomar, Dauphine, Overlook Production, etc.) He has collaborated with different directors ( P. Corsicato, G. Campiotti, G. Serafini, D. Marengo, A. di Robilant etc.) He is currently an independent director and producer. His latest works are documentary films: *Mario Borrelli, The tiger of Naples, Palookaville A.C.* (in progress). *Le Case Bianche*, Overlook Production.

### Director's Filmography

**2013 - Mario Borrelli, The Tiger of Naples**  
FEATURE DOCUMENTARY  
**2010 - Le case bianche**  
FEATURE DOCUMENTARY  
**2009 - L'appeso**  
SHORT FILM  
**2004 - Compagni di sQuola**  
ANIMATED SHORT

### Company Profile

#### PASSO UNO PRODUZIONI

Our Passo Uno (Step One) is a new project based on the experiences and skills acquired over time. In this way we make music videos, commercials, corporate videos.

We take care of the executive production of short films, documentaries, feature films; organize casting, location scouting and any transforming your idea into a video reasoned, persuasive and highly creative.

The producers: Salvatore Caracuta works as line producers for several music videos (Eros Ramazzotti, Paolo Conte and more), documentaries (Monica Maggioni's *Stone Stories*, Roan Johnson's *Giorno per giorno*, Gianni De Blasi's *Altamente* with Emir Kusturica)

Sabrina Manna is a production coordinator and unit manager, she worked for more than 20 Italian and International movies, produced by Eagle Pictures, Cinecittà Studios.



## Project Information

**Original Title**  
My Faith  
**Director**  
Davide Tosco, Michel Cayla  
**Format**  
TV Series  
**Shooting Language**  
English  
**Status of the project**  
Development

**Genre**  
Human Interest, Lifestyle  
**Length** 26' x 24

**Davide Tosco**  
**Email** da\_to@libero.it  
**Phone** +39 3285611526

## Main Producer

**Showlab Srl**  
Corso Unione Sovietica, 612/15A  
10135 Torino - Italy  
Ph. +39 3285611526  
[info@showlab.it](mailto:info@showlab.it)  
[www.showlab.it](http://www.showlab.it)

**Estimated budget** € 800.000  
**Financing in place** € 93.000

**Financiers/partners**  
already involved  
Tax Credit (Italy): € 33.000

## ITALY

# My Faith

Davide Tosco, Michel Cayla

## Synopsis

*My Faith* explores religions and beliefs around the world through factual observations of children. In a playful cinematic style, the camera follows one protagonist in each episode. *My Faith* allows viewers to observe diverse children's behaviour, gauge the differences in their routine and travel to far-off places. Through the portrait of the daily lives of 24 girls and boys aged 11 to 15 years of different ethnicities and religions, the program, with its cross-media components, documents the awareness of the younger generation towards religious heritage and the daily co-existence with the progressive and ineluctable advancement of globalization. *My Faith* is about the beauty and diversity of human spirituality. The series will present 24 of the world's religions and spiritual traditions through the fresh and unbiased perspectives of youngsters.

## Directors' Statement

*Spirituality is an anchor for most of the inhabitants of our planet. It regulates social relations, daily life, cultural traditions and dietary habits of billions of human beings, from the most remote rural villages to the ones in the great metropolises. The future of this huge spiritual, social and cultural heritage is in the hands of the youth. To counter misinterpretations of cultures and religions, there is a need to reflect that at the basis of most faiths a message of love and understanding defines the essence of togetherness. Children have an innate understanding of others and are able to communicate their beliefs beyond ethnic, religious, or racial classifications. Their perception of differences is pure and should be celebrated as an enlightened example of open-mindedness.*

A television series and crossmedia release in search of the diversity of human spirituality through the eyes of children around the world.

### Directors' Profile

Davide Tosco is creative producer, author, director for radio, television and online productions. As written and directed features, documentaries and radioplays broadcast around the world. Curator of transmedia and multiplatform programs for Italian public network RAI, three times finalist at Prix Europa. In 2013 received the Japan Prize Grand Prix and Best youth non-fiction program at Banff.

Michel Cayla, from 2003-2013 head of multimedia with GSM Design and Managing Director of Gsmprjcr°media (Singapore, Montreal). His portfolio includes over 100 credits in multimedia productions for prestigious national museums, independent films and TV factual series. Has been awarded with the Silver Muse/American Association of Museums Awards and Silver Mikeldi/ 44th Bilbao Documentary Festival.

### Company Profile

#### SHOWLAB SRL

Showlab is a production company based in Turin with offices in Milan, Rome, Moscow, Rio De Janeiro and Dubai. Showlab stands out for the production of many shows for prime time television, factual and entertainment formats. In recent years the company has been approached to young audiences with some products and activities such as the television format *Magic School* and the management of the H3G's TV channel LA3. Targeted on youth, LA3 is the first TV channel in Europe with secondscreen technology providing contents designed for a steady interaction with internet and the social media. These experiences have confirmed that the young audience is the most sensitive and responsive towards the proposals that come from the new languages of communication.

IDS



## Project Information

**Original Title**  
Buon inverno  
**English Title**  
Happy Winter  
**Director**  
Giovanni Totaro

**Format**  
16:9, Full HD  
**Shooting Language**  
Italian  
**Status of the project**  
Development

**Lenght** 60'

**Director's email**  
giovannitotaro@mail.com  
**Phone** +39 3395006607

## Main Producer

**Labirinto Visivo**  
Via Faggin, 10  
85100 Potenza - Italy  
Giovanni Rosa: +39 3286194498  
labirintovisivo@gmail.com  
www.labirintovisivo.it

**Estimated budget** € 250.000

ITALY

# Happy Winter

Giovanni Totaro

IDS ACADEMY

## Synopsis

At Mondello, Palermo's seaside resort, beach cabins for bathers have been set up and taken down, year after year, for over a century now. These small booths, locally called 'huts', change the shoreline into a long narrow village built by the sea and split into a series of squares called 'courtyards'. It is a sort of tourist village run by the booth tenants, the so-called 'hut leaders', who literally keep the booth forever through a perpetual tenancy agreement. When a hut leader dies, the booth is 'inherited' by his children who must continue to pay the annual rent for the three months of summer. In recent years the number of huts has decreased from 2,500 to 900 and will continue to decrease in coming years to be replaced by private beach resorts. The tenants are worried about this change, since they have developed a bond with their booth very similar to the one they have with their own home. For them, renting a booth is not just a habit: it is a tradition that captures and cherishes a way of experiencing the sea and, more in general, space that is so typical of southern Italy.

## Director's Statement

*The imminent disappearance of these booths makes Happy Winter extremely important as a means to preserve the memory of a way of experiencing the sea that is so typical of Palermo and has never been documented before. In a future made of private beaches and shared booths, Happy Winter will become an anthropological testimony of a long-forgotten seaside ritual. The start of the season with the preparations for the hut, the month of June with the progressive increase in the number of 'hut' people, the rediscovered ritual of vacation in July, the frenzy of "ferragosto", the mid-August holiday, and the slow departure from the courtyards in September until all the booths are taken down: these are all stages that mark the passing of summer and the passage of time in the film. It is a documentary film that will take viewers on a journey into a microcosm rich in visual emotions and characters worthy of their empathy.*

Mondello's sea cabins are not in the city map of Palermo but they are lasted now for more than a century and every year are builded to host the owners from the 15<sup>th</sup> of june to the 15<sup>th</sup> of september. For generations they rent cheaply their slice of heaven called "capanna".

### Director's Profile

Giovanni Totaro (Palermo 1988) graduated at Centro Sperimentale di Cinematografia-Sicily. He worked as a production assistant for the film Protocollo Chimera by Luca Lucchesi. Codirector of the short movie *La conservazione della specie*, and of the commercial *Sfidare il tempo* and of the mid-length movie *What I've to do to make you love me*. He worked for the collective films *Appunti per un film su Palermo* and *1963 - Quando a Palermo c'erano le lucciole*. He wrote and directed the documentary *La traiettoria ideale*, based on Nino Vaccarella's story, Ferrari racing driver, two times World Champion.

### Director's Filmography

**2014 - What I've to Do to Make you Love Me**

MEDIUM-LENGTH FILM

**2014 - La traiettoria ideale**

FEATURE DOCUMENTARY

**2013 - La conservazione della specie**

SHORT FILM

**2012 - Sfidare il tempo**

COMMERCIAL

### Company Profile

#### LABIRINTO VISIVO

Labirinto Visivo is a video and multimedia production studio, born in 2011 from the union of different skills in the field of visual and audio research. It's intended as a research laboratory about image, paying a particular attention to the planning of interactive and immersing video environments. Labirinto Visivo artistic and technical research ranges from planning and setting multimedia exhibitions and museums to the realization of spots, videos about art, theatre and design, from the conception and realization of live videos for stage shows to the production of documentary films.



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**NOTE**

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